# Transient Liquidities along the New Silk Road II GRADUATION STUDIO



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## **INTRODUCTION**

## DARDANELLES STRAIT – SEA OF MARMARA – BOSPHORUS STRAIT

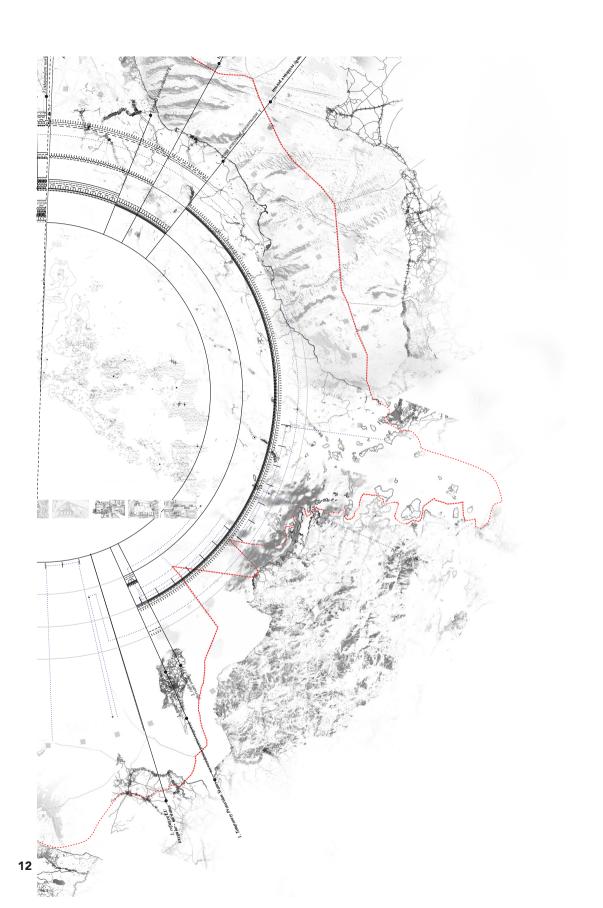
The studio focuses on the area of the Sea of Marmara, the Dardanelles, and the Bosphorus Strait, a site characterized by many overlapping and contradictory traits defined by its geolocation and by a vast mix of cultures.

The initial collective research crystallized in a series of mega maps that evaluate the context and realities of the architectural projects that ought to be developed in. Within the discovered boundaries and limitations, with adequate knowledge of the current worldwide political developments, ecological considerations, migratory movement, geological events, and spatial dynamics, appropriate sites were selected and visited.

During the study trip, the student collective took a tour around the whole area of the Sea of Marmara, discovering the reality of the patchwork. Certain qualities of the area could be easily identified from the starting point of the city of Istanbul such as the scale of infrastructural developments, the congestion, and the strategic position of the city in relationship to the two straits. The journey southwards towards Çanakkale reaffirmed and sometimes redefined the findings from the collective research.

The selection of sites and the programs outlined in the work presented in the booklet establishes the initial problematics that students were concerned with and showcase the early developments of the graduation projects.

## **COLLECTIVE MAPS**



# THE MECHANISM OF MIGRATION CONTROL

#### **BORDERS & MIGRATION**

Chuanlin Gao Marilou van Daalen Mathew Tong Myrtho Klimi Valentin Gies Virginia Lazarou

#### INTRODUCTION

Turkey is undoubtedly one of the main settings in the Eurasian migration as a country of emigration, immigration, and transit. Istanbul has historically been a hub of migration flows due to its geopolitical importance as well as economical and sociocultural position. In a contemporary context, Istanbul plays a significant role as a destination and transit space for refugees, asylum seekers and undocumented migration flows.

Due to its strategic location on the so called Eastern Mediterranean route<sup>1</sup>, the externalization of the EU border regime, the recent armed conflicts in neighboring countries such as Syria, Iran and Iraq and further Afghanistan and Pakistan, the war in Ukraine and the political situation in Russia, the repression of the Uyghur people in Xinjiang, China as well as conflicts in Subsaharan Africa, Istanbul continues to be an important site of migration phenomena.

### PROBLEM STATEMENT AND RESEARCH QUESTIONS

The aim of this research is to map the control mechanisms of migration in relation to the Istanbul region. As a first step in the research process, relevant features of the control systems are identified, quantified and localized.

In a further step, the relation between these different physical and virtual features is analysed in order to understand them as a system. As guiding questions for the mapping process, the following research questions are posed:

How are borderscapes<sup>2</sup> used as a filtration and **64**ntrol system of human migration and how

are they manifested in the research area?

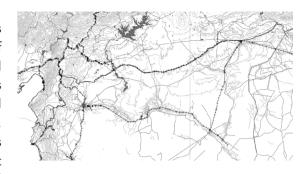


Figure 01. Shared border – Syria - Turkey

# THEORETICAL FRAMEWORK · POSITIONING ON THE CONTENT (MIGRATION AND BORDERS)

Our research focuses on spatial crystallizations of migration and their (re) active and ever changing relation to different types of borders, considering our (shifting) role as architects. going beyond common studies of push and pull factors or statistical reports on numbers, origins and destinations and beyond the common understanding of the term border as purely the border line demarcating the sovereign territory of a state.

Migration flows are a global system which can not be studied locally isolated. Transit spaces of migration like Istanbul are also connected to other parts of the world through waiting and hope, especially for migrants from war regions or restrictive regimes who are waiting in safer places for a potential return in an unknown future. For this reason, the map is addressing connections to selected countries of origin and destination of migratory movements and the borders that migrants face before or after their stay in Turkey.

Upon entry migrants have to cross the national borders. The control of migration

through surveillance mechanisms is constantly increasing throughout the years with Turkey building up walls in its neighboring countries to prevent the massive flow of refugees trying to flee war, conflict, or poverty. Such are the cases of Syria and Iran, with their borders being controlled at a maximum degree with guards even shooting at undocumented refugees trying to cross over. The mountainous terrain is yet another physical border which prevents the crossings, therefore a topographical aspect which had to be included on the map. In the case of sea borders, such as the Greek islands in close proximity to the shores of Turkey, the situation remains severely controlled. Not only push-backs by the coastguard but the temporary reception centers (mostly defined as camps/ detention camps) raised by Greek and EU authorities aim to monitor the incoming flows of refugees. Specific mechanisms have been installed such as cameras, drones and the necessary biometric data taken by each undocumented refugee arriving on the islands1. Curfews and the erection of fences and even walls at the perimeter of these camps are some of the measures taken the past years by the Greek authorities, also funded by the EU<sup>2</sup>. Thus, the borderline becomes a borderscape with its mechanisms reaching as far as Athens, where the control measurements are all monitored by the 'Centaur' protection system employed by the Greek Ministry of Migration<sup>3</sup>.

The line on political maps designating a state's boundaries is still significant in geopolitics since

sovereignty of nation states is still currently related with the demarcation and eventually safeguarding of the national borders. Depending on how much it is pressured by various fluxes at various points, this line might have distinct physical forms. State borders remain important in the research debate since they are at the center of geopolitics, but they are viewed as institutions operating with multilayered control mechanisms. For that reason, a map solely including the borderline would blend out other important aspects.

"The traditional image of borders is still inscribed onto maps in which discrete sovereign territories are separated by lines and marked by different colors. This image has been produced by the modern history of the state, and we must always be

aware of its complexities. [...] Migration control has only quite recently become a prominent function of political borders. [...] Today borders are not merely geographical margins or territorial edges. They are complex social institutions, which are marked by tensions between practices of border reinforcement and border crossing."<sup>4</sup>

Beyond the state borders we examine socioeconomic, cultural and spatial borders, which are different for different people and also contribute in shaping and directing migration flows. Migration control takes place both along the borderline

and inside state territory, in airports, bus stations, immigration offices, as well as in everyday life in economic, social, family and cultural practices. Thus, social realities on the ground incorporate borders.

"The border is now considered a dynamic process that transverses location and spatial

scales." Mezzadra and Neilson claim that "to analyze the pervasive character of the border's operations [...] we need a more complex and dynamic conceptual language than that which sustains images of walls and exclusion."5 In that context the developed map shows that physical border infrastructures like fences, drones and surveillance cameras, are just one of many layers of obstacles constructed by the sovereignties. "Even the most physically intimidating of these new walls serve to regulate rather than exclude legal and illegal migrant labor", producing a zone of indistinction "between law and nonlaw of which flexible production has need".6 Consequently, the map shows that the irregular and illegal paths through the system are not only created through the users, but that their existence is also caused through the design of the system itself.

The multilayered legislative system of migration control is part of the institutionalized border regime. It can be overcome either illegally (but then into an often precarious status), or legally by significant financial means through the Golden Passport regulation. Borders as institutions create a variety of stratifications and dichotomies, resulting in the emergence of new symbolic domains and parallel worlds in the daily lives of migrants. These common borders include visas, residency permits, employment permits, financial requirements, communication barriers, etc. that govern migrant status, define migrant rights, and bend time with systematic delays and eclectic permeability. Not being able or not knowing how to fulfill official requirements, some people are

forced to take irregular and illegal paths past and through the system of control, which puts them in a precarious position. With the help of socio-spatial and economic segregation, the creation of a pool of inexpensive labor that can be taken advantage of, among other effects, these symbolic or intangible borders and the spaces they produce become ingrained in the urban fabric. The urban fabric is then shaped in accordance with human geographies as a function of border and migration regimes. For this reason, both the legislative control mechanisms migrants have to navigate through and the resulting spatial manifestations in the city of Istanbul are shown on the map.

The permeability of these borders depends not only on the authorities, but also on the migrants' individual network, skills, financial capacity as well as luck or coincidence. Inbetween and on the margins the migration control system creates the trajectories of migrants are always individual and a function of various factors and can therefore not be exhaustively classified and systematized. By including a few exemplary trajectories or testimonies of migrants in the map we can illustrate how borders and migration regimes operate and what impacts this has both on the people and the research area.

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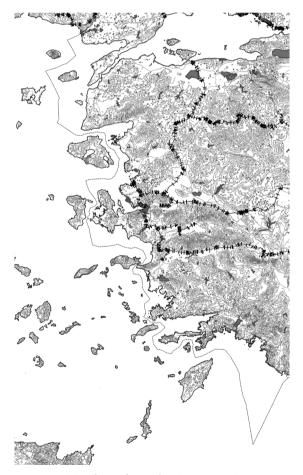


Figure 02. Shared Border (Maritime) -Greece - Turkey

# THEORETICAL FRAMEWORK POSITIONING ON MAPPING MIGRATION (REPRESENTATION)

As the research itself, the representation of it consists of three thematic parts. These three parts are seen on the map as 1) an outside ring, representing the topographical condition and surveillance infrastructures of the Turkish borders, 2) a localisation of representative places in the research area and 3) selected individual paths through the As the legislative framework of migration control is a virtual construct, but also has physical manifestations that can be localized topographically, chosen form research visualization hybrid between a diagram and a map.

The act of mapping is the act of recording, and the act of recording requires the action of understanding the situation or an object, so to understand the given situation or a thing, the consumption of information is inevitable, whether it is from the mainstream media or the academic world. Yet, as mentioned by Griffey in her article, credited to the technological advancement in hardware and software, we live in the most distracted era in human history, with information constantly and easily accessible to everyone. As a result, the quality and quantity of the data become irrelevant as information becomes "infinite" for both the individual and the collective.

In the end, it is about finding the perfect point of relevance, asking the right question, filtering necessary information, then representing it in the most effective way that symbolizes and contains such content.

From this point, the act of "mapping"

is no longer a mere act of recording but a gesture and method that helps us as both the individual and collective to intellectually build a unique language that tells the stories and meaning of our research topic, which in our case that is migration.

The manifestation of socio-spatial and political complexities can be understood as a sequential event. It works as a cause and effect, while political complexities act as the cause and socio-spatial as a consequence. The correspondence to this momentous event has been successfully captured via the representation technique used in our collective map. The geometrical shape of a "circle and ring" has been employed as the primary visual representation of our collaborative map.

A circle often indicates that a specific target or an object is framed within the boundary. Thus, to read the map, the reader must first follow a solid hierarchical order, reading the map from the outer ring to the inside, which again suggests the presence of an intense sequence and hierarchy, representing the very accent of socio-spatial and political complexities.

At the beginning of the migration map, the purpose of the survey should be determined by choosing the research method. To a specific extent, migration maps expose control mechanisms, not representing flows but showing what hinders, restricts, prolongs and changes them. A static map is, therefore, not incompatible with a dynamic migration process. The map is an expressive device associated with any art, politics or science. However, as migration needs to be measured in terms of spatial and temporal data, variables and invariants must be identified. Migration flows can be measured in terms of

the number of people crossing the border at a particular location at a particular time, a matter of counting the movements taking place and counting them at a precise point. It is also possible to measure between two points, where the migration is reconstructed from absolute quantitative data afterwards? This set of maps combines both approaches within the framework of a surveillance system to reproduce migration lines narratively.

The decision for the design of the map was based on abstract diagrams in order to represent the fleeing phenomenon of migration, in relation to the topographical borders with a few details such as infrastructure and border crossings.

Mapping as a representational technique gives us the freedom to explore the theme of migration in different ways than just its geographical characteristics. Mapping with its interpretative potential opens ways to explore flows or processes and thereby linking physical and non-physical aspects through the tool of mapping.

On the debates around migration, maps and mapping supposedly used to visualize/ represent migration flows, politics practices often serve as means of pushing a visible or hidden agenda advocating for against certain groups, movements, governance, management and politics, creating dichotomies of "good" vs "bad" etc. Common visualizations of data on migration flows are problematic in multiple ways since they often reduce humans to pixels or dots or arrows moving from A to B, oversimplifying and dehumanizing a migrant's journey, which is most of the time rather complex. A further issue is the centrality of Europe and portrayal of migrant flows as invasion

arrows. On the other end of the spectrum, alternative mapping can also be problematic, extrapolating a single story to a general truth or romanticizing migrant struggles. Our mapping is an attempt to propose a different take on migration representation in the inbetween of the mentioned spectrum, an effort to demonstrate complexity and layering rather than take sides on migration rhetoric.

Multiple publications, such as Cartographies, Migrating Maps: Mapping and the Politics of Mobility at the External Borders of E.U.rope or Mapping the Movements, Migratory The migration map trap. On the invasion arrows in the cartography of migration, This is not an Atlas, Cartographies of migration and mobility as levers of deferral policies are some of the sources problematizing the representation migration in cartography and proposing alternatives or counter practices serve as theoretical underpinning developed mapping strategy. our

The map shows that associated with and behind the territorial and state borders, migrants have to overcome several other kinds of obstacles in order to enter and remain in the waiting room of transit, or even integrate into society. The construct of administrative barriers is depicted as a categorizing system of filters that assigns a certain status to anyone who enters it, mostly based on the country of origin. The borders between different statuses are mostly created by a denial of access to certain aspects of society; permits give passage through them. Time plays an important role in the mechanism, both for control in the shape of expiration dates and waiting periods, but also besides through processing times.

framework"<sup>10</sup>; that means for the subject of migration with its nature of being a network of transformative relationships it is not scalable as it is changed in its nature when project elements are added.

One challenge in visualizing the legal framework is its adaptation according to the migration flows, and therefore its constantly changing situation, as well as its outsourcing into third countries in order to prevent the influx of migrants.



Figure 03. Shared Borders - The immidiate nations

### METHODOLOGICAL APPROACHES AND SOURCES

- Quantitative research
- statistical data, mostly from websites run by governments or international organisations (e.g. the Turkish Presidency of Migration Management, but also IOM, EU and more)

The major problem about quantitative research on the topic of migration is the lack of reliable data for a lot of processes, as many of them are happening in illegality or legal gray zones and are therefore not well-documented. This causes a very high discrepancy between official and unofficial data. While the numbers of issued official documents such as visa or residence permits are available and suggest to be precise, the estimation ranges for undocumented movements often are often extremely broad (e.g. the estimated number of Kurdish people in Istanbul ranges from 2 to 4 million people<sup>11</sup>). A solely quantitative approach to topic of migration contains the danger of not being able to visualize humans and their experienced tragedies.

- Qualitative research through
- journalistic sources, such as interviews and reports
- analysis of group chats (e.g. telegram) and facebook groups
- academic sources (research papers)

Interpreting data from different reports or interviews on the same topic (e.g. the search for a trafficker in Istanbul) and combining them into one element on the map contains a certain degree of assumption, speculation and generalization, but nevertheless, it can be a valuable tool to visualize a multiplicity of stories.

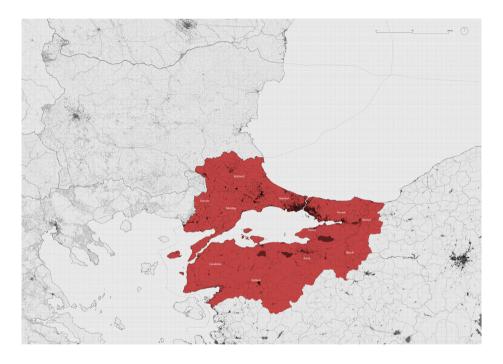


Figure 04. The investigation region -Marmara

#### **FOOTNOTE**

- 1 A term widely used and specified by the European Border and Coast Guard Agency (Frontex), see https://frontex.europa.eu/we-know/migratory-routes/eastern-mediterranean-route/
- 2 Borders are shaped by an ensemble of regulations, semantics and other practices and discourses source
- 3 Petridi, Corina "Greek camps for asylum seekers to introduce partly automated surveillance systems", algorithmwatch, Last modifiedApril, 21, 202, https://algorithmwatch.org/en/greek-camps-surveillance/
- 4 Vallianatou, Anna "Lesvos:How EU Asylum policy created a refugee prison in paradise", chathamhouse, Last Modified July, 28, 2022, https://www.chathamhouse.org./2022/07/lesvos-how-eu-asylum-policy-created-refugee-prison-paradise
- 5 Petridi, Corina "Greek camps for asylum seekers to introduce partly automated surveillance systems", algorithmwatch, Last modifiedApril, 21, 202, https://algorithmwatch.org/en/greek-camps-surveillance/
- 6 Mezzadra and Neilson, 3
- 7 Mezzadra and Neilson, 7
- 8 Brown, 16-17
- 9 https://journals.openedition.org/remi/8803#quotation

10 Tsing, p.523

11 http://content.time.com/time/world/article/0,8599,2104027,00.html

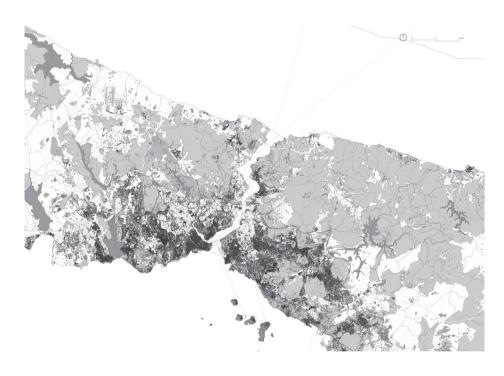


Figure 05. The first anchor point - Istanbul

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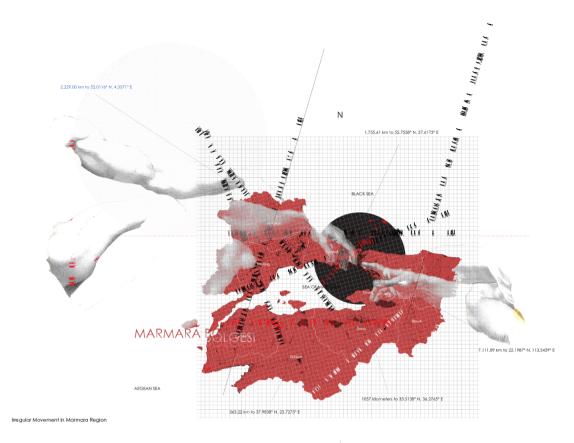
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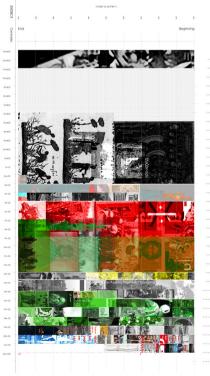
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#### **MIGRATION HISTORY**

This map shows the historical timeline of today's Turkey, where a few significant periods have been recorded. For example, the appearance of the Byzantine Period during ancient Greece time, also when Istanbul was chosen as the capital of the Roman Empire in 4th century by Constantine the first, and of course the first crusade in 10th century, and the slowly emerging of the Ottoman empire.

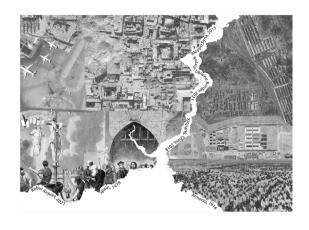
In today, with different regional and political complexity, in particular the middle east region. the city is experiencing national crisis, like illegal migration, terrorism, and poverty, which consequentially affects not only the society but also the spatial development of the city.



#### **MIGRATION CAUSES**

Since centuries, Istanbul has been an important destination for refugee movements caused by different push-factors, such as economical conditions or wars.

The comparably liberal atmosphere of the metropolis and the variety of existing communities has also made it a shelter for victims of religious, political and ethnical persecution.



Valentin Gies-"fleeing causes"

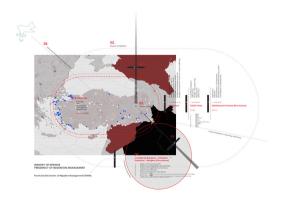
#### **LEGAL BORDERS**

The crisis in middle east eventually made Turkey the land of transit migration, a checkpoint to the West. Just in 2022, there were around 6000 people from Syria used Turkey as a transit point to migrate to the United State, and around 1000 people also from Syria used Turkey, to move to the Netherlands.



Mathew Tong-The land of transit migrants

This map shows the different stream classes of Turkey, where for refugees, they can apply the protection visa, as for us visiting, for those who are holding an European passport you can enter the country for 3 months without a visa; the premium class of course would be the citizenship of Turkey.



Mathew Tong-The new type of border

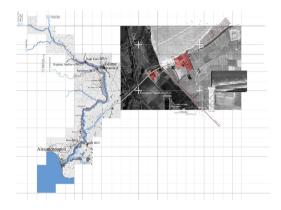
#### **BORDERLINE:**

#### **GREEK-TURKISH BORDER**

#### **EVROS/MERIC RIVER**

Given the fact that currently sovereignty of nation states is still associated with the demarcation and eventually protection of the national borderline, the line on the political maps delineating the limits of a state remains important in geopolitics. This line can have various physical manifestations, depending on how much it is stressed by different flows at various points, as we noticed by mapping border infrastructures in the Greek-Turkish and Bulgarian-Turkish borders. By studying border infrastructures one realizes that they have a spatial footprint thicker than a line on the map. They consist of surveillance zones, buffer zones, checkpoints extending to transport stations, police stations, camps and deportation centers in border cities, as far as airports and migration offices in Istanbul. Considering digital infrastructures used to inhibit or facilitate migration, borders extend even further in control centers of surveillance

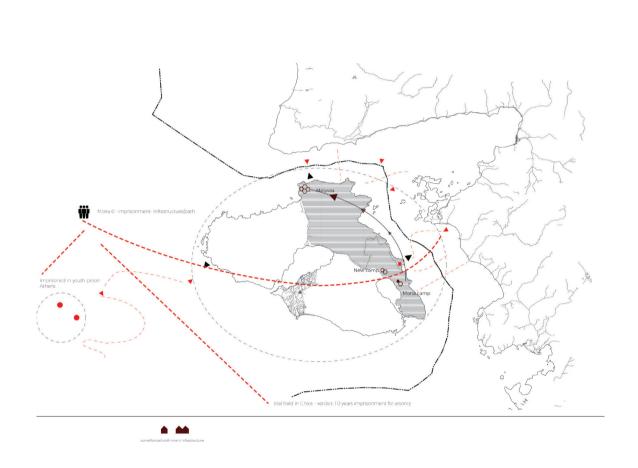
systems in Athens or in the origin countries, where migrants start routing through information provided in social media groups. Borders are no longer just the delimitations of the sovereign territories of a nation state, they are elaborate, complex and multilayered borderscapes extending into physical and virtual spaces far away from the borderline itself.



Myrto Klimi -Geographical, physical, digital, legal migration control infrastructures along the Greek-Turkish border



Many physical infrastructures of migration are corresponding with non-physical systems that enable the physical manifestations and vice versa. Digital platforms, social media and payment service providers play an important role for enabling migratory movements, as well as the telecommunication infrastructure that they are based on. Legal frameworks have direct physical consequences that enable, control or prevent migration.



Virginia Lazarou

#### **BORDERLINE:**

#### ISTANBUL AIRPORTS

#### **UYGHURS**

In recent years, Turkey and specifically Istanbul has also developed into a place of shelter for Uyghurs, a muslim minority in North-Western China that according to several sources faces increasing surveillance and persecution in their home land. The formation of a growing Uyghur community in Istanbul has led to the creation of several organisations, such as the Uighur Science and Enlightenment Foundation, which was opened in 2015. There, students of aged from four to 16 study the Uyghur language and culture, which is treated as a criminal offence in their home country.

PROJECT GOLDEN SHIELD (GREAT FIREWAL) PROJECT GOLDEN SHIELD (GREAT FIREV

Valentin Gies

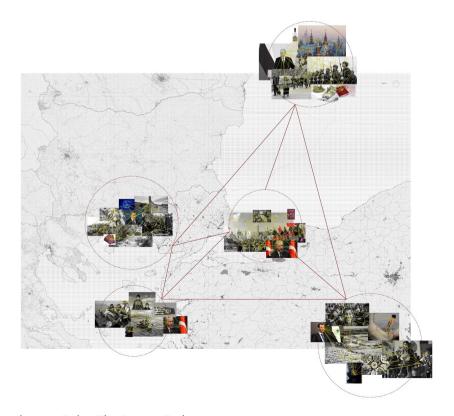
"migration barriers from Xinjiang to the Istanbul area"

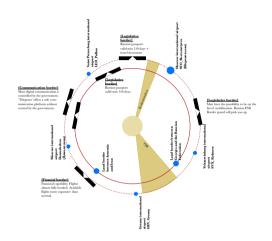
#### **BORDERLINE:**

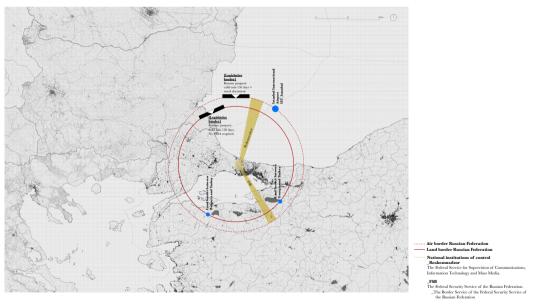
#### ISTANBUL AIRPORTS

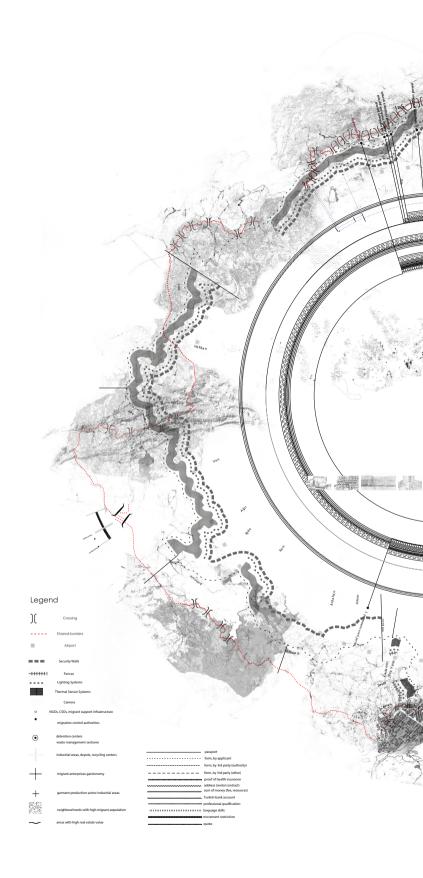
#### **RUSSIANS**

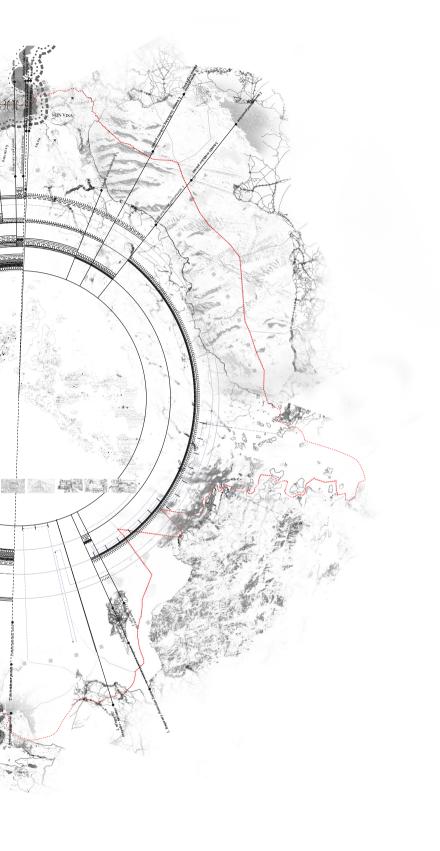
On the morning of 24 February 2022 the invasion of Ukraine started by the Russian president Vladimir Putin. He announced a "special military operation". Since that moment a significant part of Russia is fleeing Russia. One of the countries were they flee to is Turkey. Because it is one of the few countries that allows Russians to enter the country without a Visa. There a two moments of border control appearing. Firstly the borders in Russia itself were the list of mobilization and rising airline ticket prices are making it hard to leave the country. once arrived in Turkey, the second border control takes place.











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### 71 SECTIONS ALONG THE ISTANBUL CANAL

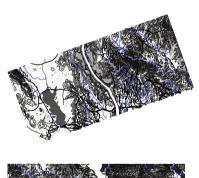
INFRASTRUCTURE + CONGESTION MEGA MAP

Luis Druschke Matilda Hoffmann Miltiadis Christodoulakos Pieter Tilman Taha El Barazi Dongyan Chen

# 71 SECTIONS ALONG THE ISTANBUL CANAL

Themap "71 sections along the Istanbul Canal" investigates a hypothetical project that is to be implemented in the area. By dissecting its hypothetical connotations as well as the projected land transformations it will engender. Consequently, infrastructural elements and their inherent territorial transformations shall be represented by the that relationship unifies them, and this is the core principle in the production of the map. We moved from

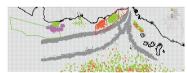
the fragmentation of crucial infrastructural knots and their subsequent effects on the territory to the rather physical amendments potentially caused by the realization of the Canal Istanbul. We identified the medium of the section as a critical tool to investigate the conversation of infrastructure with the ground. Depicting the amount of displaced soil bluntly renders the tremendous territorial disruptions. Hence, the canal's negotiation with the ground becomes not only a crucial aspect in our reasoning for the impactful intervention but is reflected graphically in its centrality in the map. To further scrutinize the canal's relation to existing infrastructure and territorial conditions we gathered. interpreted and represented data in relation to the loss of sweet water lakes, and the amount of disrupted systems. The loss of sweet water is here specifically addressed as the lakes are the main drinking water supply of Istanbul. Layering this information allows us to draw new relationships different these indicators and to emphasize our critical observations. As an abstraction of this hypothetical future condition, we choose to represent the













Process: Fragments of the Straits and the Istanbul Canal

eventual canal as a series of 71 transversal sections running through the new 'borders' of the canal, shaping both the new urban, geographic, and territorial condition between the two seas. This enables a sharper and more direct correlation between the proposed water body and the different systems at play that intersect with the object at specific instances. As such, specific sections shape and relate to specific infrastructural networks. making clear their interconnectedness and, more importantly, their effect on the Territory. The map describes the Istanbul Canal through three different

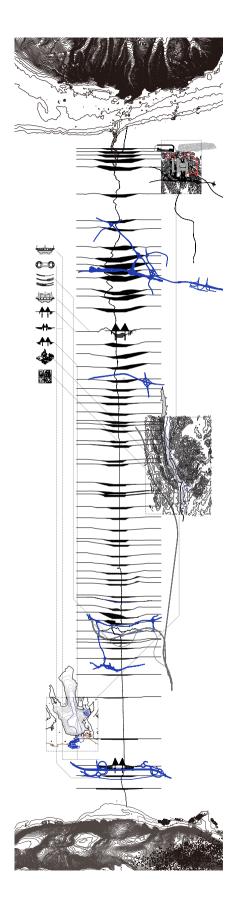
representational techniques: plan (topography, water bodies. infrastructural systems), sections (excavated soil) and graph (notational design of the infrastructural system). On the upper half of the map the impact of the sections on the territory is distorted and warped to highlight the territorial impact the canal imposes and to define the canal as a central organizing line in the map. In contrast the bottom half of the map is represented as a graph with a notational system, which takes measure of the same impact depicted in the top half.



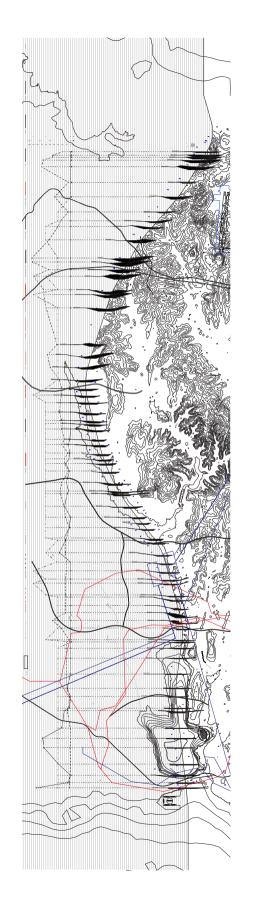




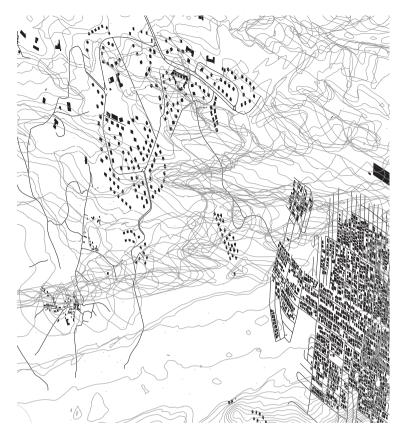
Process: Fragments of the Straits and the Istanbul Canal



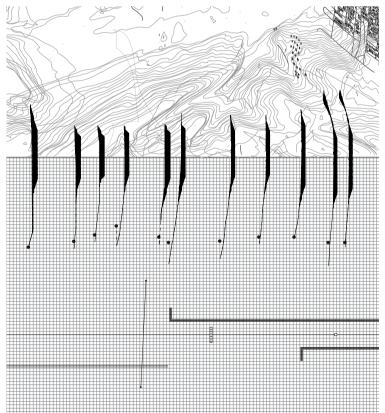
Draft from the experimental phase mapping, created on 12/10/2022



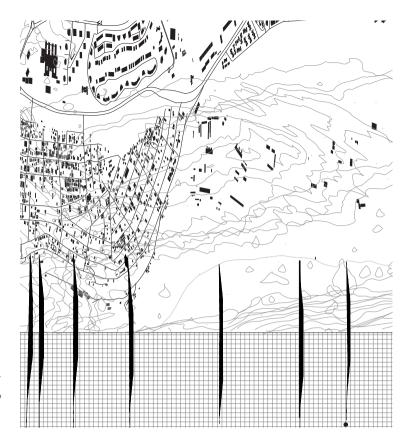
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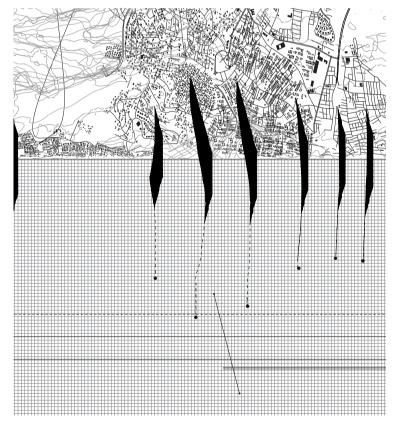
Zoom in: Infrastructure + Congestion Map



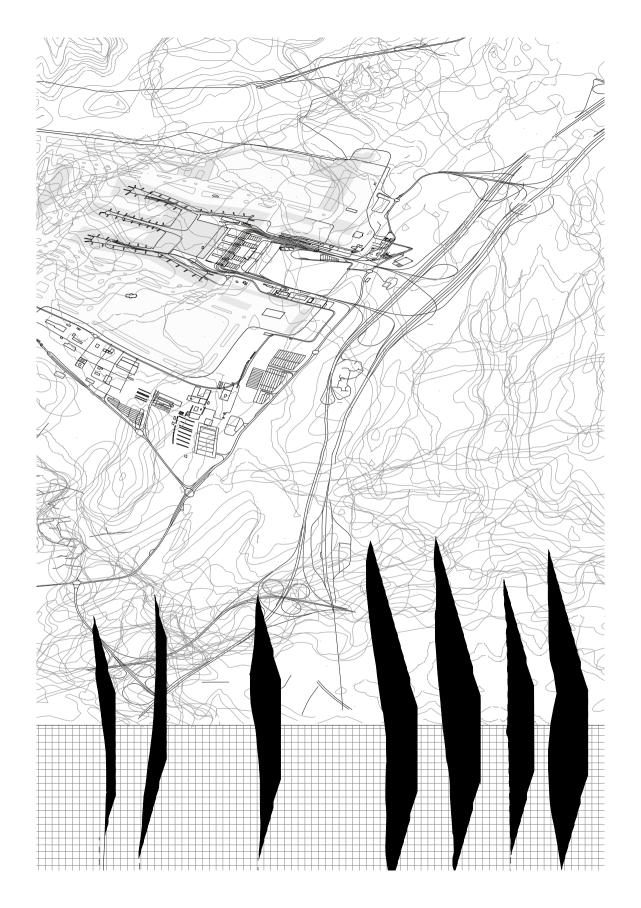
Zoom in: Infrastructure + Congestion Map



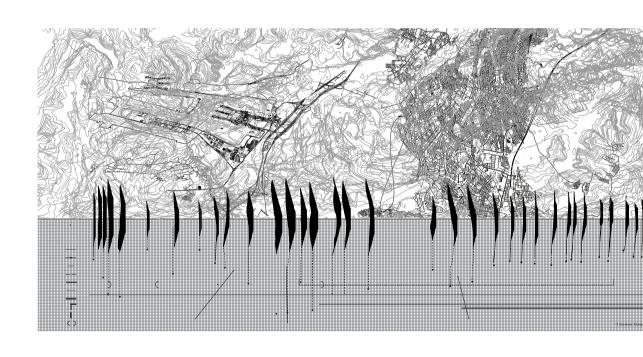
Zoom in: Infrastructure + Congestion Map



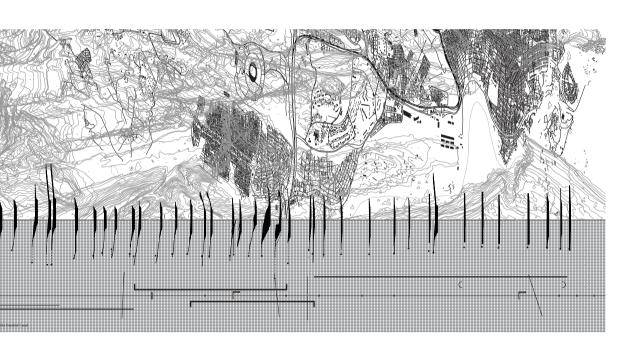
Zoom in: Infrastructure + Congestion Map



To conclude, the distorted geographical situation the infrastructural elements with in the territory and the divergence in the data originating from measuring this distortion are conveyed in the map. Interpreting the graph, it stands out that the effects vary along the course of the canal. As an outcome we see the extent of impact recognized from the construction on the map, this leads to the debate if the proposed project incorporating their impacts is realistic after all.



Infrastructure + Congestion Map (3600mm x 900mm)



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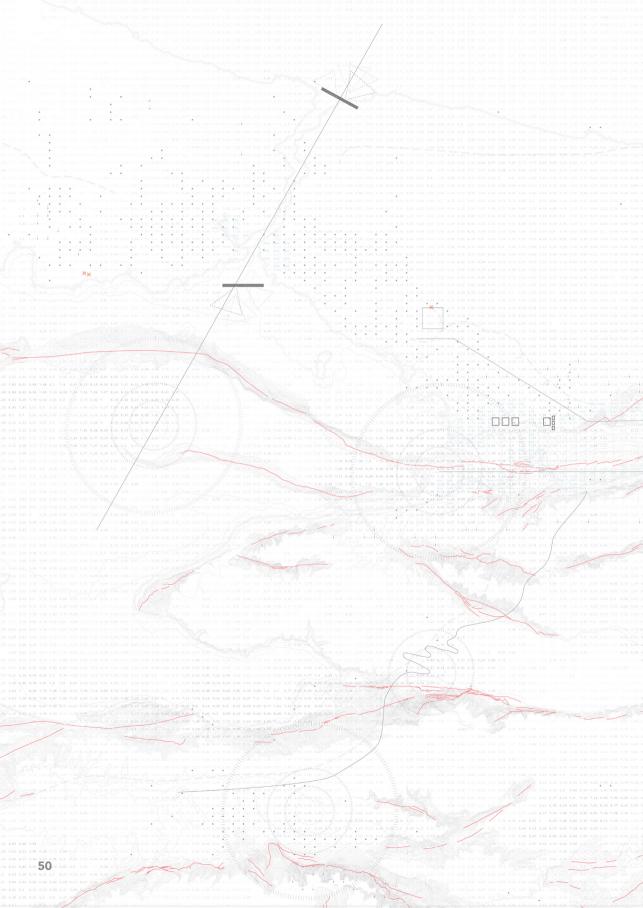
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## ANTICIPATORY RISK MAP OF EARTHQUAKES

**FAULT LINES** 

Emanuele Volpe Iulia Popescu Nikki de Zeeuw Olivier Bierens Panayiotis Varoutsos Looking at the configuration of the land it becomes paramount that the fault lines are analyzed, as these form the land not only in the spatial, but also in their effect of the social sense. This research will work towards a better understanding of the land through mapping, taking these different factors into account; providing insight into the spatial relations as they present themselves in the landscape. Through this research, the group works to gain a better understanding of the assemblage of the soil and ground, as well as its relationship with collective human life, under the constant threat of seismic activity.

#### SPECIFICATION OF THE THEME

The North Anatolian fault line and its zone of influence play a substantial role in the collective human life in the area around the Sea of Marmara (Erdik et al., 2004). This fault line runs through the entirety of Turkey, from east to west, and breaks off into many shorter subsidiaries as shown in figure 1. Due to their inscription on the landscape and the superposition of different layers, these fault lines have sizeable effects on the collective human life in these territories

(Kundak & Türkoğlu, 2005), both physical and metaphysical. These effects traditionally come with many risks to human life, due to both the magnitude of these layers as well as the earthquakes they cause. Defined by Blaikie et al. (1994) risks equal hazards plus vulnerability. To define these risks to collective human life, it becomes increasingly important to research both these hazards as well as the implied vulnerabilities in the territory.

To be able to truly understand the effect of the North Anatolian Fault on human life, a research question was posed before starting the mapping: "Considering the fault line as a crucial characteristic of the landscape, how can we understand the effect of disruptions on collective human life?" In researching this, the goal is for more clarity to be created in regard to the prognosis that this fault line indeed has a large effect on the collective human life in these territories, but also regarding how collective human life responds to this.

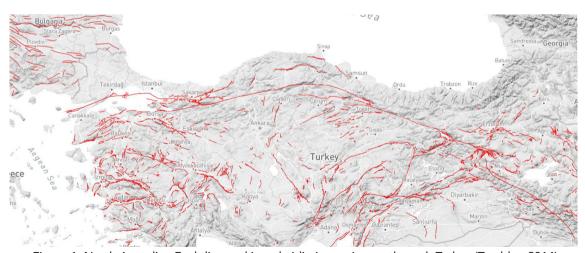


Figure 1: North Anatolian Fault line and its subsidiaries, as it runs through Turkey (Temblor, 2014)

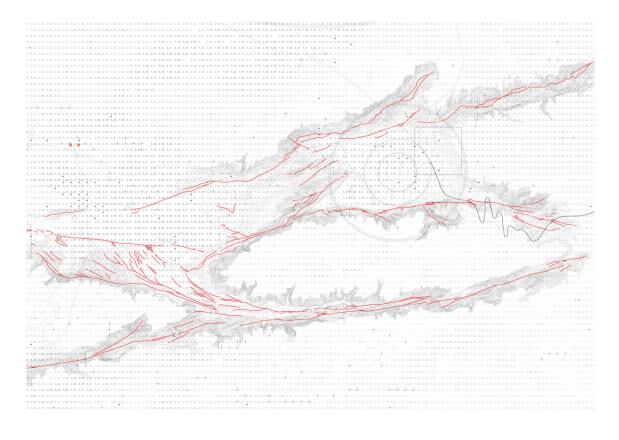
#### **COLLECTIVE HUMAN LIFE**

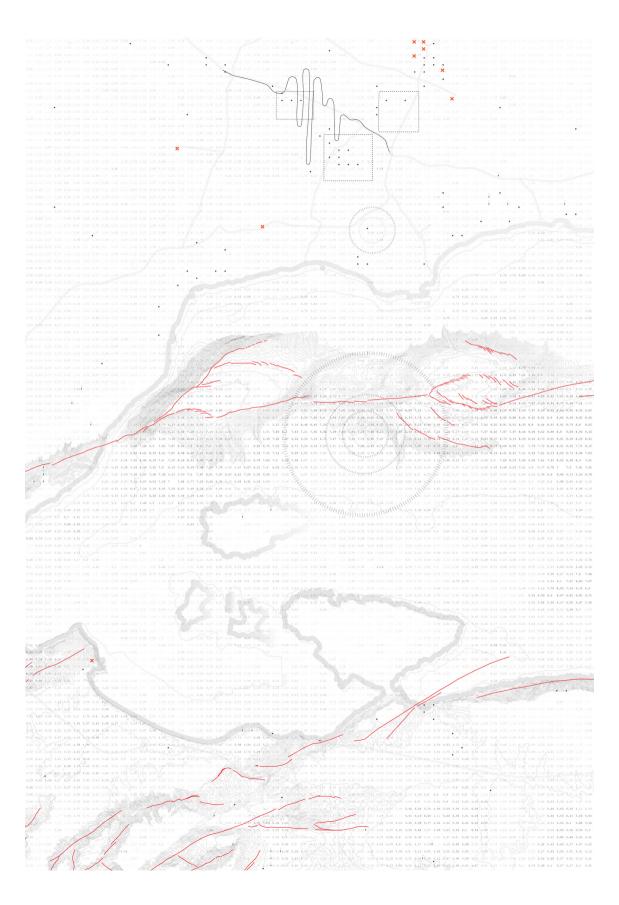
Despite their locations so close to the fault line and its implied risks, regions such as Istanbul and Izmit are preferred by many as their home. After experiencing the earthquake of 17 August 1999, which cost more than 17.000 people their lives as well as leaving half a million people homeless, Izmit was quick to rebuild in precisely the same locations that were affected before (EQE International (2000). To find out why people continue to return to these risk-prone areas, further investigation of the collective human life itself is needed. Where the settlements are located along the North Anatolian Fault and the size of these settlements, are an important first step in regard to answering the research question. While these are key elements that are being analyzed, there is an understanding that many factors contribute to the choice of relocating or rebuilding a city in the same area, factors which this research considered general knowledge,

and was not included in the mapping exercise. Such factors are economic, politic, strategic and historic.

#### MAPPING DISRUPTIONS

The second step in answering the research question is mapping the different disruptions along the North Anatolian Fault. In mapping these disruptions throughout the region a better understanding of the how and why in regards to the continuous return to the region in to be gained. Different types of disruptions can be defined, but for this research the main focus was put on earthquakes and their consequential disruptions.





#### ANTICIPATORY RISK MAP

When attempting to map disruptions, creating an anticipatory risk map proves to be the most compendious. This type of map is one that is often found in different capacities, of which the most common uses are found in urban planning and project development; by charting risks, an accurate assessment and preliminary investment of the region can be made. In this map and research, the product is similar to the ones in these fields, but the goal is different; instead of focusing on the risk assessment altogether, the aim is to organize and define the individual risks and their affected areas. Through layering these disruptions on top of each other, a new understanding of the land and the manner of inhabitation is gained, highlighting the resilience of collective human settlements.

#### LAYERING THE MAP

The map itself is built up by first tracing the North Anatolian Fault, after which the land is mapped through an earthquake intensity scale populating the region with numbers; the higher the number, the higher the intensity of a projected earthquake. This is the primary layering in anticipating risk.

The secondary layer in anticipating risk is the layer of potential effects of the earthquakes; this is the secondary layer, as this is hypothesized from historical reports on the region. Projected unto the map using a coordinate system, this layer shows tsunamis and collapses, as well as settlements along the North Anatolian Fault line.

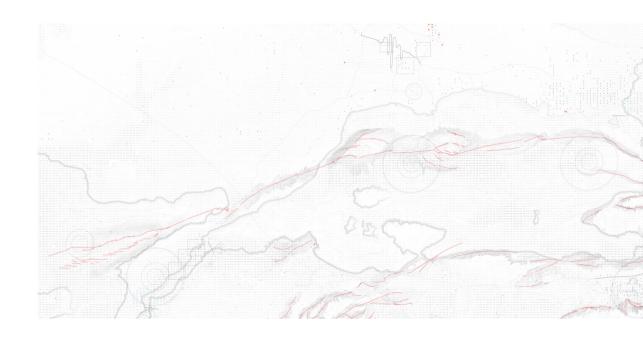
However, through the method of layering the disruptions alone the understanding of the map would be minimal. As such a tertiary level of analysis was introduced to the

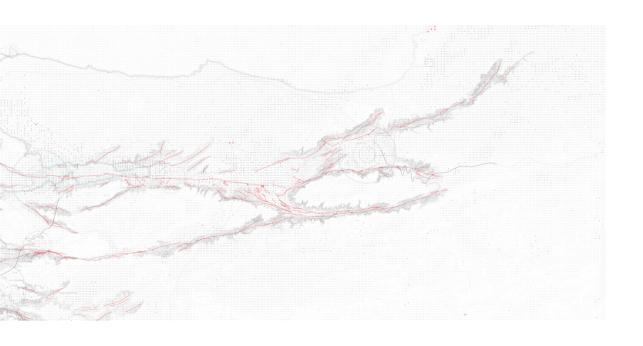
research: the mapping of spatial narratives. This layer shows how and why certain settlements are affected, and what the influence of the primary and secondary layering is.

#### MAPPING IN DETAIL

The map is constructed through different layers. The first layer traces the North Anatolian Fault line orienting the geological structure in coordinates. Next, the morphology of the fault line is further enhanced through the visualization of both bathymetrical and topographical contour lines. The area is further mapped through an earthquake intensity scale populating the region with numbers; the higher the number, the higher the intensity of a projected earthquake. This is the primary layering in anticipating risk, and provides a first inscription into the landscape.

Another layer in anticipating risk is the layer of potential effects of the earthquakes; as this is hypothesized from historical reports on the region. Projected onto the map using a coordinate system, this layer shows tsunamis and collapses, as well as settlements along the North Anatolian Fault line. A tertiary level of analysis was introduced to the research: the mapping of spatial narratives. This layer shows how and why certain settlements are affected, and what the influence of the primary and secondary layering is in the map.





#### **REFLECTIONS ON MAPPING**

The collective map has had a lot of different angles over the course of the past couple of weeks. In the beginning it was hard to encapsulate the precise topics of research, which led the group down many different paths all at once.

From the beginning this group was quite quick to decide on an extremely data driven approach, something that proved to come with its own hardships later on. In this, an important first iteration was made in recognizing the earthquakes as a major authority in the region. As an initial approach to the map, the group proposed that the usual illustration of the map (figure 2) be erased, and instead, replace it with a grid. This process of deterritorialization and reterritorialization (Deleuze & Guattari, 1977) was used to highlight the understanding that the seismic activity that takes place at the bottom of Marmara Sea, has an equally devastating effect as an earthquake that took place in the vicinity of a major city, on dryland. On top of this grid, we overlayed data from previous earthquakes, calculated using a logarithmic formula that translated the Richter magnitude scale into a single number, pinned in its geographical accurate point using the

longitude and latitude system.

As shown in figure 2 the logarithmic scale that's mostly used to measure earthquakes was flattened, exhibiting only the prevalent earthquake locales during only a few years, starting from the 60s.

This tactic proved to be too limiting in its analysis, and the team found that more depth of the information was needed before useful results could be extracted.

As such, the team collected more data on different intriguing sites in the region, including archeological sites, draught areas, mining sites, and the more intense earthquakes. However, a clear enough frame was not decided upon before starting, resulting in an overload of information on different fronts, as shown in figure 3, which did not necessarily answer any research questions the team could have had at this point.

After the second iteration of the map, it became increasingly clear that it was important to frame the research by forming a research question and themes to be able to further develop the map. To be able to do this, the team decided to work with experimental tactics for a week; the topic became very

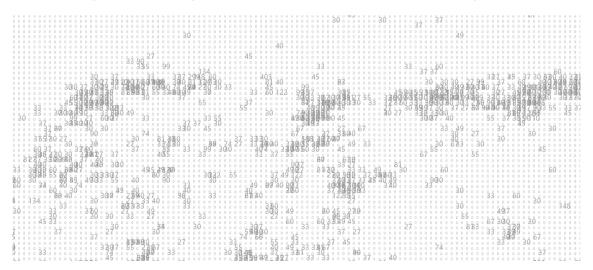


Figure 2: First iteration of group mapping

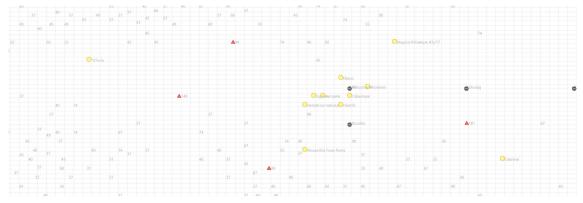


Figure 3: Second iteration of group mapping

theoretical and extremely centered on the idea of disruptions in relation to time. By including the dimension of time, the 2D representations became too planar, so the group attempted at creating a 3D visualization that would convey also the dynamic character of the disruption.

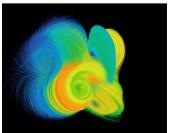
To be able to do this, the group decided to experiment with different manners of representation as well. As shown in figure 4, this proved to be very experimental and barely showed the information that needed to be displayed, and what it showed required too many additional lengthy explanations.

This moment in development of the map also coincided with the first time feedback on our research was given, and it became abundantly clear that the intended direction of research was not defined clearly enough yet.

A major overhaul of the entire structure was done in the third iteration of

the map, and this is also the iteration that has been continuously developed. More authority was given to the fault line, and a research question and structure as mentioned earlier in the research plan was developed. This was done by drawing the thickness of the fault line, defined by the topography lines. By doing this, the height and depth of the fault became more readable and so did the space it occupies on land. Additionally, the base map became, rather than a system of lantitude longitude a translation of a heat map that would predict that susceptibility of earthqakes in each area. The darker and higher the number the more prone to a stronger earthqakes. Both means of expressions were adopted so that the risk can be understood when you view the entire map at a distance, or you step closer to it.





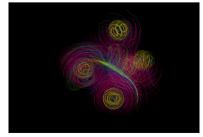


Figure 4: Theoretical mapping; interpolated data, interpolated data time plotted, wind simulation

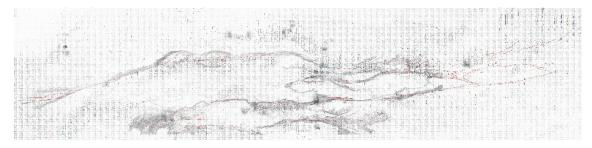


Figure 5: Third iteration of group mapping

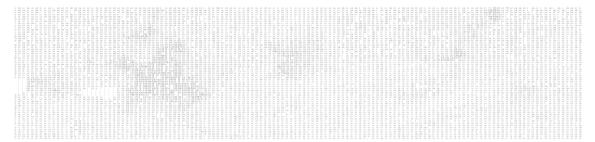


Figure 6: Highlight of danger

Lastly, in order to explain the effect of the disruption of the earthqake on human life, the group decided to include the narratives. The narratives are a series of icons that populat the map, imagining the different outcomes of variousy loacted disasters. The location of the earthqakes that we previsioned was based on the recent seismic event that took place in the Aegean Sea, in 2019 and destroyed a number of buildings in Izmit, 40 km away from the epicenter. By studying the sediment map of

the area we chose to imagine these narratives in location with a very similar karst landscape and young sediments as the one that can be found und er Izmit.

As and example, the narrative below follows and earthqake, that took place in the sea, causing some oil tanks to fail and produce an oil spill that pollutes both land and water. At the same time, as a consequence, a smaller seisime activity took place some kilometers East, affecting tunnels.

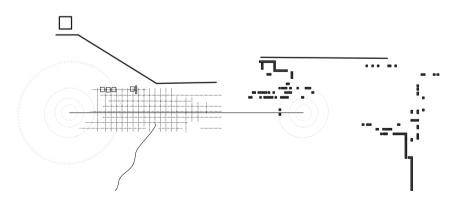


Figure 7: Example of a narrative

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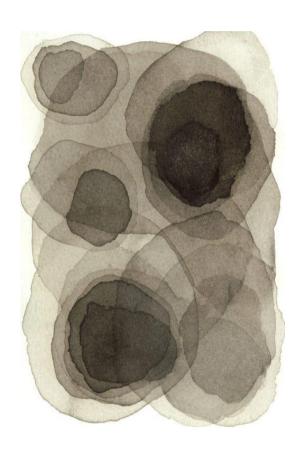
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#### **LIQUID BODIES**

### MAPPIN WATER IN THE MARMARA REGION

Carmen Wientjes Kasia Ingielewicz Max Weissalla Ron Weissenburger Shixuan Li Yu Chen

#### INTRODUCTION

The Marmara Sea is one of the few inland seas of the world, being a crucial passage that separates Europe and Asia with its geographical location, but it also unites through Bosphorus and Dardanelles. Despite the significant attention the region receives for its political, commercial, and economic importance, noticeably much less coverage focusing on the characteristics and condition of the Sea of Marmara as an ecosystem is being produced. Meanwhile, more and more concerning

phenomena can be observed in the western part of Turkey,

especially around Istanbul. Severe

droughts, aquifer salinization in both inland and coastal areas, frequent sea snot occurrences, and shrinkage of freshwater resources should be treated as indicators of a serious imbalance within a complex and fragile water system. They reveal the multitude of liquid interdependencies connecting different water bodies, agencies and organisms which are difficult to be seen from a close distance.

This research aims to uncover and trace the intricate structure of the Marmara Sea water system, treating it as one whole complex organism. Through its dissection, we plan to target the most crucial chokepoints, moments and irregularities that affect the functioning of the totality, gain a better

understanding of the processes taking place and possibly foresee the forthcoming symptoms. The boundaries and shapes of the organism are determined by the basin of the Marmara Sea, however, the research does not overlook certain close and indisputable links with the adjacent Black Sea and the Aegean Sea.

Even though the State Hydraulics Works (DSI), a pub-

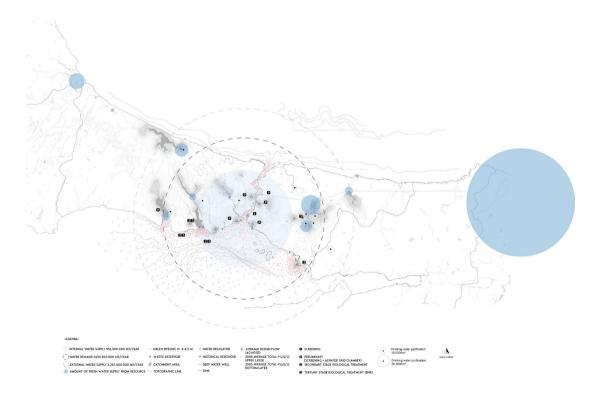


Fig.1 First attempt of overlapping the data tested on the Istanbul region only. Pure data of the common research gathered together before choosing a mode of representation.

lic agency, is standing at the forefront of efforts to reduce the water-related problems with new dams, hydroelectricity plants and reservoirs, these are

only interim solutions that do not seek to understand the problems and solve them at their source. Heat waves are affecting the quality and quantity of water, causing bursts of cyanobacteria, and excessive rainfalls mobilizing pathogens in the environment, carrying them into rivers, lakes, reservoirs, coastal waters and wells. In light of the facts mentioned above, the research aims to answer the following question: Can

mapping and highlighting the liquid flows in the Marmara Region reintroduce a thorough understanding of interdependencies within a water system?

#### **METHODOLOGY**

The collection of information and the construction the map were enabled by process-oriented research. The exclusion of a pre-defined research goal enabled a problematization parallel and specific to the construction of relational the field Additionally, alternating between the accumulation of knowledge and reflection on the amassed information create serves to awareness while shaping the topic. The research structure can be described as follows: exploration, gathering, overlay, reflection, problematization,

sorting out & representing.

Initially, a general exploration of phenomena connected to the topic of water and aquifers in the Marmara region was conducted. This exploration was motivated by personal interests. Subsequently, the information was gathered collected and constituted the first, broadest field of information. In an attempt at discovering relations between the accumulated knowledge, we overlaid the mapped information - with the intent of discovering 'problem areas': visual indicators of especially interesting relations between two or more of the overlaid layers. The mapped layers were.

- Location/size of water reservoirs
- Location of rivers
- Direction of surface and bottom layer currents in the Sea of Marmara
- Amount and location of wastewater discharge into the Sea of Marmara
- Differing densities of mucilage within the Sea of Marmara
- Fishing areas
- Directions of flows of underground water
- Flood areas, Drought areas
- Pollution
- Distribution of fish

and reflectina Analyzing on the research process up until this point, two major misinterpretations could be discovered: First, a dichotomy hetween "natural manmade" and accordingly "good vs bad" had been influencing the research. Secondly, the anticipated "problem areas" did not arise, as the complexity of the interrelations of water flows is too high to observe singular conflicts. Defining complex of flows as an autonomous organism helped tackle both misinterpretations. The image of liquid interdependencies within an organism of flows allowed for a representation of water flows from the perspective of water itself, therefore leaving out any positive or negative connotations that might be commonly associated with the "human" perspective. Simultaneously, it implies the impossibility of singling out interrelations and instead offers an exhaustive overview of the multiple

interrelations. Accordinaly, several decisions on which layers to further investigate and which to leave out could be made. All effects of certain. instabilities within the water flow system which are defined through the lens of human activity as catastrophes or failures were not further investigated: drought areas, pollution, dying out of fish and other species, and floods. phenomena all constituting flows of water were overlaid anew depicted in comparable modes of representation that subscribe to the same logic. At the same time, the borders of the organism were defined as the commonly accepted delineation of the Marmara Basin. The flows which constitute the organism were divided into three scales. Lines depict flows in a

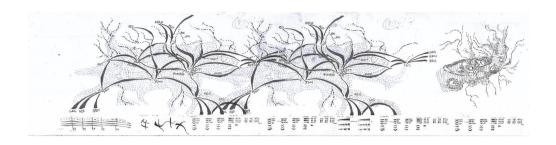






Fig. 2 Sketches of representation modes.

the depiction of only water is intentional and reflects the point of view of the constructed topic. Overall, the map is a result of procedural research alternating between explorative research analysis and reflection of previous research. Taking on the point of view of an organism that contains different water flows. and depicting it in three inherent scales, it serves to capture the multitude of interdependencies of water flows in the Marmara Basin, dissolve the categorical boundaries between them, and articulate their ethereal character.

#### LITERATURE REVIEW

Depending on the extent to which map production progresses over time, and on several key transitions in the map production process, the selection of a literature review can be divided into three parts: multiple 'layer' information overlays, presentation of existing and (unrepresented)types of 'flows', and a database for data extraction. Abstract WatercolorThis Minimalist image is one of our earliest references, and its revelatory role consists of two main aspects:

firstly, it simplifies the meta-

information into different layers, and secondly, the superposition of different layers can get different brand-new information, and this abstraction for image expression

has been maintained until the present stage of mapping.

"Evaluation  $\circ f$ Three-Dimensional Flow Structure of Tarabya Bay and Istinye Bay on an Annual Scale" This article is a reference for the first application of the 'flow' concept to the mapping process. In this study, the three-dimensional annual flow structure of Tarabya Bay and Istinye Bay on the European side of the Istanbul Strait is analyzed based on the results of a calibrated and validated numerical model of the strait. Due to the higher water density in the Sea of Marmara than in the Black Sea, an additional barometric forcing occurs in the north direction.

which leads to the fact that the current velocity in the Gulf of Tarabya is almost the same in the case of a lower water level difference in the Sea of Marmara as in the case of a higher water level difference in the Black Sea. This result suggests two things: first, we translate the graphical representation of water into 'flow'. The second is the universality and

multidimensionality of 'flow'.

The third part of the literature provides information data for mapping, such as the location of dams & lakes, the type of aguifers & flow direction, and the amount of urban water use & pollution Both articles levels. comprehensive and general studies of water applications, with the Water Resources of Turkey being more of a natural form of water and the latter being more of an artificial form of water. These two articles are the main databases that we refer to in our mapping process.

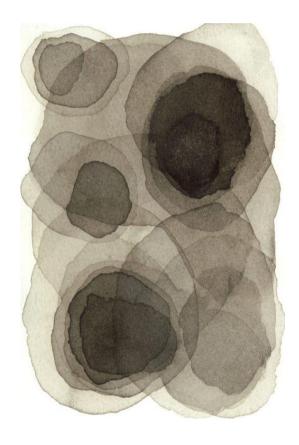


Fig. 3 Watercolor by Roseanne M. Watson

### EXISTING FRAMEWORK

In this chapter, previous research and ideas about water in the Marmara sea will be introduced as a frame on which we base our research. In the research article Critical evaluation  $\circ f$ wastewater disposal treatment and strategies for Istanbul with regards to water quality monitoring study results, quantities of data are given to show the parameters of pollution particles such as dissolved oxygen, total organic carbon (TOC). Total-N, and Total-P. A difference in pollution level between the upper layer and lower layer of the Marmara sea can be concluded as a result of data analysis or the difference of pollution level in geographic dimension and time dimension. This is a research with every twodimensional study parallel to each other, instead of a spatial view. Another research on water quality, Vertical distribution of mucilage typology in the water column after a

massive mucilage formation in the surface waters of the Sea of Marmara, connects pollution levels with temperatures and salinity in certain depths, shown in a combined way of charts and photos, which visualized it

more intuitively and spatially.

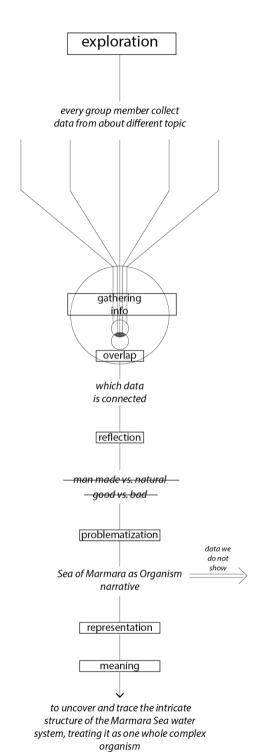
These images of sea snot in different depths represent density and trends better than statistics. Some previous research focuses on currents while some others emphasize rivers, existing academic works depict the flows separately. However, when it comes to water. it's more than that. In the book Water Capitalism: The Case for Privatizing Oceans, Rivers, Lakes, and Aquifers, the discussion on who owns these water 'layers' in Turkey inspired us to rethink the relationships between these 'layers'. By figuring out how water goes in a circle, the truth can be found that water is dynamic flowing between oceans, rivers, lakes, water basins, and the air even. We can hardly separate water in a lake without talking about its source river and underground water basin, which means a physical privatization of a lake or a river is impossible. Water in every layer has its trends and movements, influenced by surrounding temperature, topography, geography, or human activities. However, there is not yet one map showing all the water layers together in an overview depicting all these trends and movements, which is our research goal.

#### REFLECTION

As discussed in the introduction our goal of the map is to reintroduce an awareness of water flows for the multitude of their interdependencies and to characterize water and its flows as an organism. When reflecting on the methodology used, it will therefore also be examined whether our aim of the research has been made visually clear through the final

map. The methodology of mapping and trying to map water flows has its limits. The challenge is not to lose the complexity of the relationships between flows, but in addition, the map must also remain legible. These

challenges are visible on the map. By introducing the different scales, an attempt has been made to analyze the complexity of the flows. In this way, an attempt was made to make the map and the flows graspable. However, a certain amount of subjectivity has been introduced with the introduction of the scales into our research, because they have been devised themselves and placed in the boxes of macro-mesomicro. An example of this is the sea currency flow and the pollution flow: both can be classified on both the micro and the macro scale because a sea current also ultimately molecules. consists of However, in our map, the sea current is classified on the macroscale and the pollution.



on the micro-scale. As a result, the impact of a flow can be communicated incorrectly via our methodology. The framework of the scales should therefore have been defined more clearly. this way the map would communicate the flows more understandably, but also the process of analyzing the flows during the research would be less complex. The second point for improvement is that the complexity of the flows has partly been lost because themes have been omitted during the selection of flows that do play a role in the system/organism of water flows. Think for example, of the lack of precipitation, systems irrigation drought, agriculture, but also, a more precise mapping of wastewater discharges from industries. By further developing the complexity of these water flows and the associated relationships in this way, one will be able to better understand the Marmara organism and its related flows in the framework of the different scales

#### CONCLUSION

Examining the organism of the Marmara is relevant in two aspects. The first point is that the methodology provides a new perspective on the theme of water while also mapping crucial

chokepoints, moments, and irregularities that affect the functioning of the totality of the Marmara region to understand the processes and possibly foresee the upcoming symptoms.

The relevance of mapping water as an organism is to show and experience all parts of the water systems. the visible and invisible, to make the complexity of flow graspable. Certain ideas about water, water systems, and water mapping are put into a different perspective. These are: falsely identifying water as a perfect cycle that is meant to cater to human needs, increasing efforts in controlling water without the limits and knowina fluctuations of the system. and addressing the lack of holistic appreciation for the element of water. In this way, we hope to change the partly incorrect perception of water. By linking this goal to the critical water conditions and problems of the Marmara region, the complex water system and its flows can be clarified to address the pressure at different points in the system. The second point is that the research on water and aquifers is part of a collective assignment in the Borders & Territories studio, in which various themes

(border/ are mapped infrastructure/ migration, congestion, soil-fault lines & water-aguifers). All these maps together represent a selection of a large amount of information on each theme. That is why the water-aguifers map is part of an information and inspiration input for our graduation projects, but also for the other students who are part of the Borders & Territories studio.

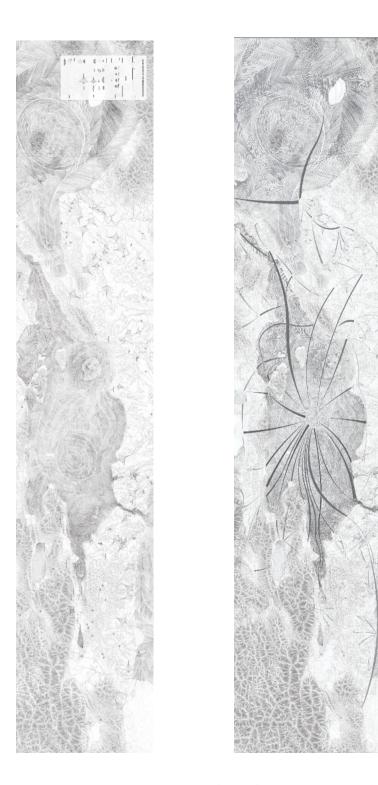


Fig. 4 Mapping the Liquid Bodies, with testing of waterflows & handsketched currency flows



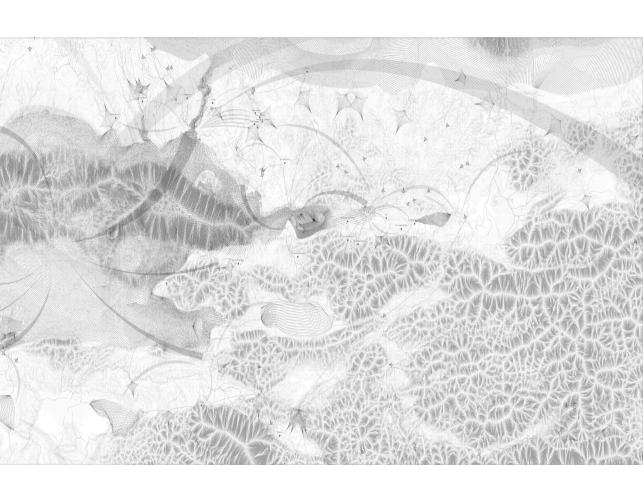
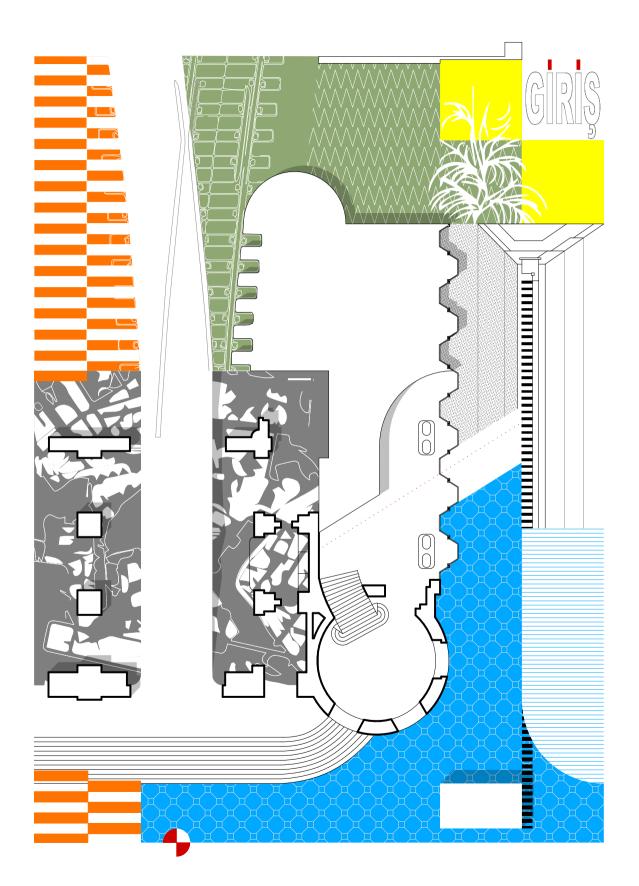


Fig. 5 The final map of the Liquid Bodies

# **INDIVIDUAL WORKS**



# THE PARK OF JOURNEYS

HAYDARPASA GARI

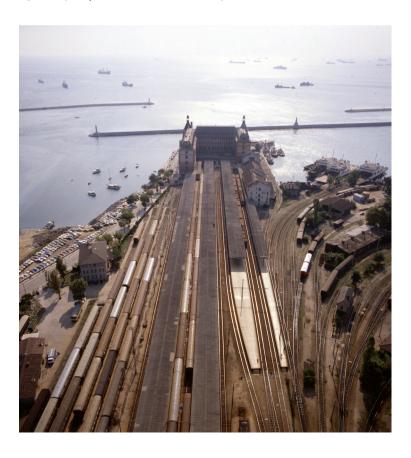
Valentin Gies



fig.1: nostalgia as a site condition

How can the essential function of the site as a portal, node and place of travel along a continent-connecting network be re-interpreted?

fig.2: Haydarpasa station in 1990, 23 years before its closure



# What role does nostalgia play for the rapid transformation of a metropolis like Istanbul?

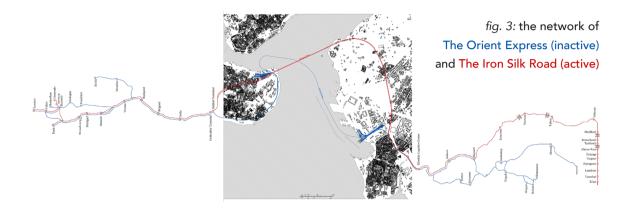
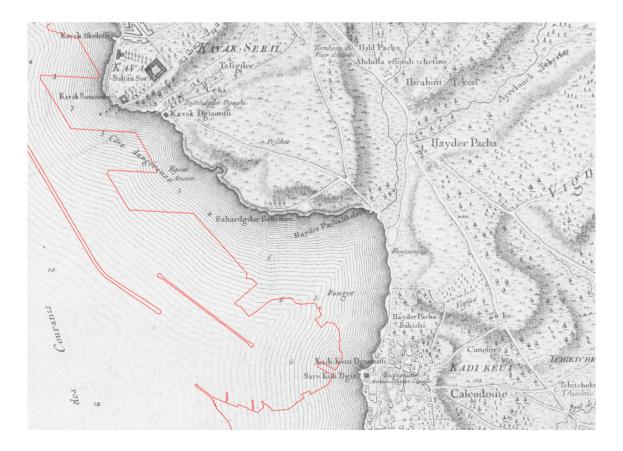


fig.4: Haydarpasa land reclamation. 1786 map and current coast line



# REPRODUCTION AS AN ARCHITECTURAL PRACTICE OF NOSTALGIA

# nostalgia and the city

In his book *Istanbul: Memories of a City*, the author Orhan Pamuk describes the feeling of hüzün, a deep and specific melancholy sensed by Istanbul's inhabitants, which in the book is visualised through Ara Güler's photographies of Istanbul. The term is essential to describe the atmosphere felt by the author in his childhood in the 1970s. The massive growth and urban transformations of the last decades however have significantly altered the character of the city, so that reading Pamuk's autobiographic enquiry about his home city in face of the metropolis today is likely to create a feeling of nostalgia in the contemporary reader. Nostalgia is described as "a sad feeling mixed with pleasure when you think of happy times in the past".

Literature, movies and pop culture can provide a broad access¹ to the topic and sharpen the understanding and relevance of nostalgia. The settings of Andrei Tarkovsky's film *Nostalghia*² show

the potential of space to stimulate nostalgia; the ruin as a typology plays an important role. But also contemporary pop and internet culture work on the topic, as it can be seen in Due Lipa's album Future Nostalgia or the internet phenomenon Vaporwave, a genre of music and visual aesthetics, often also described as 'techno nostalgia'. However, nostalgia is more than just a sentimental feeling. Through attempts of anchoring and manifesting memories in the breathtaking dynamics of metropolitan transformation, it becomes visible in different forms and from different intentions. As nostalgia is addressing people's emotions, it has a high potential to be exploited financially or ideologically. Nostalgia can be triggered in the individual through personal memories of the past, for example of the people and objects as well as typical smells, tastes and sounds that are linked to one's childhood. But it can also be experienced in a collective form, either through a shared piece of memory (most likely between people of the same generation and social background) or constructed through a master

generation and social background) or constructed through a master narrative. The latter requires a manipulation (i.e. equalisation) of memories, which goes along with a distortion of history.

# architectural practices of nostalgia

One media form that bears a high potential of triggering nostalgia is

1 Oxford Learner's Dictionaries

2 Tarkovsky, A. (director) (1983). Nostalghia [film]. Sovinfilm.

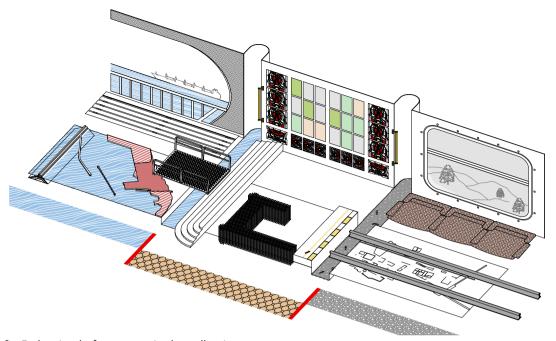


fig.5: the ritual of transport in the collective memory

3. According to Benjamin, buildings are appropriated in a twofold manner, by touch and by sight. [...] As regards architecture, habit determines to a large extent even optical reception. (The Work of Art in the Age of Mechanical Reproduction, p.28)

4. Baudrillard, The Evil Demon of Images, p.26

5, Benjamin, p.9

architecture. That is because of the general longevity of built structures and the imprint they leave in the memory. Daily re-appropriation through touch and sight<sup>3</sup>, but also smell and sound, as well as being a part of daily habits make them anchor very firmly in the memory and thereby also give them a high potential to trigger nostalgia. Such a building could be one's former home, school building or ferry station on the way to work. As a public medium, a building can also be a shared object of nostalgia for many. Many of the signs and formulae that make up the continual screen of the metropolis<sup>4</sup> are deliberately staged and designed to stimulate nostalgia, often with the intention of serving commodification or supporting identity politics. These semiotics of nostalgia in architecture are going to be investigated.

# $\textbf{conservation} \cdot \textbf{heritage}$

The most direct way of stimulating a feeling of nostalgia through the means of the built environment is through original objects of architectural heritage. Different strategies of dealing with such shall not be elaborated here; it is however important to emphasise that nostalgia evoked by heritage buildings is strongly connected with what Benjamin coins as the aura, meaning that they are embedded in a fabric of tradition<sup>5</sup>, which significantly distinguishes them from the reproductions discussed in the following chapter that lack an aura. – However, the aura

of a memory-loaded building is very fragile, as the transition between its 'authentic' state and it becoming an image of itself is fluid. Comparable to the observer effect in quantum mechanics, when trying to preserve the authentic, it already loses part of its authenticity.

#### the cabinet of memories

Another kind of nostalgic space could be called *cabinet of memories*. Such a collection of objects that stimulate nostalgia at one place enables diving into memories and wander through time. This can be anything from a photo album to a cupboard with souvenirs. The nostalgic effect might not only strike the person who has a direct relation to the displayed images, but also visitors. The Museum of Innocence in Galata, Istanbul, designed by and based on a book by Orhan Pamuk, is a kind of walk-in novel and a nostalgic cabinet par excellence. In its *Modest Manifesto for Museums*<sup>6</sup>, alternative ways of displaying history and objects of memory are postulated, specifically such that reveal the humanity of individuals rather than representing a state.<sup>7</sup> Here, the distinction between personal and collective memory and nostalgia appears again.

## reproduction

The illusion of being in another place and time, which is what is longed for by the nostalgic sentiment, can be provided through simulation. Reproducing narrative-loaded objects and spaces is done for many reasons; commodification plays an important role, as copies are reproducible and therefor also sellable in arbitrary quantities. In the digital age, technology takes the act of copying and imitating to a next level - one may only think of deepfake or the interplay of LiDAR scanning and 3D-printing. The act of copying is widely used to reproduce stimulators of nostalgia in order to add a layer of meaning and identity onto a newly designed architectural object as an attempt to create a sense of belonging for the user. Such a copy can however only be a reference to the original; this indirect relation can not transport the sphere of authenticity, which according to Benjamin is outside technical reproducibility.8 Reproductions appear in many different forms, depending on the intentions behind their creation and their original gestalt. In the following, four categories for the built environment are introduced. Their order follows the concept of the stages of simulacra from Baudrillard's Simulacra and Simulation, with the idea that each stage is further away from the real. The first category is that of the facsimile. Its appearance is strived to be as precise to its original as possible, while 6. as displayed in the foyer of the Museum of Innocence, November 2022, excerpts: II. We can see the transitions from palaces to national museums and from epics to novels are parallel processes. Epics are like palaces and speak the heroic exploits of the old kings who lived in them. National museums. then, should like novels; but they are not. V. The measure of a museum's success should not be its ability to represent a state,

reveal the humanity of individuals.

IX. If objects are not uprooted from their environs and their streets, but are situated with care and ingenuity

they will already portray their

natural homes,

pany, or a particular history.

It should be its capacity to

nation or com-

7. ibid., V..

own stories.

8. ibid

the second category, thereconstruction, already includes interpretations and modifications. The third category, here named collage-copy, is only a partial or eclectic copy which resembles the original, but is strongly modified. Simplification reduces the image down to the essential features of the original's appearance. What in the following shall be called *copytopia* is the furthermost away and furthest-reaching kind of reproduction. As the contained term topos implies, not only one or several buildings are being copied, but a whole environment. Buildings are just one of many elements that in their sum are supposed to recreate an (imagined) atmosphere.

# the facsimile

The facsimile is an exact copy and makes it hard to distinguish between the prototype and its representation. Often, facsimiles serve the purpose of conserving an original: David's Michelangelo on the Piazza della Signoria Florence has been replaced by a copy in order to prevent weathering damage, and the Lascaux cave in France with its prehistoric wall paintings has even been copied several times as the moisture of the visitors' breath was damaging the artworks. The latest copy Lascaux IV was opened in 20169. Beyond these physical replications, the digital world offers completely new possibilities: just recently, Tuvalu's prime minister announced the plan to replicate the whole pacific island state in the Metaverse in order to preserve at least a digital copy in face of the soon to be expected disappearance due to sea level rise.<sup>10</sup> The relation of the facsimile to its original is of a conserving or educating, sometimes also commercial nature. Due to its closeness to the original, the facsimile can be seen as a first order simulacrum (Baudrillard, Simulacra and Simulation). This high degree

#### the reconstruction

According to the Oxford Dictionary, a reconstruction is "a copy of something that no longer exists." It is similar to the facsimile in the sense that it strives to be a copy that is as accurate as possible however, as it is created retrospectively after its original has already been destroyed, the process of copying is dependant on secondary sources such as original plans or representations of the original. Their re-translation into the original must automatically lead to a reduction of precision, which is compensated by interpretation. Also, new building procedures and regulations make it impossible or disproportionally

of precision also means a significant work intensity for the recreation.

9 Kaps, Bettina (2016, December 13). Replica of ancient Lascaux cave art opened in France. DW. https://www. dw.com/en/replica-ofancientlascaux-cave-art-opens-infrance/a-36735934, accessed on November 27, 2022.

10. Reuters (November 15, 2022). Tuvalu turns to the metaverse as rising seas threaten existence.

11. Oxford Dictionary

cumber-some to exactly recreate a past state. The practice of recreating an image of a bygone past in all conveyed details shows the human attachment to its memory and is by its definition an act of nostalgia. The idea of creating a materialised simulation of a chosen moment of the past requires a choice of which precise moment in time to recreate - the moment of the original's completion, or the moment right before its destruction, after it might have already been modified? Whatever is decided, the result can only become a distortion of history, as every possible decision will blend out whole periods of time, almost as they would have never happened. The recently finished reconstruction of the Berlin Castle is such an example for a historical jump. Heavily destroyed in World War II and finally blown up in 1950, its site was then occupied by the Palast der Republik, the parliament building of the GDR.

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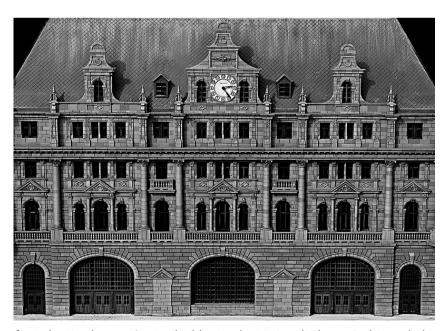


fig.6: the Haydarpasa Station building in the Miniaturk Theme Park, Istanbul.

12 Trüby. S., Frankfurter Allgemeine Zeitung, 16.04.2018 In the research project *Rechte Räume* ('spaces of the political right') initiated by Stephan Trüby, the ideological content of public space is investigated. Reconstructions are an important subject of discussion. According to Trüby, "the architecture of reconstruction currently evolves into a key medium of the authoritarian, folkish and history-revising Right in Germany"<sup>12</sup>, as the initiation of reconstruction projects often comes from the political (far-)right. The Römer areal in Frankfurt or the Neumarkt in Dresden, both reconstructed after ruination in World War II, are intensively discussed examples of such projects. The massive financial and organisational resources that needed to be mobilised in order to reproduce such historical images show how far the human attachment to the past can lead. The reconstruction is closely tied to the spatial context of the original - the strive for a maximal resemblance can best be achieved through localising the copy at or at least close to its original

context.

# the collage-copy

Creating copies of buildings, may it be fully or partially, may it be in original size or as big-scale model, is a global phenomenon. Iconic buildings or even whole ensembles can be so highly charged with certain narratives that placing representations of them completely out of their context is practiced to 'import' the attached narratives through the creation of a copy. This creates a moment of spectacle that can be exploited, but also erases historically grown layers and complexity. These kinds of representations are mostly simplified and modified to a high degree and are here called collage-copy. They can be found in various places and transport different codes. St. Peter's Basilica, as the papal church the most important one of Catholicism, has been reproduced in Côte d'Ivoire: import of holiness. In Tianducheng, China, whole parts of Paris including the Eiffel Tower have been reproduced: import of the French Chic, ready for occupation. In the Arita Porcelain Park, Japan, stands a partial copy of the Zwinger palace in Dresden, Germany: import of baroque glamour and (previously exported) porcelain culture.13

ro-1733), the same king porcelain culture. These representations are mostly built far away from their originals and strongly modified, i.e. simplified - because recreating the original size and richness of detail would have been too resource-consuming.

Through this logic of efficiency and outside their context, these buildings become mere images, parodies of themselves.

13. the production of Meissen porcelain was initiated by Augustus II the Strong (1670-1733), the same king under who the Zwinger palace was built. Previously, import of Chinese and Japanese porcelain through the VOC

## copytopia

A copytopia is the recreation of an existing spatial situation that is charged with nostalgia or at least a multitude of narratives, but without the aspiration to create an image in the precise likeness. The excessive spread of statues in the centre of Skopje as an attempt to construct the legacy of Alexander the Great mocks a historicity through using the language of antiquity; the transformation of the city centre during the Skopje 2014 project strongly reminds of a theme park. In the copytopia, the aspiration is to create a secluded ideal world that gets its identity through eclectic referencing of a given antetype. The copytopia requires a strict border to maintain its otherness, otherwise its secluded character and enclosedness are endangered.

Such a strict border protects the created ideal plan and thepromise of paradise within the microcosmos. The simultaneity of seclusiveness and public interest is addressed in the movie The Truman Show<sup>14</sup>. The gated community Bosphorus City in Istanbul's Küçükçekmece district is a striking example of this practice. In order to shelter the constructed image from disordering outside influences, drastic measures of border control and surveillance were taken - the aspired idyll is fenced off with barbed wire. An other bizarre example is the Dionysos Authentic Resort & Village on the North-Eastern coast of Crete. As a master-planned collaged perversion of images, the use of the attribute 'authentic' can only be seen as a bad joke, but at the same time shows how (in this case unjustifiably) authenticity is used as a selling point and demanded by customers. Tropical halls in zoos (e.g. Gondwanaland in Leipzig) and palm houses in botanical gardens (e.g. Flower Dome in Singapore) can also be considered as copytopias, as they are secluded reproductions of far-off environments

14 Wier, P. (director) (1998). The Truman Show [film]. Edward S. Feldman (prod.)



fig.7: the Museum of Innocence, Galata

#### conclusion

The human longing for being elsewhere in space and time, part of that being nostalgia, leads to diverse architectural phenomena of maintaining and recreating. In contexts of proliferating urban growth, designers often lack the possibility to connect to a site-specific past and memory.

The decision of reproducing architectural objects or elements that do have such a connection, but in a completely different context can be seen as a symptom of a cultural vacuum, but also shows how the past and the longing for it can be profitably exploited for commercial and ideological purposes. Newly emerging technologies of scanning and reproducing are blazing the trail for new levels of preciseness in physically and virtually reproducing nostalgia-triggering elements; the longing for the past is taken into the future.

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fig.2: Çalıkoğlu, E. (1990). Haydarpaşa Garı'nın havadan görünümü - An aerial view of Haydarpaşa Terminal. SALT Archive.

fig.4: Kauffer, F. (1786). Plan de la ville de Constantinople et de ses faubourgs, tant en Europe qu'en Asie. Bibliotheque Nationale de France [edited by author].

fig.6: Dilmen, N. (2006). Haydarpasa Railstation Miniaturk 02387. Wikicommons.

fig.8: Güler, A. (1958). *Haydarpasa*. Ara Güler Museum.



fig.8:

Ara Güler: Haydarpasa, 1958.

## PROJECT PROPOSAL

The Haydarpasa Railyard has been shaped by the dichotomy of arrival and departure, by transition and travel. It is inseparably connected to these aspects in the collective memory, as its wide referencing, but also the big resonance received by citizen movements engaging to preserve the site have shown.

Rapid urban and technological developments pushed its raison d'être away from the site. Widely expressed demands to re-introduce the function as a railway station are not facing the new realities of public transport, but show the desire to keep the site alive in the collective memory. Thus, making the Haydarpasa Railyard a part of a public ritual again under the themes of travel and nostalgia is the task derived from my research.

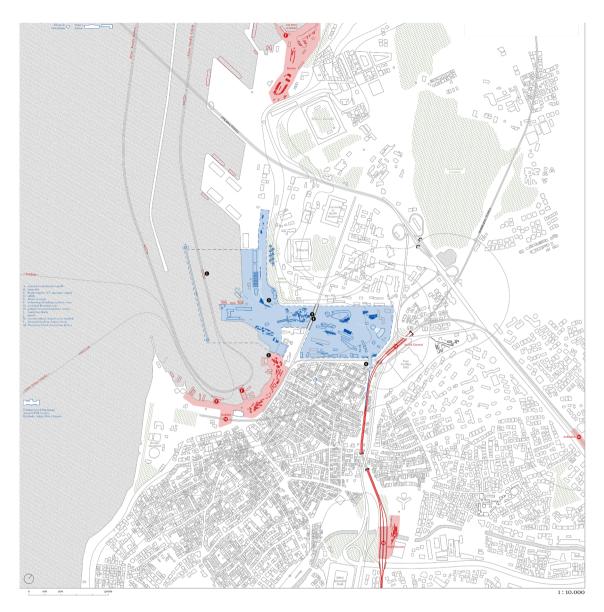
In the project, the Haydarpasa Railyard is to be re-invented as a site of traveling and to be turned it into a storage of memory for a rapidly developing city. This will happen in form of a park which includes both existing elements from different time periods (station building, Byzantine ruins), but also the addition of new structures.

First part of the design synthesis is the development of a layout for this "Park of Journeys", which will be based on the previously done urban analysis. A specific focus lies on the treatment of the existing heritage buildings, the development of the main entrance of the park on the Southern side (towards the Kadiköy Ferry Pier) as well as a strategy of combining the different architectural elements. This could be done through an axis referring to the rigid linear structure of the former railroad tracks.

The new architectural additions are typologies that support the aspects of nostalgia, memory and traveling through time and space in one's imagination in a relation to the history of the city and the site. These are cinema (the station was referenced a lot in Turkish cinema of the 1970s), panorama (for example displaying Ignaz Mellings views of the Old Istanbul), restaurant (the role of food for creating a nostalgic sentiment in Orhan Pamuk's Museum of Innocence), a flea market, and more.

fig.9: aerial view of the site





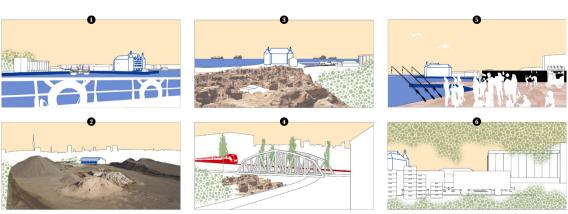


fig. 10: Haydarpasa, current situation

#### MODI OPERANDI

The recent deconstruction of the old railroad tracks and the excavation of the Byzantine ruins at Haydarpasa have made it possible to simultaneously experience several historic layers at the site. This parallelity of hidden elements was a driving fascination for the modi operandi workshop. The land reclamation, the more than a thousand pillars on which the station building rests as well as the Byzantine ruins are all character-forming elements of the site, hidden below the ground and unveiled in fig. 13.

that of the station hall, of which the potential was investigated in model 11.

The upcoming transformation of the site also poses questions of how to deal with the different forces of destruction that have shaped it during its decline (fig. 12).

The question of which typologies could be referenced in the transformation soon led to



94.11: the telescope: a double-mirrored endless extension as a quote to a station hall

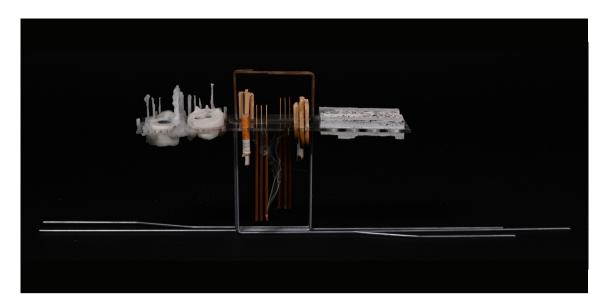


fig.12: processes of destruction: scratching, rusting, melting, burning

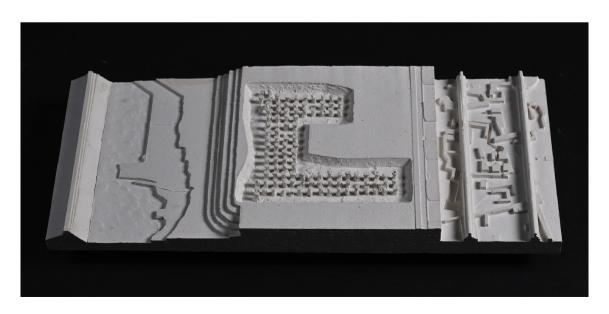
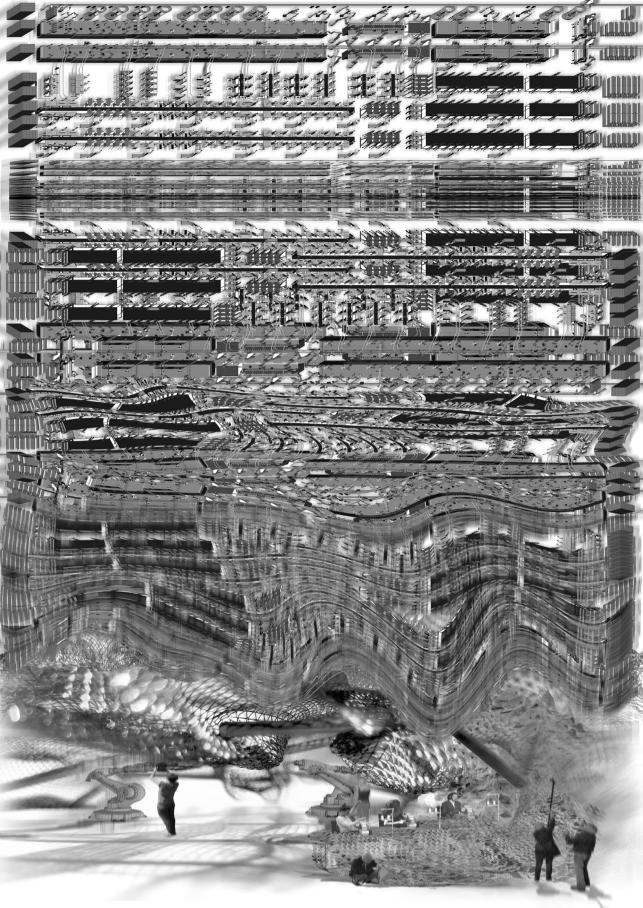


fig.13: scratching the surface: Haydarpasa land reclamation. gypsum cast



# TEXTILE TECTONICS OF LABOR

INTERSECTIONS: FABRICATING
ARCHITECTURE BY
CONSTRUCTING TEXTILES

Myrto Klimi

#### FACTORY ARCHITECTURE- THE SPATIAL REIFICATION OF LABOUR

While architecture theory of the past century often viewed modernity and within it modern architecture as a vehicle of progress and growth, starting in the utopianism of the 1960's, the neo-marxist approaches and degrowth theories of the 70s and critical history and theory of today, the role of the architect, the expansion of the domains in which architecture operates and its agency to restructure the status quo has been re-emerging topics in the architectural discourse. Drawing on various fields such as geography and cultural studies, a renewed interest in imagining alternatives to late capitalism and global neoliberalism has manifested, as new conditions have emerged.

To the issues posed by the problem of the industrial city, which became reduced to a technological product and architecture in turn to a plain link in the production chain, nowadays further dimensions are added through global division of labor, and within that the outsourcing of labor and environmental issues in developing countries and the effects of industrialization, consumerism and growth on climate change. While a level of awareness and sensitivity has formed with movements aiming at slowing down, various forms of environmental activism, a pressure for ethical and local sourcing and production of goods, bringing clean and sustainable production back to the city, seeking- a so called work-life balance, these demands only concern one end of the growing divide brought by capitalism.



fig 1.The ideal factory: view of Claude Nicolas Ledoux's Salines Royales (Royal Saltworks) at Arc-et-Senans

While architects constantly claim to have optimistic and innocent intentions, with their ability to imagine utopias of social reform, they are still entrapped in the belief that endless formal and technological innovation in architecture will be the means to revolutionize society. Architecture has finally become a branding tool, a means to claim corporate social responsibility by producing supposedly sustainable images, only contributing to the maintenance of neo-liberal socio economic contradictions. Considering the vast capital required to produce architecture and the often conflicting interests of client and user, attempting to offer solutions through technological innovation and superficial image production proves to be a comfortable way of depoliticizing architecture in a system that seems to be inescapable and unchangeable.

In that context, reinterpreting the work of theorists such as Tafuri, can prove useful to bring the link between politics and the production of architecture and its territories of impact in the foreground of the architectural discourse again. As Virillio, based on Tafuri, claims, political aim always manifests itself in the built environment in the shape of particular architectural projects. 1 It is important to conceptualize space as shaping socioeconomic processes. According to neo-marxist work, space and society are dialectically linked. Space does not possess ontological status prior to the actions that shape it. It is not a preexisting stage upon which life performs. Instead, it is actively produced by the activities of various social actors and in turn structures the activities of those actors.<sup>2</sup> operates as a spatial system. As stated by Lefebvre, the creation of space is essential to the reproduction of capital and capitalist social relations because in order for accumulation to take place, capital must produce specific sorts of landscapes. Harvey claims that the "spatial fix" hypothesis, which describes capitalism's need to address its inner crises through territorial enlargement and rearrangement, is the best way to understand globalization. One of the fundamental contradictions of capitalism is that it must fix space in order to overcome it, only to have to destroy it at a later point in history.<sup>3</sup> For Harvey capitalism survival depends on geographic expansion through these "spatial fixes", pre requiring significant advancements in transportation and communication. The form of expansion then depends on whether the search is focused on finding new customers, labor markets, resources or investment options. Labor shortages and surpluses of capital can be solved either by moving capital to regions of cheap labor or by importing this labor. As a result migration currents are produced where there is a surplus of wage labor and a scarcity of capital.

1. Aureli, The City as a Project

2. Herod, 'Workers, Space, and Labor Geography'.

3. Harvey, 'Globalization and the "Spatial Fix".

of cheap labor or by importing this labor. As a result migration currents are produced where there is a surplus of wage labor and a scarcity of capital.

4. White, 'Reification in the Modern World'.

The labor force, even if it is migratory, is embedded in the region much as capital is fixed in the built environment and immersed in the soil, forming landscapes of capital accumulation. Workers may have radically different perceptions of how capitalism is spatially arranged while capitalists chase profit. Their social practice may be restricted by this spatial embeddedness, which becomes entrapment. Workers political praxis is an attempt to reshape capitalist geography. An effort to transform capitalist geography is made through workers' political activity. Mass unionism emerged in the 19th and 20th centuries as a result of the division between wage-earning labor and family life. People who worked together and lived close to industries and mines strengthened their shared identities. From the smallest scale to the genuinely global one, social conflict directly entails spatial struggle. In essence, the capital-labor relationship is spatial by nature.

In this relationship "reification" stemming from the latin words *res* and *facere*, meaning thing and to make, respectively<sup>4</sup>, is a helpful notion to grasp the ever persistent labor issue. Reification, taken literally, is the process through which a notion turns into a thing, or a non-object turns into an object. Based on Marx, Lukács views reification as a social process that causes workers to perceive themselves as commodities and then as objects, an abstract and generic form. In such context, the factory's architecture becomes an object that tracks the forces reifying labor by fixing or embedding it in space. In other words it translates the reality of production into a tangible form. The paradigm of the factory and its landscape, built on production and strengthened by labor, forms a tool creating a system of interactions outside its enclosure: the entire socio economic and political reality.<sup>5</sup>

5. Marullo, 'The City as a Project - Generic and Typical Plan'.

6. ibid

Capitalist powers have used architecture as a technological response to worker unrest and revolution.<sup>6</sup> The dialectical logic between struggle and growth, architecture and revolution operates as a spatial system. As stated by Lefebvre, the creation of space is essential to the reproduction of capital and capitalist social relations because in order for accumulation to take place, capital must produce specific sorts of landscapes. Harvey claims that the "spatial fix" hypothesis, which describes capitalism's need to address its inner crises through territorial enlargement and rearrangement, is the best way to understand globalization. One of the fundamental contradictions of capitalism is

that it must fix space in order to overcome it, only to have to destroy it at a later point in history. For Harvey capitalism survival depends on geographic expansion through these "spatial fixes", pre requiring significant advancements in transportation and communication. The form of expansion then depends on whether the search is focused on finding new customers, labor markets, resources or investment options. Labor shortages and surpluses of capital can be solved either by moving capital to regions of cheap labor or by importing this labor. As a result migration currents are produced where there is a surplus of wage labor and a scarcity of capital.

The labor force, even if it is migratory, is embedded in the region much as capital is fixed in the built environment and immersed in the soil, forming landscapes of capital accumulation. Workers may have radically different perceptions of how capitalism is spatially arranged while capitalists chase profit. Their social practice may be restricted by this spatial embeddedness, which becomes entrapment. Workers political praxis is an attempt to reshape capitalist geography. An effort to transform capitalist geography is made through workers' political activity. Mass unionism emerged in the 19th and 20th centuries as a result of the division between wage-earning labor and family life. People who worked together and lived close to industries and mines strengthened their shared identities. From the smallest scale to the genuinely global one, social conflict directly entails spatial struggle. In essence, the capital-labor relationship is spatial by nature.

7. Harvey, 'Globalization and the "Spatial Fix".

In this relationship "reification" stemming from the latin words res and facere, meaning thing and to make, respectively<sup>8</sup>, is a helpful notion to grasp the ever persistent labor issue. Reification, taken literally, is the process through which a notion turns into a thing, or a non-object turns into an object. Based on Marx, Lukács views reification as a social process that causes workers to perceive themselves as commodities and then as objects, an abstract and generic form. In such context, the factory's architecture becomes an object that tracks the forces reifying labor by fixing or embedding it in space. In other words it translates the reality of production into a tangible form. The paradigm of the factory and its landscape, built on production and strengthened by labor, forms a tool creating a system of interactions outside its enclosure: the entire socio economic and political reality.9

8. White, 'Reification in the Modern World'.

9. Marullo, 'The City as a Project - Generic and Typical Plan'.

10, ibid

Capitalist powers have used architecture as a technological response to worker unrest and revolution.<sup>10</sup> The dialectical logic between struggle and growth, architecture and revolution other conservative forces, 11.Muñoz Sanz, 'Networked Utopia'.

represented by paternalistic reformists, did adopt some of these utopian thinkers' technological recommendations.<sup>11</sup>

One of the earliest examples was Claude Nicolas Ledoux's Salines Royales (Royal Saltworks) at Arc-et-Senans. Heavily salinated springs beneath the Jura mountains had long provided a source of salt, from which an important source of royal revenue, the salt tax could be extracted, and was thus imposed on all with the exception of the aristocracy. The powerful tax collectors, the Farmers-General, requested a modernized Royal Factory closer to the forest of Chaux, a vast source of fuel, since it was cheaper to bring the salt water to the works than the wood to the factory. Unconsciously, Ledoux moved the production of salt to the secondary industrial sector, from the extractive sector it used to belong until then and led to a substantial improvement of workers' health.

To assure a high-quality, mass-produced product, a logical geometry emerged<sup>14</sup>. The plan consists of ten major buildings. In the middle is the Director's house, which served as a virtual rather than actual control point of the works, housing the administration and the supervisors. Ledoux called it the 'temple de surveillance' and Foucault compared it to a "watching machine"<sup>15</sup>. The saltworks itself are located on each side of the director's home. The Chaux saltworks provided workers with spacious housing, including bathrooms and vegetable gardens, separating the workers houses from toxic and inflammable processes, as well as including a chapel to provide for the workers' physical and moral well-being<sup>16</sup>. The complete plan, made during Ledoux's imprisonment during the french revolution included the building of an ideal city forming a perfect circle.



fig 2.Left: General plan of Chaux Saltworks. Right: View of the ideal city of Chaux.

12.Gruson, 'Claude Nicolas Ledoux, Visionary Architecture and Social Utopia'.

13.ibid

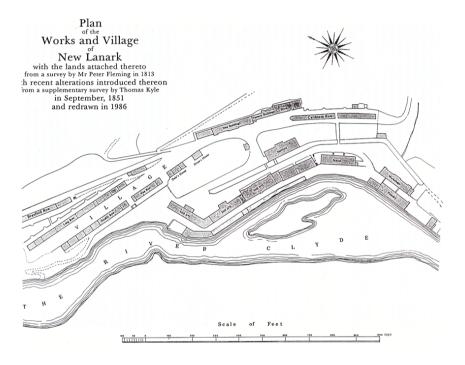
14. 'Ledoux's Visionary Architecture and Social Utopia'.

15.Gruson, 'Claude Nicolas Ledoux, Visionary Architecture and Social Utopia'.

16. Hesson, 'Factory as Model Early Versions - Industrial Buildings'.

New Lanark of 1785 was shaped as a "philanthropic" project around a cotton-spinning mill, by employing 795 children from the nearby orphanages of Glasgow and only 362 adults, in the essence of the new factory system that was replacing skilled with unskilled labor<sup>17</sup>. Built in a remote river gorge, an ideal location for water power, a village was created around the mill, in Palladian-inspired architecture lining the millstream<sup>18</sup>. The factory was later bought by Robert Owen, who instituted a series of radical reforms in management, as well as social and educational to maximize efxficiency and to improve the living conditions and the morals of his workers.<sup>19</sup> Owen and Dale are considered to be one of the first to combine welfare and philanthropy, for the standards of the time indeed, with maximization of profit.

- 17. Hargan, 'The Utopian Cotton-Spinning Factory of New Lanark'.
- 18. Donnachie and Hewitt, Historic New Lanark.
- 19. Hargan, 'The Utopian Cotton-Spinning Factory of New Lanark'.



A further cotton-mill town was planned by Lowell encompassing greater ideas on creating an intellectually and morally uplifting community, which would satisfy the needs of American society at large, and in this way help form the economic basis of an American capitalist utopia. <sup>20</sup> The utopian character of Lowells town was used as a marketing tool to introduce a particular workforce. Lowell wished to recruit his younger women living and working on the farms in the area. To attract these workers Lowell advertised the intellectually stimulating, culturally vibrant, and moral upright way of life that characterized the community. <sup>21</sup> The company controlled the rhythms of life in town, adjusting them to the needs of the production process.

- 20. Duggal, 'The Company Town'.
- 21. Ziegler, 'Narratives and Transformations'.

22. Duggal, 'The Company Town'.

23. Ziegler, 'Narratives and Transformations'.

24. Baxter, 'The Paradox of a Capitalist Utopia'.

24. ibid.

25. Duggal, 'The Company Town'.

26. Baxter, 'The Paradox of a Capitalist Utopia'.

27. Partyka, 'The Bosses' Utopia'.

28. Beetsky, 'To What Will Pullman Be a Monument?'.

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In 1880 George Pullman also began to construct an ideal community on the outskirts of Chicago. Pullman desired to create a town contrasting the horrible conditions of the industrial cities at the time.<sup>24</sup> His model community relocated the workers from the slums they previously lived in, improving their living conditions, while saving money by accommodating workers near their place of work. Focused on profit, Pullman also recognized that treating workers better would increase loyalty, hard work, and prevent unionization.<sup>25</sup> The town contained some public buildings, including a library and theater and a wide range of shops to cover the needs of the town's residents. The residences were equipped with commodities such as natural gas and running water, some even had bathrooms.

Workers had to rent instead of owning their homes, which, like the shops, were also owned by the Pullman company. In that way, a monopoly over the lives of their employees was created, leading to workers being in debts that prevented them from leaving the town.<sup>25</sup>

Solon Beman, laid out neighborhoods with a great deal of open space. Different forms of housing were designed according to the status of the users, with the poorest workers, who were better-paid than the rest at the time, relegated to row-houses in the margins, more skilled workers having semi-detached homes, and managers living in mansions near the factory gate and visitors entrance, so that they would never have to cross the workers' areas<sup>26</sup>. The municipal government in the town was also under the control of the Pullman company. "Inspectors" would report on the workers, their activities, affiliations, and opinions<sup>27</sup>. Pullman's company town became a symbol of paternalism, especially after the 1894 strike of Pullman workers that led to some of the heaviest violence in U.S. labor history<sup>28</sup>.

Henry Ford was another businessman known for his attempts to create

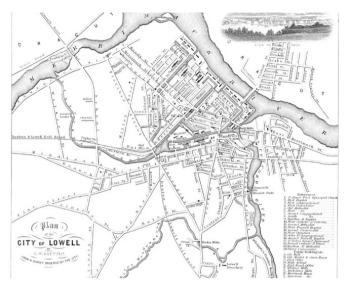


fig 3.Plan of Lowell Company Town, 1845.

ideal company towns, by decentralizing his production creating Village Industries, moving the factories away from high land prices and close to pools of cheap labor. Ford also presented himself as philanthropic, by educating workers and enhancing their living conditions. His well known \$5 a day plan was developed on a similar profit-oriented logic as Pullman. In exchange for a higher wage, workers had to live according to Ford's moral principles.<sup>29</sup> Ford's Sociological Department was responsible for turning his immigrant workers into Americans.<sup>30</sup> Ford also attempted to export the American model town in the Amazon River Basin, creating Fordlândia.<sup>31</sup>

29. Partyka, 'The Bosses' Utopia'.

30. ibid.

31. 'Fordlandia, the Utopian City Built by Henry Ford in Brazil (Today in Ruins)'.

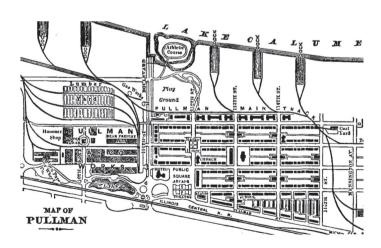


fig 4 Plan of Pullman Company Town, 1884.

Henry Ford was another businessman known for his attempts to create ideal company towns, by decentralizing his production creating Village Industries, moving the factories away from high land prices and close to pools of cheap labor. Ford also presented himself as philanthropic, by educating workers and enhancing their living conditions. His well known \$5 a day plan was developed on a similar profit-oriented logic as Pullman. In exchange for a higher wage, workers had to live according to Ford's moral principles.<sup>32</sup> Ford's Sociological Department was responsible for turning his immigrant workers into Americans.<sup>33</sup> Ford also attempted to export the American model town in the Amazon River Basin, creating Fordlândia.<sup>34</sup> and disciplining employees were

fig 5 Estate Map of Fordlandia, 1936.

The Bata Shoe Company towns of the 1930s are another case analogous to the Fordist Industrial Cities, that included social rationalization supported by a vision of organizing human life and labor as a response to revolution. The headquarters in Zlin, built in the 1930s' Czechoslovakia, used as a model town to be exported in other countries in Europe, the Americas and Asia, representing the epitome of private capitalist urban planning. Essentially, the Bata program was founded on the utopian idea that the technological scheme changing the production method could be translated to other realms of society. In addition to social programs and other services, sophisticated methods of supervising

32. Partyka, 'The Bosses' Utopia'.

33. ibid.

34. 'Fordlandia, the Utopian City Built by Henry Ford in Brazil (Today in Ruins)'.

35. Muñoz Sanz, 'Networked Utopia'.

used to control the workers, which in the eyes of critics represented modern capitalist tyranny.<sup>36</sup> The Bata towns became a living model of the "new world" and the new lifestyle created by large industrial organizations.



fig 6 Bata Company town - Plans to extend the city of Zlín

The examples mentioned show how the economic rational perspective of profit and efficiency was pursued through expansion in the domain of society, morals, discipline and control. Planning was used to structure workers' activities in all aspects to ensure undisturbed and enhanced productivity. The involvement of architects testifies for the recognition that optimization of the production process depends on the welfare and consciousness of the worker. While the company town model was rendered unnecessary with time, the efforts to control the social aspect with planning moved inside the factory enclosure, which was seen as a living organism in search for stability. Richard Rogers Immos microprocessor factory, focused on flexibility, scalability, maximal efficiency, while recognizing social spaces. The climax of this approach is visible in the Apple Campus of Foster and Partners, interestingly resembling LeDoux's ideal version of the Saltworks<sup>37</sup>. The ring accommodating 12,000 workers includes services in a scale and quantity that create an autarkic world, in a beautiful garden setting, with maximized control capability, secured by a sense of belonging and commitment, an identity for the worker strengthening the ties with the company.

With the off-shoring of production in developing countries, corporations could avoid strict labor-laws and environmental constraints. In the West emerged the "campus" the "tower", as the new factory of the service economy, and the "box"<sup>38</sup>, as an expansion of the fordist empty factory into the realm of offices, storage, retail etc., what Rem Koolhas calls the "typical plan". The divide between the places where products

36.The Utopian Industrial City: The Case of the Bat'a City of Zlín (Republic of Czechoslovakia) Martin Jemelka and Ondřei Ševeček

37. Goodwin, 'Factory, Utopia'.

38. Tali and Eran, New Industrial Urbanism.

39. Muñoz Sanz, 'Networked Utopia'.

are designed and consumed and where they are manufactured, is a divide of labor. Paternalism today has taken the form of what is called corporate social responsibility, meaning initiatives that help enterprises "to integrate social, environmental, ethical human rights and consumer concerns into their business operations and core strategy in close collaboration with their stakeholders".<sup>39</sup> Architects trying to secure their business have resorted to a new extravagant formalism of iconic signature projects to give a facade to another generic, typical, or so called flexible and adaptive building, a perfect tool for speculation, while only amplifying the exploitation of architectural workers themselves.

If we are willing in any way to restructure the system of reification and exploitation of both the factory worker and the architect, now subjected to an equal level of alienation should we consider the delimited emptiness of Kahn's architecture, its genericness and reproducibility as technical background to be a means to reform the system from within as Fransesco Marullo suggests in "The City As A Project"? Or would we consider alternative and contrasting ideas, like William Morris attempted in his text "A Factory As It Might Be"?

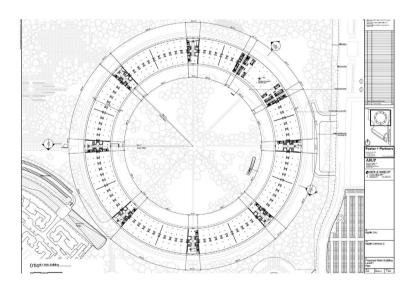


fig 7. Plan of the Apple Campus

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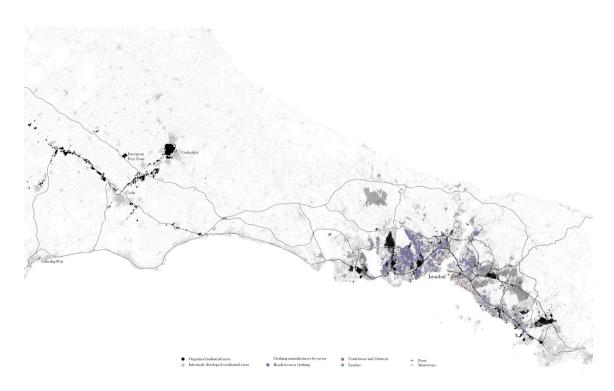
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In global capitalism free flow of goods is heavily based on the stratifications and dichotomies borders create. Filtering and differentiation at borders shape the composition, heterogeneity and multiplicity of living labor, as well as the articulation of different labor regimes and forms of exploitation. The relation between migration and the garments and textile Industry in the area of

Istanbul, the center of textile and garments production and simultaneously a destination and (transit) hub for undocumented and internal migration is exemplary of this condition. Transnational economic, labor and migration policies are reflected in the spatial manifestation of the textile and garments sector in the area of Istanbul.

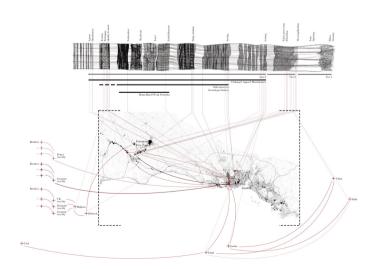


A Survey on Global Production Locations Tracing the spatial footprint of garment and textile production spaces in the Istanbul region

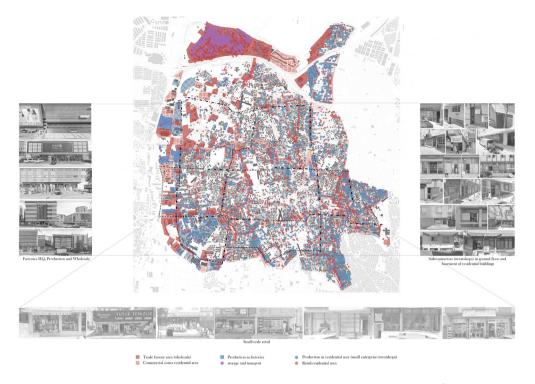
Since the garments sector is a light industry, geographical shifts of the concentration of apparel enterprises Istanbul occur with urban associated with sprawl migration waves, with the conditions of the location of the workforce. Thus, industrial establishments in the apparel sectors are usually located within or very close to the residential areas of the city. Low-income city districts of the European part of the city appear as the primary region for apparel production. The sector of textile production is pushed further away in the organized industrial zone of Ergene, Corlu, Cezerkoy in Tekirdag.

The textile and garments Industry in the area of Istanbul is part of the global system of production and trade resting on the global division of labor. A site specific yet interdependent mutual transformation alobal production networks and urban space is created, giving rise to transnational spatial formations such as dense industry clusters, dispersed production niches or clearly defined enclaves for export processing, like the free zones in Turkey. The map visualises based on three case studies from the publication of Anke Hagemann "From Flagship Store to Factory: Tracing the Spaces of Transnational

Clothing Production in Istanbul" the multiplicity of practices emerging out of the global organization of the production system in main suppliers, subcontractors and home-based work networks, logistics and retailers. Supply chains turn different labor practices into an integrated production system within an individual industry



The Systems of Global Production
Tracing the network; multiplicity of agents, labor organization and
industrial practices

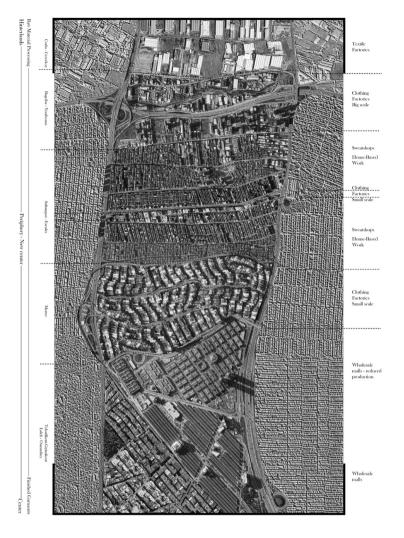


The Localities of Global Production

Case study: the spaces of production in the municipality of Bagcilar

Based the excessive on research of Utku Balaban in his book "A Conveyor Belt of Flesh: Urban Space and the Proliferation of Industrial Labor Practices In Istanbul's Garment Industry" the map focuses on the area of Bagcilar, which acts as a single workplace with two major departments: capital-intensive production facilities in form of factories accompanied with outlets and wholesale retail areas in the industrial zone along the highway in the west and labor-intensive small scale establishments in form of sweatshops, as well as homebased work networks spread throughout the ground floor and basements of the dense residential areas

The production is spread throughout the residential area transforming the neighbourhoods into factories.

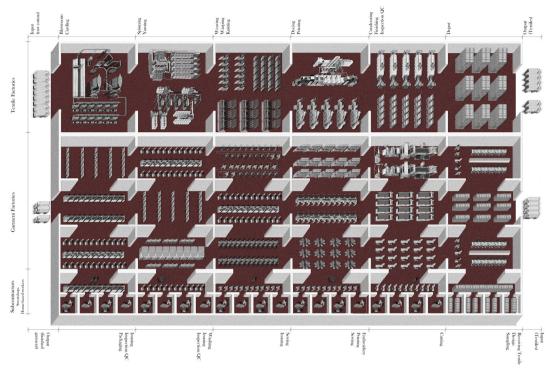


residential area and transforms whole neighbourhoods into production lines. While it is a snapshot of the urban condition in a specific point in time one can read the historical development and transformation of the city due to urbanization and growth of this sector. As the city grows production moves to the outskirts and former production locations become wholesale malls. The industry moves together with the workforce as land prices are cheaper in the periphery and logistics direct the facilities towards the export direction Europe. In conclusion this nomadic system fuelled by the density of the city employs a huge portion of the population and occupies a great part of the built environment forming a city in itself.

A City within the City Urban territories of textile and clothing production

The drawing explores the urban configuration, the patterns of the urban fabric of the textile and garment industry in the area in a diagrammatic and interpretative but highly realistic way. It forms an inventory of the production

locations in their real urban form in 2022. The urban patterns are rearranged to form the city of production. A cluster of monofunctional production, meaning solely production and wholesale of fabrics and clothing, expands from factories into the



A Survey on Global Production Locations Tracing the spatial footprint of garment and textile production spaces in the Istanbul region

This interpretative scheme investigates exemplary production line configurations with their: spatial requirements, programmatic proximities and relations, and the compartmentalization of functions. It is a study of the production processes, material flows, human labor distribution and organisation and hierarchies of the production process. The increasing fragmentation and complexity of the process in combination with the rapid development of technology has led to a decrease of quality,

complexity and sophistication architecture the factories and to an insertion of the industry in an already existing built environment, made for different Genericness purposes. and disassociation of the building structure becomes a response to complexity and fragmentation of the function. As argued in the theory thesis, this exact system (with its intransparent and informal subcontracting structure) crystalizing in the built environment described, being the spatial

footprint of late capitalist production systems, is what secures the perpetuation of exploitation and reification of labor. As visible in the drawing the worker only gets to do a minimum part of the whole becoming a machine, repeating the same movement. never getting to see or touch the result of their labor and enjoys only fragments/rests/faulty pieces of the supposed prosperity growth the system supposedly brings.

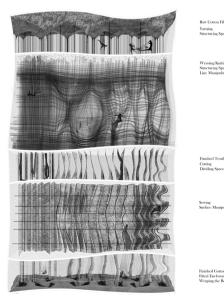
#### **TECTONICS**

In contrast to the genericness of space and structure the highly specialized and fragmented production model inhabits the material itself undergoes a series of interesting transformations and manipulations. Drawing 3 explores the production process, from raw material to finished product, from the perspective of the tectonics of the material itself and the manipulations it undergoes. It suggests potential spatial/structural/ atmospheric or architectural characteristics and qualities, a dressing of the human body, but also dressing of architecture.

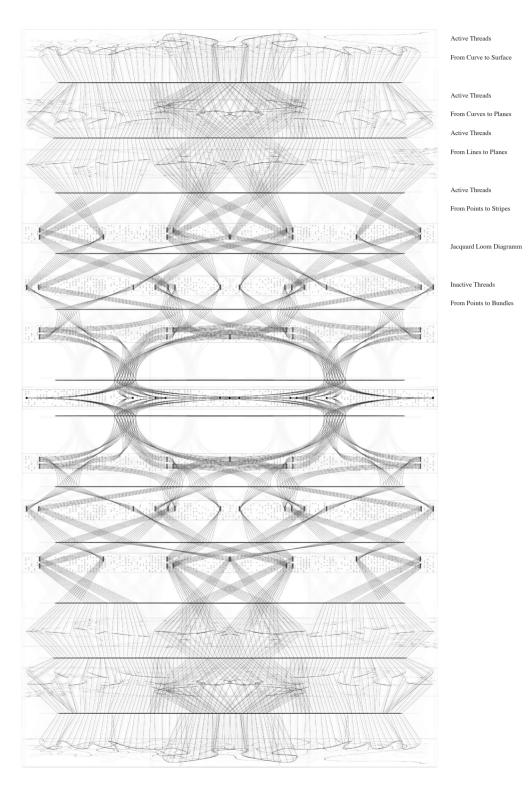
It explores the connection between specificities of the material and the processes it undergoes (result of action) and architecture.

Drawing 4 zooms in at the specificity of weaving and explores the connection between the actor (the machine) and architecture. Precisely it grows from a diagram of the first automated Jaquard weaving machine. To tell the machine which threads to lift for the creation of a specific pattern cards with holes were utilized, a predecessor of coding! In the drawing by modifying the content of the cards the space between the

threads changes and results in different patterns suggesting spatial configurations, structures, elements and atmospheres.



Drawing 3



Weaving and Spatial Coding

### weaving to digitalization - The space between threads

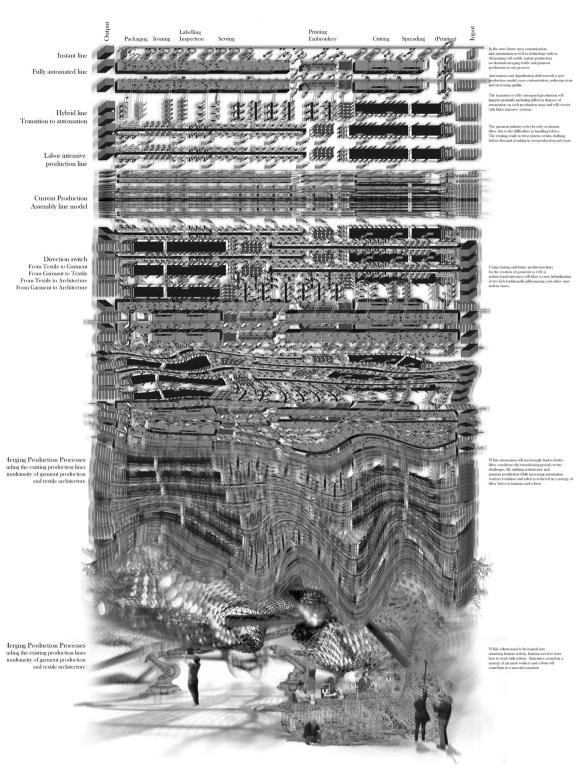
Like the cards introduced in the Jaquard loom were a technology developed out of need to rid a labor intensive process of human error, we are currently in an era of further technological developments in computation, automation, and machine learning are able to transform both production and garment architecture. The garment and textile industry is one of the biggest and most labor intensive sectors of the economy of the region and part of a global system accounting for a great amount waste, pollution undermined labor conditions in terms of wages, informal and precarious employment and worker safety. A new production model of masscustomization based on automation, digitalization, ondemand (potentially instant) production has the potential of solving overproduction, reducing consumption, prolonging the life cycle of garments, recycling or disassembling and reusing garments and finally transforming labor. Potentially liberating the worker from alienation and transforming work into play.

The drawing explores a possible transformation of

production lines based on technology and existing imagination. Unfolding the exemplary production line of a garment factory one sees the currently most common labor intensive mechanical production line. Above is a solution utilizing an existent automated production line, sewina on-demand but limited to simple tasks. More complex tasks are outsourced to humans. It is expected that soon the line will become fully automated and get rid of the Finally, the future prediction is an amplification: instant prod line. where textile and garment production become integrated process. Fabrics are sprayed or 3d knitted on the spot-on adjustable moulds constructed after digital twins of the customer Further edits like dying, printing, embroidery etc are also done on the spot.

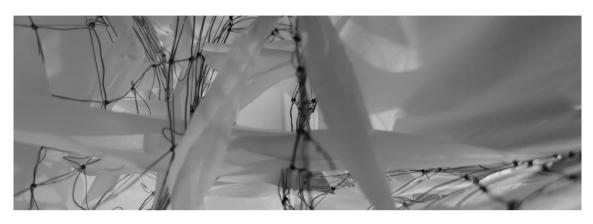
Now considering a circular approach one can reverse input and output/reverse the direction of the production line and take in used garments/fabrics/other sew the pieces together to something bigger (again a textile) and further cut it again and reconfigure it to create

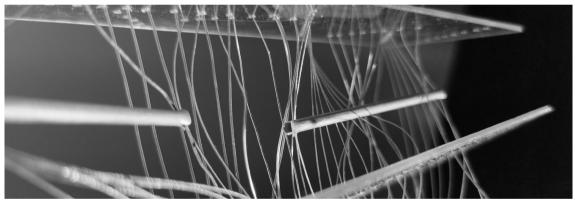
even bigger wholes. By further distorting the production line in that sense one can create architectural fabrics. even Considering that both the garment and construction industry are facing similar challenges and are both in transition towards automation. with the latter being more advanced in this regard a mutual transformation can only be beneficial. Taking into account the inherent connection of architecture. garments and textiles, argued for by Semper and other scholars and returning in the architectural discourse today and of which I intend to create a contemporary version, not about ornament and structure but about systems, flows, methods processes and one arrives at a transitional scenario in which architecture is created in a collaborative setting by garment workers and robots.



Fabricating architecture

**C20**ss hybridisation of architecture and garment production







# MODI OPERANDI 1 - SITE

A distorted grid structure from the urban patterns of the production spaces was created by weaving rigid elements with the use of knotted threads. The structure is formed as a manipulated layer of the landscape, a second skin slightly lifted to reveal its own existence. To amplify its character a further distortion

is introduced to the grid by interweaving stripes of woven fabric.













# MODI OPERANDI 2 - ASSEMBLAGE

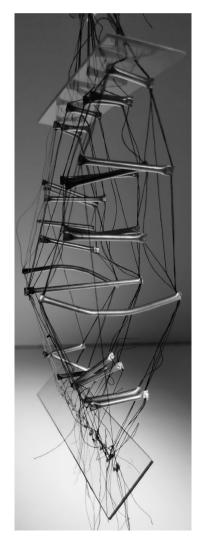
Inspired by the principle of the Jaquard diagrams elements with holes in different configurations were used to create special patterns between cables, allowing the integration of rigid elements or the interweaving of textile





# **MODI OPERANDI 2** - ASSEMBLAGE

A further experiment to translate the weaving process into an architectural structure was the creation of a deployable structure using a simple loom and rigid







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# MODI OPERANDI 3 - PROGRAMME

Generic rigid elements utilizing a hybrid technique of weaving and embroidery to bend a woven mesh by applying tension to the cable connecting the rigid parts.

Like masses deform space due to their gravitational field the linear elements deform the mesh as they are pulled towards each other.











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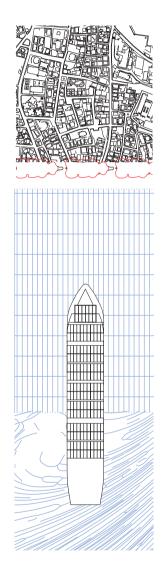
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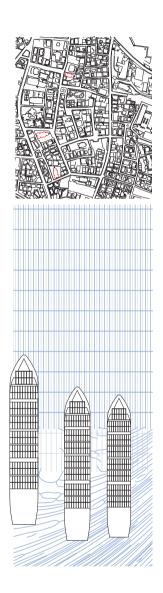
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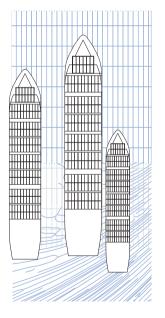
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# THE ELEPHANT IN-BETWEEN

SEX, POWER AND TENSION

Popescu Iulia

## **SEX, POWER & SOCIAL CONTROL**

#### INTRODUCTION

Although the expression was attributed to the profession only in the late 19th century, "the oldest profession in the world" has been present in society from as early as the 18th century BC, when the Code of Hammurabi addressed inheritance right of women, including prostitutes. Over the decades, the perception on the trade has been strongly based in the various societal and religious beliefs of the time. In some societies, they have been accepted as members, in others they were stigmatized. Depending on the societal view, the workers would find a certain place of work within the urban fabric, that would either be integrated, or shun to the edges/liminal spaces of the settlement. The place of prostitution is a space governed by a specific set of rules that deviate from the normal "outside" morals and has to be understood as such. Some examples of buildings which served the purpose were the brothels of Pompeii, the lupanare, Nero's Golden palace, Ledoux house of pleasure, red light districts, bath houses, etcetera. Even though the profession is universally encountered in all cities, the port cities, due to the high influx of tradesmen, sailors, and migrants present particularly interesting case studies.

This constant movement of people provided the profession with a steady clientele. This paper will briefly introduce the history of prostitution and some of the discussions and idea that surround the profession and analyze the spatiality of the brothel within the space of the urban city in relation to the regime of silence or acceptance. Additionally, the discourse of sexuality will be analyzed in relation to power using the theories elaborated by Foacault in

his "History of sexuality". In his work he supports the idea that the modern regime of power is not merely repressing the individual, but rather producing individuals. For him the body becomes a crucial tool in the creation of power. Understanding the condition of the brothel as a threshold ought to be used as a design tool by using its characteristics of resilience and inscription in liminal spaces as a technique that could be applied in the creation of new taboo conditions between the space of the port and the fabric of the city

#### PORT CITIES AND ORIENTALISM

First and foremost it is crucial to comprehend the structure of port cities, which are considered by many researchers to be particular, influenced by the maritime economies and developments. These cities also present an intricate network of edges and thresholds that create liminal space. An obvious edge of the city is the place where land meets water. Although it may seem as a very straightforward division, the edge keeps on moving (by land reclamation to create more space for port), becomes inaccessible (through rules andregulations), changes importance and changes its tectonics. All these developments wove a series of other edges, overimposed and juxtaposed, controlled, hidden or opened, that have to be transgressed in order to enter the urban space. Beatrice Moretti employs the notion of 'portuality' to identify the threshold zones between port and city. Within this condition of 'portuality' prostitution has found a place of proliferation. In his article<sup>2</sup> Robert Lee describes the demographic structure that populates such cities. He suggests that there was generally a high mortality (due to outbreaks and polluted water supply), limited marriage opportunities caused by unequal division of jobs in the city and a constant need for in-migration to support the growing industry. In addition to the aforementioned characteristics of most port cities, Istanbul serves as an interesting case study due to its position between the Western culture and the Oriental one. The fickle character of the population of port cities ought to force the researcher to understand the culture of the city and its distinct cosmopolitan dimension. "Their cultural contours are characterized by superdiversity"3.

Although considered cosmopolitan, a prevalent romanticized orientalist view engulfed the metropolis of Istanbul. "The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences." The Western culture has fetishized the Orient. This clash of East-West differences created within the space of the city a series of tensions and depending on the period of time, the influences of one would overpower the other. The differentiation becomes important within the space of the city, when analyzing the characteristic of prostitution because these views dictated the hidden or regulated character of the profession. The general western approach towards sex and the rapport to it stems from the repressed point of view of the Victorians and considers the Musilm world as an oppressive regime towards sexuality and the female body. Most of the literature available and employed for the purpose of this paper is western centric.

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- 2. Lee, Robert. "The Socio-Economic and Demographic Characteristics of Port Cities: a Typology for Comparative Analysis?" Urban History 25, no. 2 (1998): 147–72. doi:10.1017/S096392680000078X
- 3. Paul van de Laar and Arie van der Schoor, "Rotterdam's Superdiversity from a Historical Perspective (1600–1980)," in Coming to Terms with Superdiversity, ed. Peter Scholten, Maurice Crul, and Paul van de Laar, IMISCOE Research Series (Cham: Springer, 2019), 21–55, https://doi.org/10.1007/978-3-319-96041-8\_2.
- 4. Said, Edward W. Orientalism. London: Penguin Books, 2019.
- 5. view mentioned by M. Foucault in "History of Sexuality"

#### HISTORY OF PROSTITUTION IN ISTANBUL

6. Wyers, Mark David.
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7. ibid.

7. ibid.

Prostitution always existed in Istanbul, and was almost always veiled by silence. It came to be included in feminist movements very late. and NGOs were only creed in mid 2000s 6. Within the context of Istanbul a very important characteristic that played a role in shaping and determining the place of prostitution was religion. For lasting periods of time there was a clear distinction between Musilms and Christians, a distinction that was mirrored in the formal structures and location of brothels within the city. To appreciate the vagrant character of the profession a short history of sold sex is necessary. In the 16th century prostitution was carried out by women of all religious backgrounds, but it was subjected to what was known as "sin tax"7. Therefore, the state acknowledged its existence and a tacit acceptance of the act that ran contrary to the doctrine of the time. Under Sultan Suleiman the Magnificent the tax was discontinued and a clear distinction between prostitutes and "virutous" women who committed adultery was established. While the first category could be banished from the city, the latter was only subjected to a fine. This lowered the tolerance for the practice within the city even more. The practice of slave owning was popular amongst the wealthy men of the Ottoman Empire. This was a concealed and condoned form of prostitution. Men were entitled to have female slaves that could perform various roles and who, through marriage be reintegrated in society. A clear example of how the feminine is tied to the realm of the household and the idea of static. Women could only own other women as slaves. What would push women (of all religions) into the profession would generally be economic duress and the lack of available jobs for uneducated women. Despite being illegal and immoral, Musilm women would practice prostitution out of their own homes or in public places like parks and cemeteries<sup>8</sup> where there was an influx of travelers and visitors. During the 18th century there was a large migration to the city of Istanbul. At the end of the century, when the war Austro-Turkis war broke (1788-1791) a large number of troops and sailor were stationed in Istanbul, leading to an increase of prostitutes, women displaced by poverty and war . A concentration of houses for single men in Üsküdar created a good condition for the profession. Its proximity to the port also served conveniently for the sailors and troops. The spread of prostitution in the capital was perceived as a reason for the losses in the war and prompted the authorities to issue edicts that restricted the presence of women in the city and controlled the clothing they could wear

in public. These regulations forced women to work alone or in small groups in houses and rooms they could afford to rent. These conditions pushed them to various edges and liminal, disorganized spaces. The prostitution practice grew proportionate to the city. Under the new laws drafted in 1914, Christian and Jewish women could be registered as prostitutes, but Muslim women could not<sup>9</sup>. As a result of this, a red-light district was opened on the Anatolian side, in an attempt to segregate Musilm professionals from the other ones. Registered Christian and Jewish ones would work on the European side, while licensed Muslim prostitutes would practice in brothels located on the Anatolian side. In late 19th century, early 20th century, when industrialization was slower the women who could not work in small workshops would agin take this job as prostitutes. 1920/30 coincide with the moment of "Muslim-Turkification" and mark a huge increase of muslim prostitutes and a decrease of all other religions. Between the 50's and the 80s large number of women started working as prostitutes. Low levels of education, rapid urbanization, and industrialization all contributed to pushing lower class citizens into the city and into the practice. To sum up, historically the condition existed, generally recognized and criminalized by society, in direct connection to the economic development and located at the edge of the city close to spaces of high influx of people. Currently, in Turkey prostitution is legal, but once a woman is registered as a sex worker they are unable to work in another industry unless police approve. Therefore these women become voluntary prisoners of a cloister-like structure, a transparent, yet solid border that separates the world of socially accepted morals, from the world of the imprisoned. This permeable border allows for the gaze of the peeping tom that is enticed and invited in, yet the voyeur has the ability to move about both of the spaces without the stigma that accompanies the prostitute. In conclusion, despite all limitations and regulation state imposed and enforced, prostitution is a condition that continues to exist, finding spaces to infill within the city. It presentes a strong characteristic of resilience and is generally seen as taboo despite all feminist movements and efforts.

9. licened after 1914

### **POWER AND SOCIAL CONTRO**

10. "Michel Foucault: Feminism." Internet Encyclopedia of Philosophy. Accessed November 18, 2022. https://iep.utm.edu/foucfem/

12. Foucault, Michel. History of Sexuality. First American Edition. Vol. Volume I: An Introduction. New York, New York: Random House, Inc., 1978.

As described before, the control of the condition of prostitution established its position in the city. In his work, Focault investigates the complex network of relationships between power, knowledge and the body. He argues that power is not merely the negative force that functions because of the systems of law, censorship and taboo. "The idea that modern power is involved in producing rather than simply repressing individuals has also played a part in a controversial move within feminism away from traditional liberationist political orientations"10. Foucault's insight in understanding the mechanism of power in relation to sexuality and body, framework that allows for a better understanding of gender spaces and the social control exerted over them. "The notion of sex brought about a fundamental reversal; it made it possible to invert the representation of the relationships of power to sexuality, causing the latter to appear, not in its essential and positive relation to power, but as being rooted in a specific and irreducible urgency which power tries as best it can to dominate"11. Within the diverse population of the metropolis of Istanbul there have always been formal and informal ways of control and extension of power. But the discourse on sex and sexuality was carefully confined, enclosed and moved to the space of home, creating a regime of oppression towards women."Repression operated as a sentence to disappear, but also as a injunction to silence, an affirmation of nonexistence, and by implication, an admission that there was nothing to say about such things, nothing to see and nothing to know"12. The ramification of this behavior is not merely social, but also spatial in the way that the space of the inside/the home became feminine, and the public and outside became male dominated. Any departure from these well established limitations would imply a deviancy, therefore locating the profession of prostitution in the sphere of taboo. But it also gave the space of the brothel a different kind of power, power of freedom where the complex and intricate implications of sex are transformed into a simple transactions that leads to the release of tension. The outside world and the inside space of the brothel form a clear dialect of division that functions very differently from the normal inside/ outside division of the home and the public. A space that is governed by rules functional only under the cover of taboo, a dangerous ground for strong moralities of what is right and what is wrong."Nussbaum argues that the agenda of the men in power aimed at controlling women's sexuality and the prostitute was often seen as a dangerous woman with wild desires, representations brought about by men, which

led to the criminalisation and/or regulation of prostitutes."13 Patriarchal cultures created an iconography of the female body onto which they projected all desires and anxieties. A powerful image of such values is the image of Pandora. The myth that illustrates the seductive power that conceals a threat. The duality of surace/secret that gives a special dimension to the woman, transforming her to an artifact that ought to be veiled and hidden. But rules of curiosity dictate that what is partially hidden from sight has to be investigated and understood. "The brothel and the mental hospital would be those spaces of tolerance: the prostitute, the client, and the pimp, together with the psychiatrist and the hysteric [...] seem to have surreptitiously transferred the pleasures that are unspoken into order of things thatt are counted"14. The etching of Berdanard Picard depicting Pandora holding the box in her hand lower in front of her is the visual translation of the belief that the female body itself holds a threat that has to be controlled. The discourse on the body changes only when talking about motherhood and then the body becomes a vessel for life, rather than a chest of secrets and threats. Therefore, it only seems fitting that the spatiality of sex can take two forms: the morally accepted, yet concealed in the space of the home, that is for the purpose of procreation and the taboo space of the brothel that presents with all the dangers implied by carnal desires. For a period of time the two were married in the space of the harem, but that practice has been abolished and condoned as inappropriate, whilst also being fetishized and romanticized. Because the brothel was a space with its own regimes of power and its own social structure it became a threshold that temporarily suspended moral and social standards in favor of pleasure and release. It was a place of power and tension.

13. Pluskota, Marion. (2018). Prostitution and Social Control in Eighteenth-Century Ports. 10.4324/9781315109626.

14. Foucault, Michel. History of Sexuality. First American Edition. Vol. Volume I: An Introduction. New York, New York: Random House, Inc., 1978.

#### **VALUE OF THE THRESHOLD AND CONCLUSION**

For the purpose of an architectural project the space of the brothel has to be understood as a border that sits between edges (the one of land, together with the one of the port, the edge of the city that usually accommodates individuals and practices from the edge of society) and is traversed by those who were recently reterritorialised <sup>15</sup> (here the case of sailor of travelers). The inside space of the brothel with its characteristics of temporality and voyeurism and release of tension is in direct contrast to the tension it creates within the outside of its walls and the taboo and control that surround it. In conclusion, by understanding its resilience and its methods of inscribing in spaces where it is constantly pushed away from, the study of the condition would prove to be valuable in creating a similar point of pressure and control within the current city of Istanbul.

15. Term coined by Guattari and Deluze in "Anti-Oedipus"

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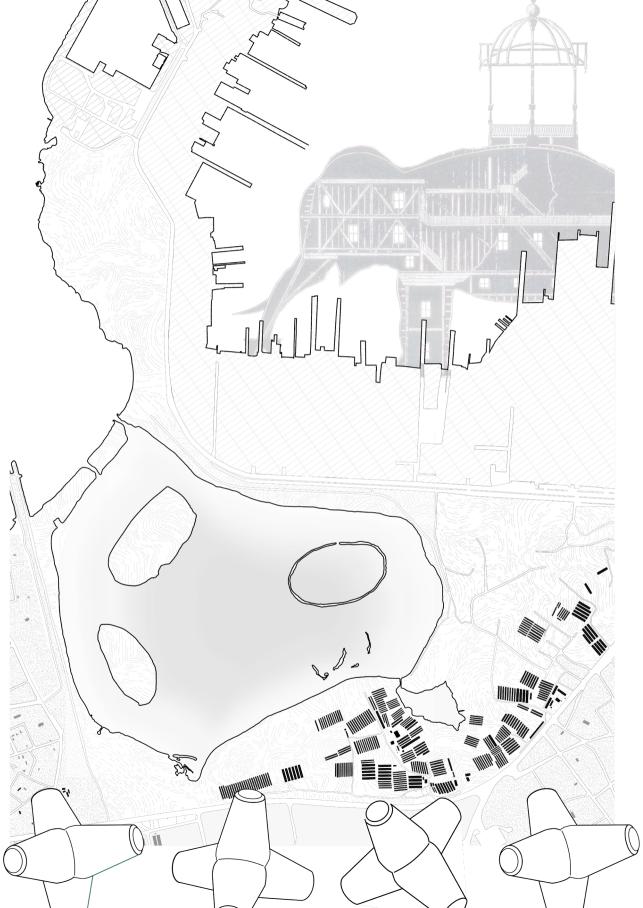
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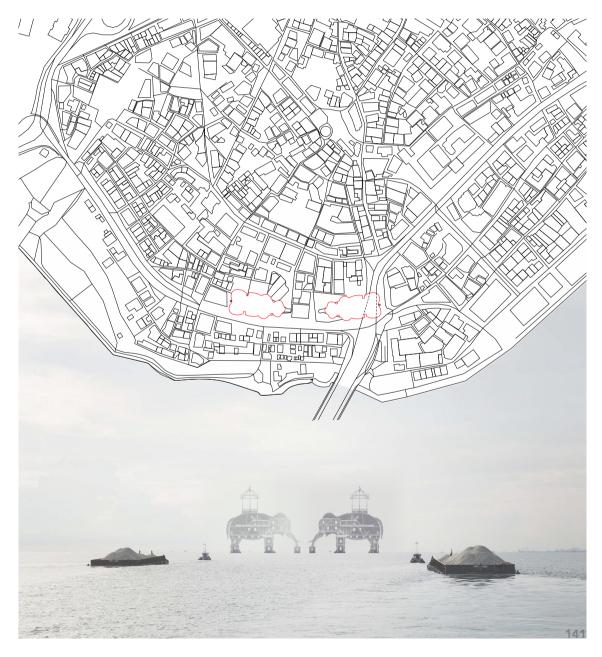
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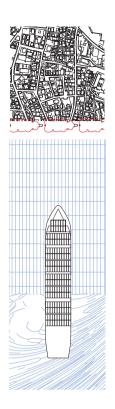


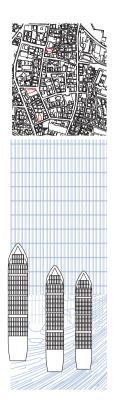
## **INITIALLY...**

The initial research focused on the location of the brothel within the urban fabric of Istanbul. Historically, they used to be located in the Golden Horn, in the vicinity of the port area. The tension that they created has been

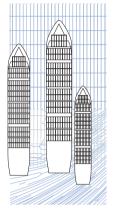
graphically represented as the "elephant in room". Over time, after various regulation and external conflicts, the elephant moved around the city, carving for itself new space, but always in the proximity of spaces of voyeurism such as the port.











# PORT - (SPACE) - CITY

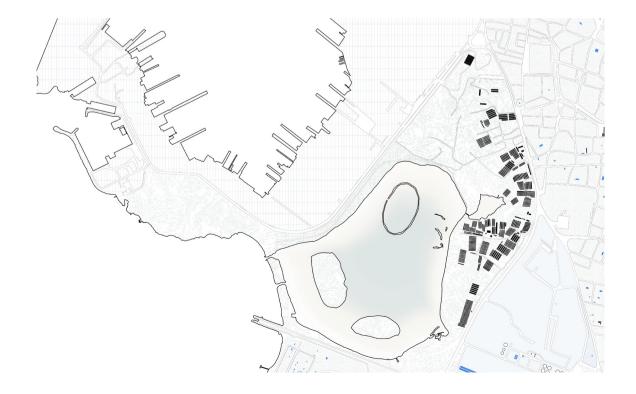
While the actual space of the brothel became less valuable for thr research, the resilience and the adaptability of the typology remain important qualities that influenced design choices, such as the site. For the location of the project the site had to be a leftover space in the proximity of the port of shipyard and near an edge of the city.



Site plan

## THE SPACE

The sliver of land in Tuzla sits at the crossroad of moving edges. The actual shipyard was built during the 70s and the 80s on reclaimed land, when the maritime industry was pushed outside of the city that kept on growing. Near the shipyard, the Kamil Abdus Lagoon itself presents with very fickle edges. Because of the activity of the shipyard, as well as natural forces of wind, or the tunnel that was built underneath, the lake either dried up or opened up to Marmara Sea.





The character of the moving edge



The shipyard, the park and the open land

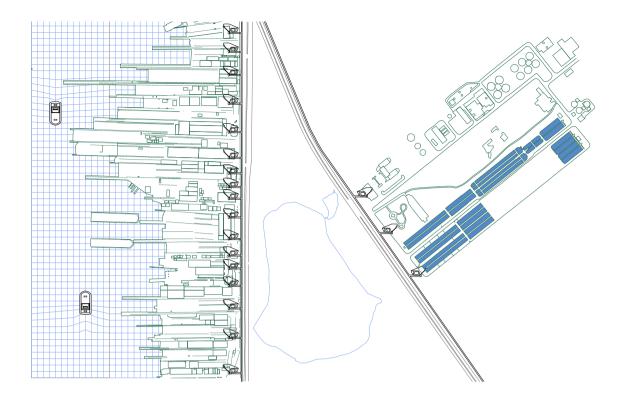
### PIECE BY PIECE

On each side of the lake the land adopts different characteristics. On the west side, the most prominent one is the shipyard. Highly functional machine that runs 24/7, 362 days a year. A controlled, inaccessible space, unless granted special permission and after a thorough control.

Between shipyard and the lake sits the park, a master plan development that aims to act as compensation for the destruction caused by the maritime industry. In addition to this compensation, the park could be one of the first pieces that would start a new waterfront development for housing.

Lastly, on the east side, the land is rather

unorganized, used for agriculture in some temporary structures.

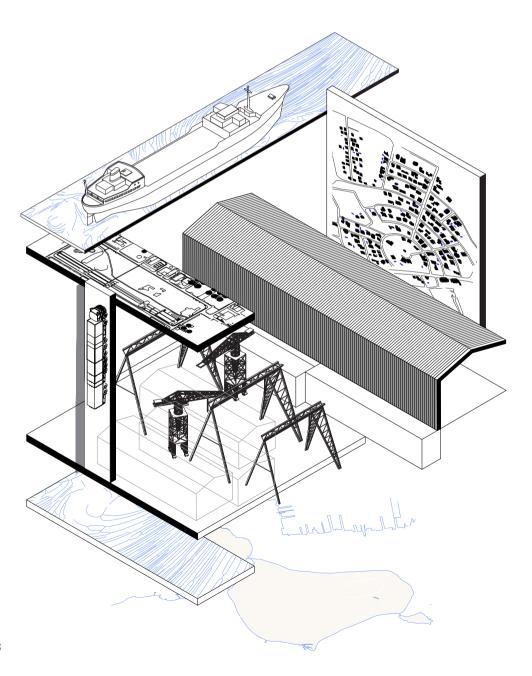


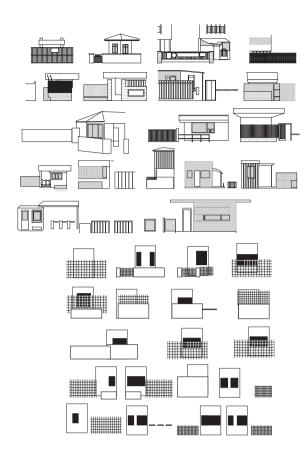
Surveillance system

## **SURVEILLANCE**

Power reports and regimes are mostly established in this area through the use of surveillance, fence and the guard. This multitude of views from the cameras allow for time- space jumps that recompose the space in different ways.

Due to the continuous surveillance of the space, the camera images offer the possibility of time-space jumps, recognizing the space and pasting moments together.





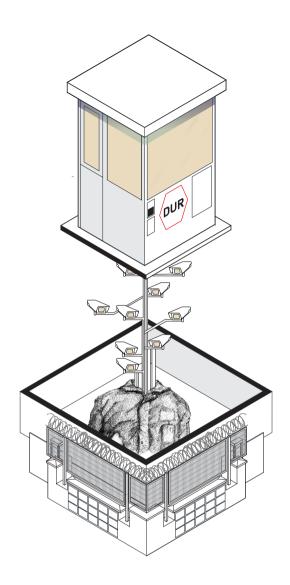
**Fences** 

### **FENCES**

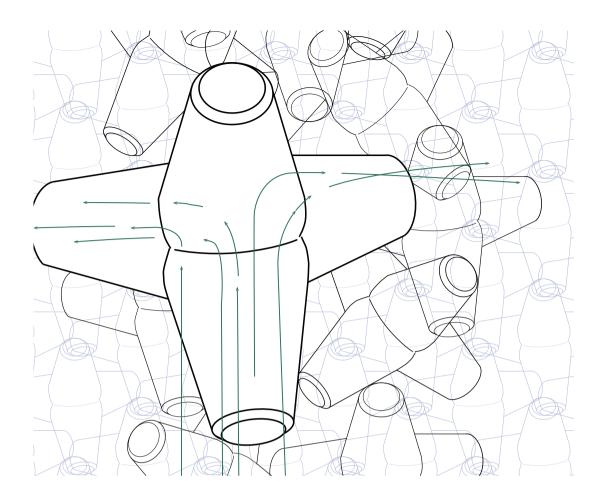
Surveillance and protection come with their own language. The border (of the fence) is formed by clearly defined elements of the barrier, the wall, the mesh and the security guard booth. They come together in a collage of objects that protects the inside spaces of the industry from the illegitimate outsider.

# THE LANGUAGE & MENTALITY

Moreover this border creates the mentality of power. There is someone who becomes in control of the flow of people and goods allowed to move through the border of the fence. This is an important quality because the power that space has over a person becomes a key instrument in the way the space is designed for the proposal.



The mentality of the space



### **TETRAPOD**

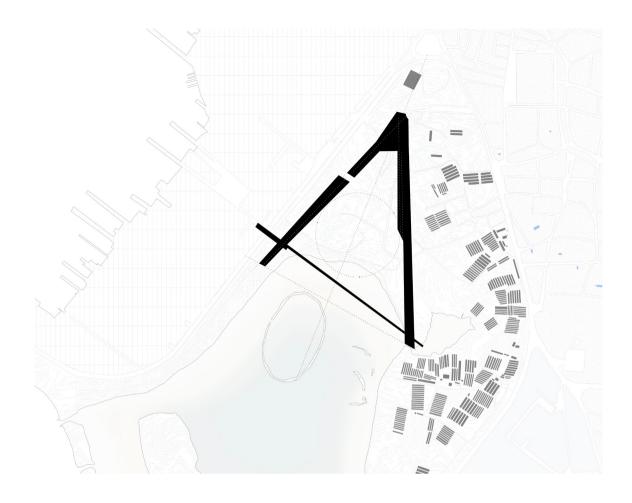
Another object that displays an edge protection but in a very different manner is the tetrapod. This objects exists to dissipate the power of the wave and to protect the show line from erosion.

The waves also acts upon them. Through the movement of the water and the currents, the tetrapods ship and interlock with each other. It is a slow process that instead of birthing destruction creates a stronger edge front.

Before the complete interlocking, the spaces between there is also a constant creation of interstitial spaces that change with each movement.

Much like the brothel, the tetrapod is an

object of resistance, that shifts is and adapts in despite the forces acting upon it.

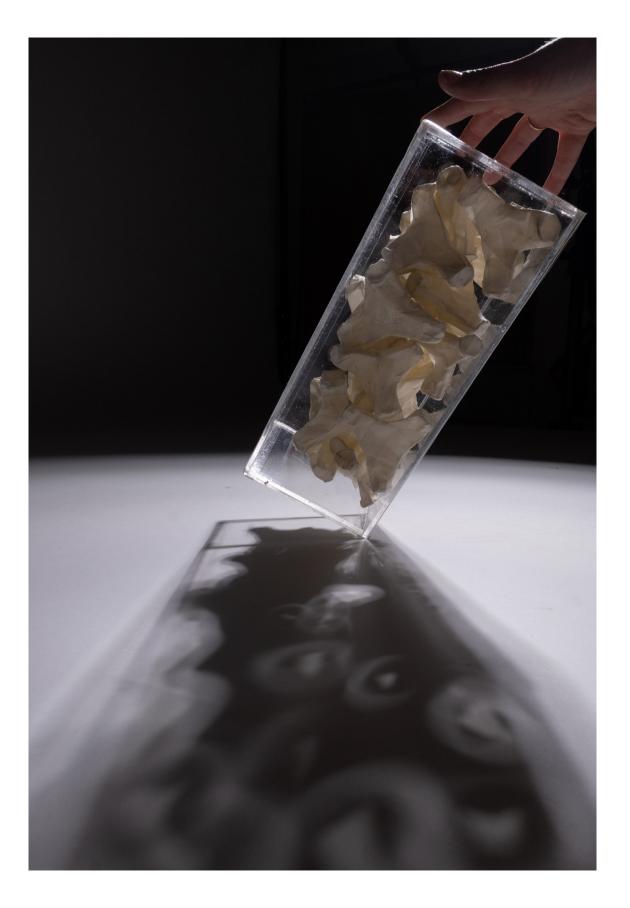


### **SANATORIUM**

As all the pieces come together, they form the appropriate base for a proposal such as a sanatorium. A place where the user surrenders control in favour of a healthier lifestyle that should cure his ailments. Historically these buildings were located in areas where the nature is particularly lush and beautiful. The proposal sits at the cross between city and shipyard, in an area where the reinvigoration of the outdoor space was attempted through the landscape project of the park.

The building sits with its back facing all the chaos of the city, looking at the openness of the sea and the spectacle of the ship. Closed off, the perimeter of the sites thickens and

becomes the building. The inside of the perimeter becomes the courtyard.





Modi Operandi 1: The lake

# THE LAKE

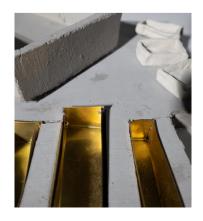
The character of the moving edge is portrayed in this model through the use of various techniques (painting, crochet, sawing) to show the various forces that acted on the space of the lake and created this shifting organism. The lake becomes the centre, all the forces governing around it.

### THE POOL

The site is surrounded by spaces of suspension such as the pool, the basins of the water treatment plant and the docks. These spaces become interesting in the sense that they isolate the body and suspend it within themselves, exercising control over the suspended object.

Modi Operandi 1: Site - Spaces of Suspension











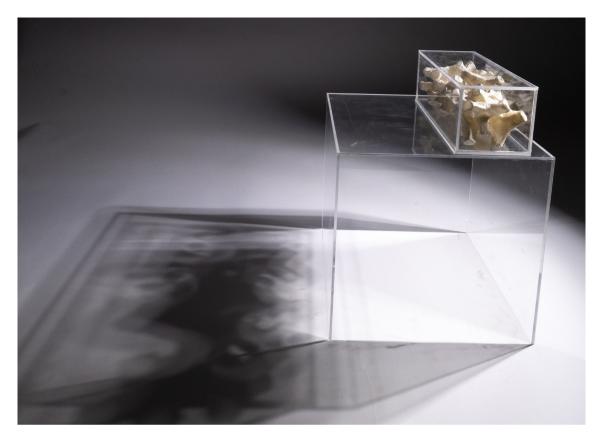
Modi Operandi 2: Tetrapod

### THE TETRAPOD

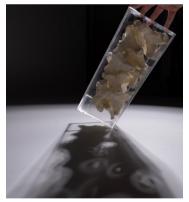
This object becomes and example of assemblage. It is thrown on site and the forces acting upon it put it in place. It displays a reverse order of being put together. During this process of assemblage the spaces between the bodies change and evolve, getting a new character each time.



Cyanotype paper showing leftover spaces



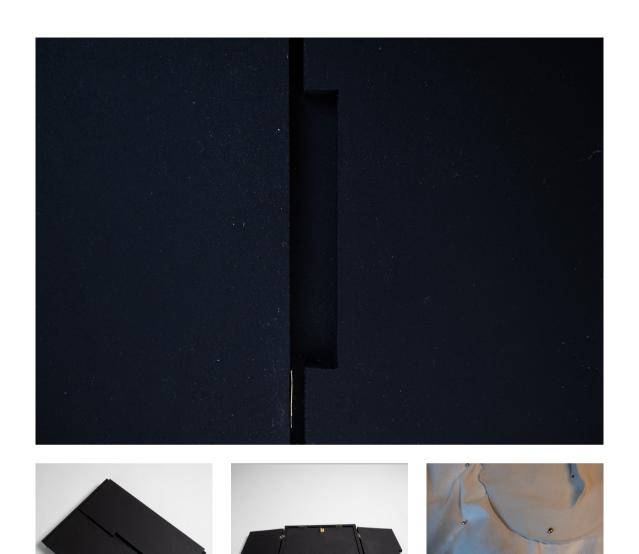






Modi Operandi 2: Assemblage

Since the space is constantly changing, a fixed, cased object would not have been appropriate. The leftover space was studied with light.



Modi Operandi 3: Program - Space unfolding

The space unfolding describes the process of moving through the proposal. It is a black box kind of object, protected on the outside, begging the be opened. Once you start peeling layer by layer the space gives out a different character, to finally show in the end the most intimate of its sides.

This has been studied by trying to capture the shapes that the body leaves when getting up from a soft surface. The temporary moment when the imprint is visible before the soft surface regains its initial form.

### THE IMPRINT

To study the imprint, first the shape of it was sculpted in clay, to freeze the moment, then, using glue and a piece of cloth another layer of the moment was created. Because of its qualities, the cloth didn't copy the initial clay mould perfectly and they became almost the next stage of the action, before the soft surface regains its initial shape.





An intimate moment caught in a model.



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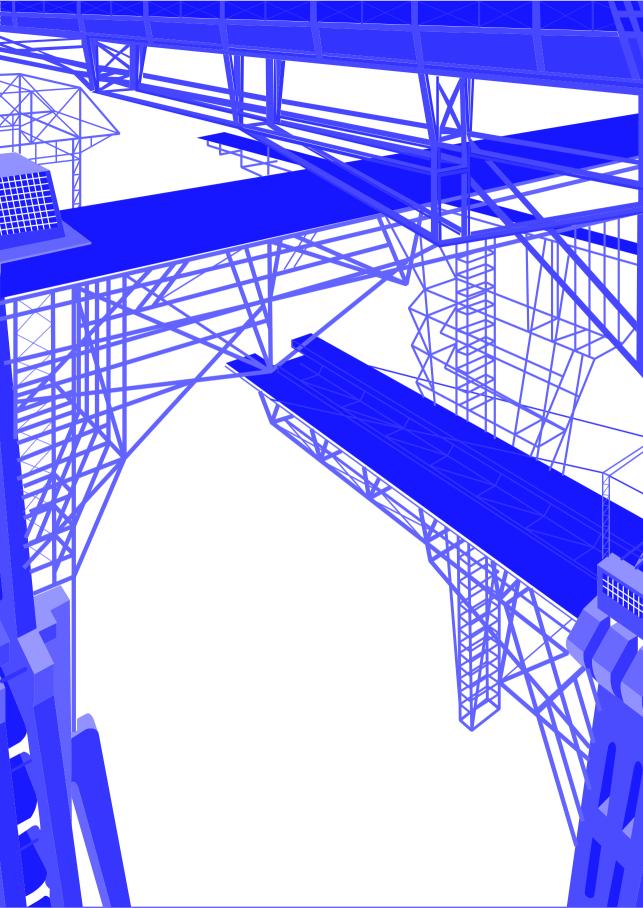
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# **SHIPYARD MAGNETS**

AN ARCHIPELAGO

Miltiadis Filippos Christodoulakos

### PALIMPSESTUOUS DRAWING CONSTRUCTION

#### INTRODUCTION

The word 'Palimpsest' originates from the ancient Greek word  $\pi\alpha\lambda$ ίμψηστος, which is a combination of the words  $\pi\dot{\alpha}\lambda$ iν + ψ $\dot{\alpha}\omega$ . Π $\dot{\alpha}\lambda$ iν means 'again' and Ψ $\dot{\alpha}\omega$  respectively translates to scrape, to erase or to disintegrate. The formal etymology of the word palimpsests refers to something that has changed over time and demonstrates evidence of that change, layers that build on each other. From a technical perspective the word describes a very old text or document in which writing has been removed, covered or replaced by new one. A palimpsest is fundamentally formed through two successive acts: writing and erasing. It preserves the traces of the previous writing act, revealing the temporal relationship of the various superposed layers.

In mapping theory, the term palimpsest refers to either an act or a representation. The former one being a methodology that contains a series of different techniques and the latter one a method of multilayered meanings that build on the previous layers, depicting a constant relation of past and present version of the drawing.

In the early 1980s, André Corboz, a Swiss historian of architecture and urbanism subtly describes the beginning of a new paradigm for understanding cities and territories. He defined the land as being the result of gradual and long-term processes comprising various transformations: a new sight attentive to the temporal relation of spaces, conscious of the lengthy history of locations, interested in that tactile ensemble of signals, traces, and voids.<sup>2</sup> To describe this complexity, the author proposes the metaphor of territory as palimpsest. In doing so Corboz aims to refer to the historical depth of the constitution of territory and its importance for this paper lies in its capacity to portray various cartographic techniques for the depiction of land.

The paper will be developed in two stages. To begin with, the term palimpsest will be understood through André Corboz's essay 'The land as Palimpsest'. The essay of the historian is going be used as a foundation of understanding the term "palimpsest" in relation to the territory. Then the notion of palimpsests will be analyzed in relation to mapping theory and specifically through the construction of maps and drawings. The result will be a comprehensive catalogue of all the various techniques and processes that can be used for a palimpstesuous act or for the creation of a palimpstesuous representation.

1. Palimpsest, Cambridge Dictionary. Available at: https://dictionary.cambridge.org/dictionary/english/palimpsest (Accessed: November 28, 2022).

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### THE LAND AS A PALIMPSEST

The land has a multitude of different definitions, those definitions vary according to the discipline they are associated with. The definition can be constructed from the point of view of a geographer, the ethnographer, the cultural historian, the political administrator and so on. Other than this well-established disciplines that rely on cartography and map production, there are also significant aproximations of everyday speech, where the word 'land' can allegorically represent the unity of the nation, it can refer to an expanse of cultivable territory, or it can refer to landscape areas set aside for recreation.

In 'The land as Palimpsest' André Corboz begins to introduce the land as a process and argues that "the land is not a given commodity; it results from various processes".3 Corboz separates these processes in two, "on the one hand there is spontaneous transformation: the advance or retreat of forests and the ice cover, the extension of swamp land or its drying up"4, these are characterized as the natural processes that impose an effect on land. "On the other hand, there is also human activity: irrigation, construction of roads .... turn land into an unceasingly remodelled space"5 which is termed as anthropogenic processes. The author introduces the notion of palimpsest in relation to the land to hint a close relation to human nature since the land itself is an outcome of civilizations. "The inhabitants of a land tirelessly erase and rewrite the ancient scrawls of the soil".6 However, "it is not enough simply to declare that the land is a result of a series of more or less coordinated processes". 7 As soon as a group of individuals inhabit the land (whether lightly, by gathering, or heavily, through extraction mining), they establish a kind of developmental or planned relationship with it, and the reciprocal impacts of this coexistence can be detected. "In other words, the land becomes the object of construction. It is a type of artefact. From then on it becomes a product as well".8 The land or territory can be described as a process or a product of human activity. As a result, palimpsestuous territorial construction stems from palimpsestuous societal development. The territory, so densely imbued with traces and prior interpretations, appears to be a palimpsest. To establish new projects and more rationally use of specific areas, it is frequently required to irreversibly alter their substance/substrata of existing built environment. However, the land cannot be discarded or replaced similarly to a consumer product. Due

- 3. Corboz, A. (1983). The Land as Palimpsest. Diogenes, 31(121), 12–34. https://doi/10.1177/03921921830311210org/10.1177/03921921830311210
- 4. Ibid.
- 5. Ibid.
- 6. Ibid.
- 7. Ibid.
- 8. Ibid.

to the unicity of each 'land' in connection to cultural, spiritual, economic value there is a constant need to 'recycle' its surface. This process of recycling takes place by scraping clean the old text that mankind wrote, and with utmost care make the irreplaceable and valuable surface of the soil available again. This process demands strenuous efforts and a continuous repetition and reiteration caused by the rapidly changing nature of today's consumerist demands. In doing so we must use the appropriate techniques and procedures, otherwise we often identify regions that develop holes as a result of excessively harsh treatment and inappropriate activity, similar to a parchment that has been wiped too frequently. To protect the quality and temporal relations of the land we need to document it accordingly and map it with appropriate drawing techniques. Understand the intricate web of relationships between past events, present desires and future ambitions. In proceeding without the proper documentation, we ought to damage the parchment irreversibly.

### LAND AND MAPPING

The essential concept of a map is the simultaneous vision of a land, which is difficult to perceive in space, time, scale at a single glance. Essentially it is a reduction of the real in its dimensions and components that keeps the original relationships of the elements included. Theoretically, map and land can be interchanged at any time, but it is clear that this is a dangerous illusion because such convertibility does not take into consideration the fact that the identity of the two objects is only postulated. Furthermore, it does not take into account the fact of scale or rate of reduction, which has less to do with the size of the map and more to do with the very essence of the phenomenon which it denotes and whose real dimensions remain determinant. Because the land contains far more than the map wishes to depict, and the latter remains despite everything, an abstraction. It lacks the most distinguishing features of the land: its width, thickness, and constant change. In the end the map ends up having a contradictory position since it seeks to be exhaustive while still having to be selective. "A map is a filter". 9 It ignores seasons, conflicts that undermine any civilization, and disregards the myths and experiences, even communal ones, that connect a civilization to the physical environment of their activity. Even if a cartography tries to represent such qualities using statistical mapping, it conveys it with even more abstractions, since it is qualitatively unequipped.

9. Ibid.

For one to be able to represent the land he must first understand it and its past. However, such a representation does not involve tracing but creating. "A map is drawn first to know and then to act". <sup>10</sup> Like the land, a map can be a process and a product and because it has a form and a meaning, there is the risk of it being misinterpreted as a subject. It tends to replace itself for reality since it was created as a model with the attraction of a microcosm, an incredibly pliable simplification. It is open to any design that it anticipates and whose correctness it appears to demonstrate. "This sort of trompe l'œil<sup>11</sup> not only visualizes the actual territory to which it refers, it can incarnate things which are not". <sup>12</sup> It can display a non-existent land just as effectively as a genuine one, which unveils that it is better to be prudent. It is continuously in danger of distorting what it tries to clarify.

Maps, however, did not only try to portray only the existing and accurate depictions of the land. During the 19th century there was a movement not just to interpret the territory, but also to alter it. A new form of map emerged: the planner's map, which aim was to predict changes by prescribing them. "It is the generation by models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor survives it. Henceforth, it is the map that precedes the territory".13 This type of map proved vital for understanding complex development patterns on a wide scale, but it also acquired the allure of a working drawing. It has a similitude for a limit by purposefully separating itself from reality, which will legitimize its vanity. Maps that aim to trace the existing and ones who aspire to plan the future can be viewed as demiurgic devices, as they restore the gods' vertical perspective as well as their ubiquity. The landscape, on the other hand, can only be in one location at a time, horizontally, just as individuals can only observe the world consecutively.

10. Ibid.

11. Trompe-l'œil is an artistic term for the highly realistic optical illusion of three-dimensional space and objects on a two-dimensional surface. Is most often associated with painting, tricks the viewer into perceiving painted objects or spaces as real. Forced perspective is a related illusion in architecture.

12. Corboz, A. (1983). The Land as Palimpsest. Diogenes, 31(121), 12–34. https://doi/10.1177/03921921830311210org/10.1177/0392

13. Jean Baudrillard, Selected Writings, ed. Mark Poster (Stanford; Stanford University Press, 1988), pp.166-184.

#### PALMIPSESTUOUS DRAWING ACTS

The characteristics of palimpsest are evident in drawing theory, the development of a drawing is constant processes of erasing, redrawing, adding information to reach an outcome where the processes can be repeated. Drawings use a palimpsestuous construction to successfully depict territory in the frame of Corboz's notion of land. The various layers of depiction are clearly drawn and assembled in a way that shows their temporal relationship. The aim of such drawing lies in the representation of different interrelated elements that develop through the process of drawing and redrawing. In this process they often reveal the traces from previous versions that could be related or not to the current version. This may be evident in the final drawing in the sense that the entire construct is a depiction of a process rather than a final image, or it may be unavoidable due to the technique utilized in the drawing process itself. Understanding the various techniques and their effect on the drawing is crucial to successfully achieve the desired result and purpose of the drawing.

The act of drawing a palimpsest consists of multiple techniques: drawing, erasing, scraping, re-drawing/tracing, and shifting. The act of drawing is the first and foremost the most vital one since is the begging of creation. Once the act of creation reached the limit of the surface used, comes erasing, its main purpose being the reuse of the material that the drawing was inscribed on. Scraping on the other hand even though similar to erasing is a much more violent act that not only erases previous layers but also affect the paper and its texture quality. The fourth operation in the palimpsestuous drawing process is re-drawing. The act of re-drawing builds upon the original one, even though in many cases it would lead in a result that differs a lot, it still retains attributes of the previous drawing. As a result, redrawing is a palimpsest-like evolutionary process. The final technique used for the construction of such a drawing is shifting. This is a transitional act for clearly displaying the various layers or for the purpose of making the new addition

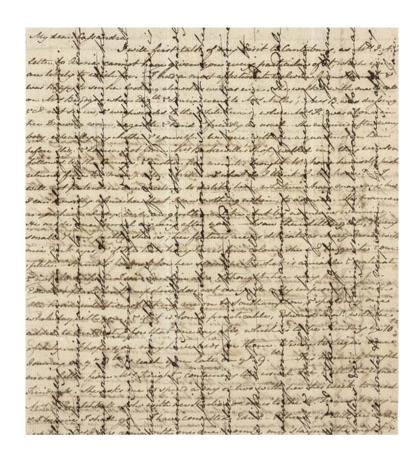


Figure 1. A Woman's Wit: Jane Austen's Letters, Letter to Godmersham

to the drawing visible. One of the most common practices in antiquity was the 90-degree rotation of the paper. The act is also known as cross-writing (fig. 1) which Lewis Carroll<sup>14</sup> later suggested that it leads to the act of cross-reading<sup>15</sup>. The act of cross-reading would in turn give birth to a series of ludicrous ideas that would come out of the misinterpretation/replacement of words in the space of the paper. In practice if the first text was written horizontally, the next writer would proceed adding information vertically in order to avoid overlapping and make the latest content visible. Jane Austen<sup>16</sup> an English novelist in the 18th century was known for applying this act. As a result, the successive layers of a palimpsest will never be completely original but will involve certain determinative activities from the beginning. The process of shifting and re-drawing often works collaboratively in order to achieve the desired result.

- 14. Carrol, L.(1890). Eight or Nine Wise Words about Letter-Writing, (Forgotten Books,) pp.20.
- 15. The reading of the lines of a newspaper directly across the page, instead of down the columns

16. She would turn the page sideways and continue writing at right angles rather than using another piece of expensive paper.

17. Fisk, H. (2018) Army Corps of Engineers Mississippi River Meander Belt 1944, Atlas of Places. Available at: https://www.atlasofplaces.com/cartography/mississippi-river-meander-belt/ (Accessed: November 28, 2022).

As previously mentioned palimpsestuous constructed drawing is one that depicts the various layers of one element on the same canvas with their temporal relations. Relating back to the land as described by Corboz, this construction is evident in maps or other spatial representations that present spatio-temporal relations of layers. The portrayal of a palimpsest must identify distinct layers and the links between the levels, to successfully visualize different layers on the same canvas different representation methods are utilized; such as overlaying, superimposing or juxtaposing.

Overlayering various layers is the most common method in a palimpsestuous creation. These overlays can be projected in different ways, on one hand they can be represented into distinct planes that are displayed on top of each other, or on the other hand displayed in one plane to indicate the relationship between different layers. A series of mappings done by the Army Corps of Engineers (fig.2) illustrating the Mississippi River Meander Belt in 1944 is a beautiful example of an overlay technique that portrays this depositional environment in one plane. These characteristics are easily identified and may be mapped based on the distinct patterns formed on the surface of the land.<sup>17</sup> In this case 15 sheets were produces, documenting and mapping the

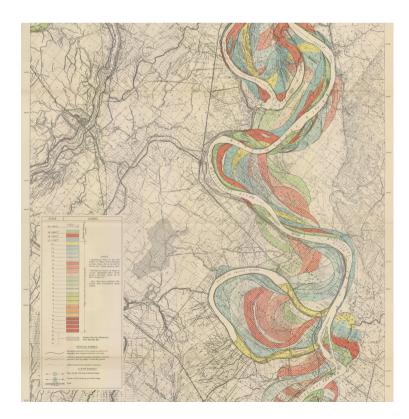


Figure 2. Mississippi River Meander Map by Army Corps of Engineers from 1944

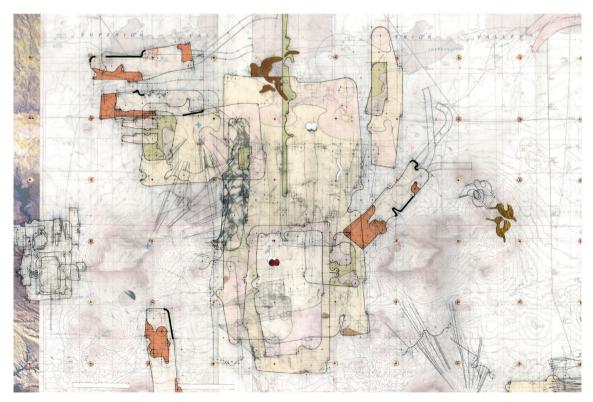
chronological order of the meandering river in Mississippi. The cartographical drawing technique of overlay utilized to represent this depositional environment, unveils the temporal relation of the various stages of the meander by superpositioning the more current feature over the older ones.

Superimposing and juxtaposing are further representation techniques used for the construction of a palimpsestuous drawing. André Corboz in his essay "The Land as Palimpsest" describes the characteristics of land as superpositions and juxtapositions of different elements such as infrastructure or architecture.

"Heavy interventionist policies have created a multi-tiered land, not only because of the material superposition of these networks, but also by the differentiated systems of relation which they have instituted. Such a juxtaposition determining two unconnected realities and the scarcity of superhighway exits and rest areas emphasize it all the more."

18. Corboz, A. (1983). The Land as Palimpsest. Diogenes, 31(121), 12–34. https://doi/10.1177/03921 921830311210org/10.117 7/03921921830311210

Figure 3. Perry Kulper's 'Fast twitch, site plan'



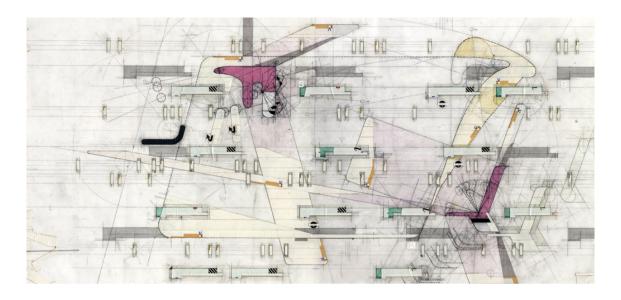


Figure 4. Perry Kulper, Bleached Out: De-Commissioning Domesticity: relational drawing v.01 [2003]

Based on this we understand that land representations are primarily created in the same manner in order to conserve these qualities in the drawing. As juxtaposition is the act of putting two or more elements next to each other in order to compare/contrast, superimposition places or overlays elements on top of each other having a transparent effect so that both features be still evident. The mappings of Perry Kulper portray palimpsestuous juxtapositions or superimpositions (fig.3). Furthermore, particularly with superimposition is the act of shifting (fig.4), since the increased transparency and number of layers may potentially result into an accidental incoherence. As a result, alternative shifting techniques, such as the use of color, lineweights, or forms, should be carefully selected in order to make the drawing's message obvious. The essential feature of a palimpsestuous juxtaposition or superimposition is that it introduces temporal relationships between the different elements of the drawing.

Apart from the act of drawing a palimpsest, there are also drawings that have a palimpsestuous construction. The aforementioned technique/s are utilized for the construction of such drawings where the elements of the drawings depict their temporal relations in the final result. However, just using these techniques does not always lead into a palimpsestuous construct. More often in a palimpsestuous drawing we identify methods like collage and décollage , since they previous acts that then evolve to the final drawing.

In the act of collage, pieces, cuts, or sketches are superposed or overlaid on top of one other revealing the temporal sequence of its operations. For the act of collaging one piece is glued to the paper first, and then the following cut out must be appropriately placed according to the first one. At this moment, the individual initiates the operation of shifting, and the second piece is applied in accordance with the positioning of the first piece. Repeating these actions creates a palimpsest in terms of both the act and its final structure.

Décollage is another drawing method that is both a palimpsestuous act and result. A décollage drawing begins by layering various parts, layers, and canvases on top of one other, and then begins to separate some of the pieces by tearing or cutting them off (fig.6). As a result, the final drawings disclose the time links of many layers as well as the acts that formed itself. For the method of décollage to take place, first the process of collage needs to take place, which is a palimpsest as an act, and then, due to the second action of detaching, a palimpsestuous depiction is unavoidable in such drawing. Furthermore, the act of separating what has previously been done necessitates a thorough process of selecting what will be displayed from the preceding and how. As a result, this conduct is neither spontaneous nor accidental. It is at this stage that the drawing begins to depict its palimpsestuous deed, and how it does so is determined by the detaching process. As a result, décollage is a vital drawing technique for understanding the processes, as well as how the drawing develops a relationship among its various elements.

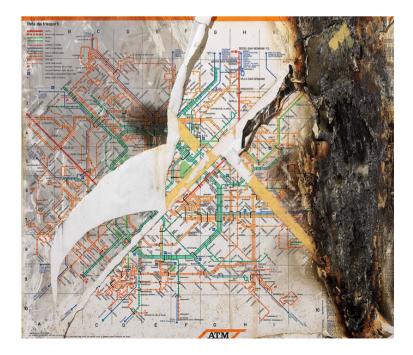


Figure 5. Décollage, Mimmo Rotella (Catanzar 1918 - Milano 2006)

### CONCLUSION

19. Galiano, L.F. (2019) Palimpsests , Arquitectura Viva. Arquitectura Viva. Available at: https://arquitecturaviva.com/articles/palimpsests (Accessed: November 28, 2022).

20. Ibid.

21. Corboz, A. (1983). The Land as Palimpsest. Diogenes, 31(121), 12–34. https://doi/10.1177/03921 921830311210org/10.117 7/03921921830311210

Palimpsests emphasizes the physical and metaphorical significance of using the existing. 19 Just as certain codices maintain the remnants of prior manuscripts, territories exhibit the remains and scars of anthropogenic activity, superposed in strata and intricately interwoven by the reuse of materials or foundations.<sup>20</sup> Palimpsestuous characteristics could be seen in drawings in its construction or the act itself. Drawings with palimpsestuous constructions are typically employed to express multidimensional features of the represented object. The most important aspect is that the layers are represented by their temporal relationships. Thus, not all drawings that portray a multilayer structure can be termed palimpsestuous, since the notion refers to the succession of these layers. The catalogue of all the different palimpsestuous features/techniques was created in order to have a specific set of tools when dealing with construction of drawings/maps that emphasize the temporal relations between multi layers. The land, which is made up of a layered-up information system stretching back to prehistoric times, is continually rewritten, and erased by its people. Thus, the act of mapping must be done very carefully when involved in the spatio-temporal relationship of a certain location. As Corboz mentioned the map is an abstraction of the land, a glimpse of information in comparison to the overall picture, "A map is a filter"21. In conclusion, in the act of drawing a palimpsestuous map, one has to consider what does the outcome wants to portray and look like and from there decide on the appropriate techniques to be used.

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### **SHIPBREAKING**

Shipbreaking is a heavy and hazardous industry that exposes both workers and the environment to a great number of risks. Around a thousand ocean going commercial vessels reach the end of their service life each year. Up until 1970 ships were mainly dismantled in the EU and US , however due to social and environmental laws becoming stricter, the industry shifted to areas were legal frame are weaker.

More than 70% of obsolete ships end up in South Asia, where they are dismantled under rudimentary conditions on the beaches of Alang in India, Chittagong in Bangladesh and Gadani in Pakistan, a practice known as 'Beaching'. The human and environmental costs of beaching are devastating. In the past decade Turkey has entered this industry trying to get advantage of its geopolitical location.

Currently the main Turkish ship breaking yard is located in the Aegean Sea were they use a similar method called 'landing' were again all operations happen in the beach.

Turkey is acting now as a middle man between the impoverished conditions of South Asia and the certified clean facilities of EU. Ship owners have started dismantling their ships in Turkey were they not causing such a harmful impact on the environment and on the workers and at the same time were they earn more money in comparison to EU facilities. In the map the focus is in the beneficial owners country of the vessel and were they are sending their ships to be broken down.

Ship-breaking yard in Bangladesh were vessels are beached





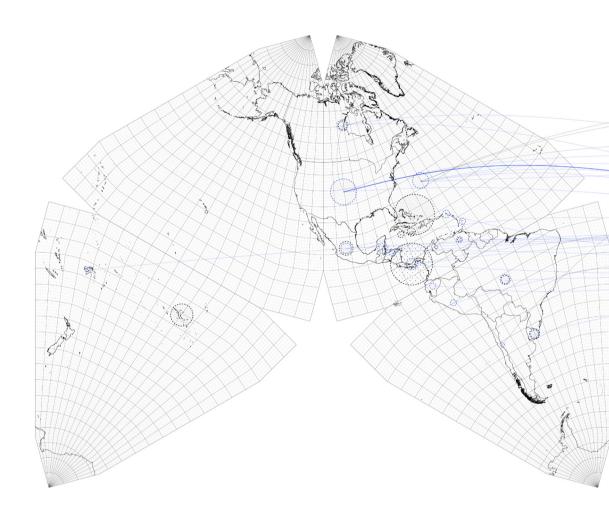


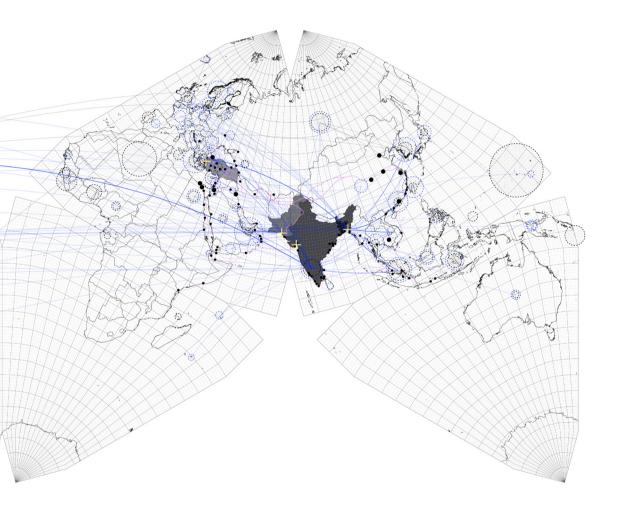


Ship-breaking beaches in South Asia.



Ship being dismantled in Chittagong beach in Bangladesh.

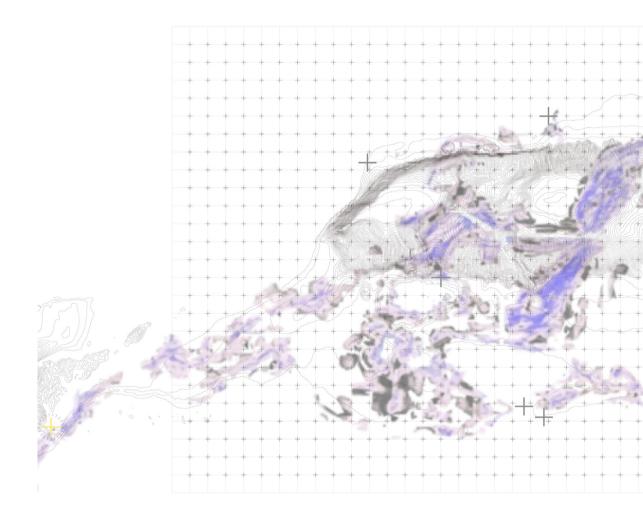




Maritime World Wide Ship-breaking Practices. 841 x 594 mm

190g/ satin coated paper

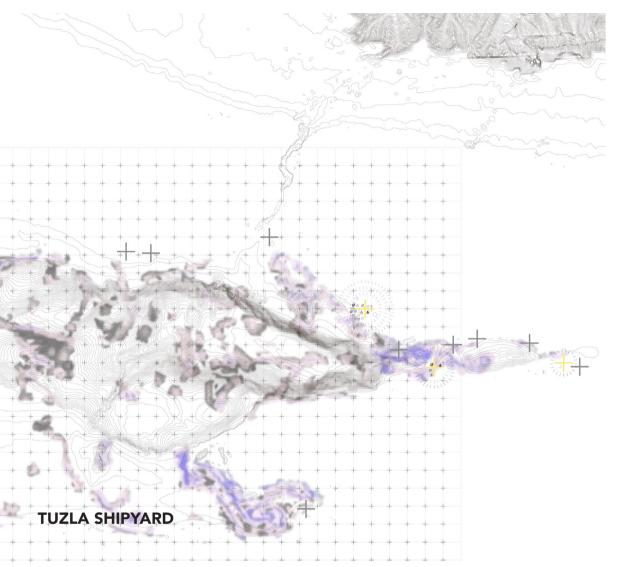
Shipbreaking Yards Registered Flags Beneficial Owners — Ships Route for Dismantling — Ancient Silk



Maritime Shipbreaking Practices in the Marmara Sea, Turkey. 594 x

420 mm

Shippard 
Industrial Location Amount of Shippars 
Amount of Shippard 
Pry Dock Capacity 
Floating Dock Capacity 
Marmara Musilage 85/21-86/21



Looking to understand more about the practices of the industry in relation to Turkey I started investigating the infrastructural network of the country. The majority of shipyards are located in the Marmara sea with few exceptions existing in the Aegean and Black sea. Currently there are numerous shipyards and industries related to shipping across the coastline. The shipyards there are emphasized mainly on building, repairing and maintaining ships rather than dismantling.

Based on the current research findings I was able to focus my problematization. My main focus was to understand the importance of

shipyards in Turkey but also analyze them as an architectural typology. Because of the Bosphorus Strait and limited passage, a very common phenomenon is ship congestion. Vessels anchor at waiting zones patiently waiting for their turn to pass and enter the black sea. This process can take from days to weeks depending on traffic. A very common practice for vessels is to arrange repairs and maintenance operations in the region while they are waiting in the line to pass the strait. It is because of this trend that many shipyards exist close by in the area of Tuzla.









Tuzla shipyard site visit video, 08/11/22.



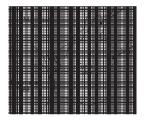
Tuzla Shipyard or otherwise known as Istanbul Shipyard is a governmental owned land which was reclaimed during the shift of the industry in the 1970s. By creating a crescent shape that protects the yards and ships from tides, it became the ideal topography for a shipyard. The new industry however imposed a problem

to the lake located next to it. The Tuzla lake has undergone heavy environmental stress due to the expansion of the Istanbul Metropolitan City. In the past the lake acted as a recreational area for the city and as a natural barrier. Pollution and uncontrolled waste management led to the deterioration of it and

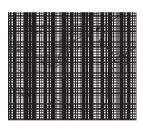
ever since there have been multiple attempts to control the situation.

The Turkish Government then proceeded into leasing 37 plots for the creation of shipyards by private companies. Slowly there have been some more recent small additions in its topography.

The first shipyards were established in 1390 during the Ottoman empire on the Golden Horn in Istanbul. Up until 1969 most shipyards were located in the Bosphorus and the Golden Horn (within the central area of Istanbul). In the 1970s a slow transition happened shifting the epicenter of the shipbuilding industry towards the east part of the city in a process



(i) Lagoon stage before 1970s.

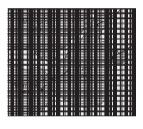


(ii) Lake stage after the dockyard construction in 1978.

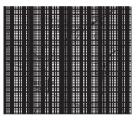
of deindustrialization of the center.

The new site for the shipyard industry became Tuzla. While the industry was focused on building small to mid-sized commercial vessels, the sharp decline in orders since 2009 called for a change in the organization of Turkish shipyards.

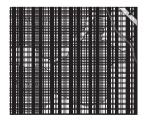
During the 2010 market change, the Turkish shipyards showed immense flexibility by adapting to new market conditions, diversifying and shifting towards ship repair, ship maintenance and naval projects. This specialization allowed the industry to enter a new niche market which turned out to be very rewarding.



(iii) Breakdown of barrier and inlet development due to flooding. This time fit with pollution of the lake by dirty creeks.



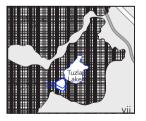
(iv) Filling of the inlet by the Istanbul Metropolitan Municipality in order to prevent coastal beaches in 1998.



(v) Ground water level begun to drop after these constructions and resulted in drying of the lake.



(vi) Two pipelines constructed for water exchange between lake and sea.



filled by marine biogenic-terrigenic materials as a result of wind action.

(vii) The pipes and their edges was



(viii) Very limited water area of the lake in summer time.





Tug-boating System Process in Tuzla Shipyard, Turkey. 420 x 297 mm

190g/ satin coated paper

Ship Anchored Ship Anchored Ship Movement Traces Ship Movement

One of the first things that captured my interest in this complex site, is the hybrid spatial condition that exists between land and water. Not only in the shipyard and its operation but also in the overall layout of the area. Near the vicinity of the shipyard are two vessel waiting zones. The north one corresponds to vessels waiting to cross the strait. Whereas the second one for ships who are going to be tug boated in the shipyard.

A tugboat, is a secondary boat which helps in the mooring or berthing operation of a ship by either towing or pushing a vessel towards the shipyard or the port. Without them vessels can not dock in shipyards. In Tuzla the tug process is managed by the government. Particularly what I found very interesting is the shift in power in this process. When a vessel is navigating the person in charge is the captain. As soon as the ships anchors in the waiting, it becomes

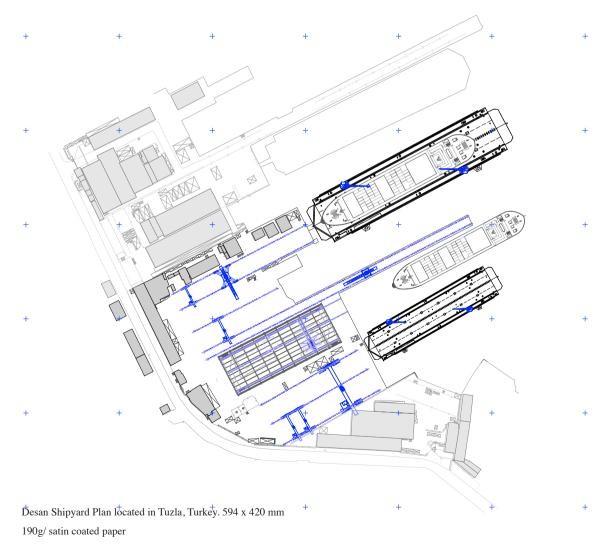
static where not a lot of actions are taking place. However during the tugging operation the person in charge becomes the pilot of the tug boat. With very precise movements it is its job to place and align the vessel to the corresponding yard. This operation happens multiple times a day and takes between 15 to 20 minutes.

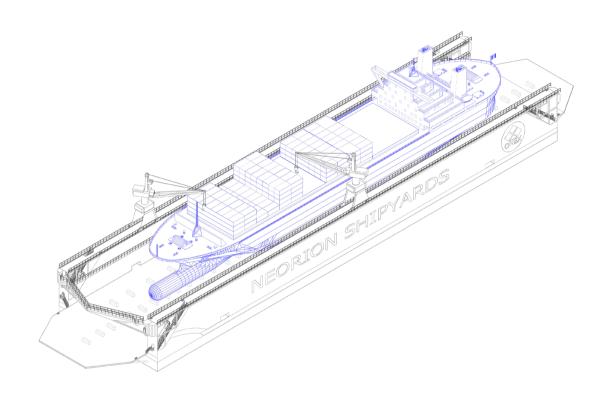
During my visit I had the opportunity to get a 2 hour tour of Desan shipyard in Tuzla. Shipyards are quite compact sites were the host various complex activities in them. Because of that they are highly organized not only for operation efficiency but also for the safety of personal. Ships are docked and undergo maintenance. However on land specific parts of the vessels are taken to undergo repairs. Investigating it as a architectural typology I identified two main structures that all of them share.

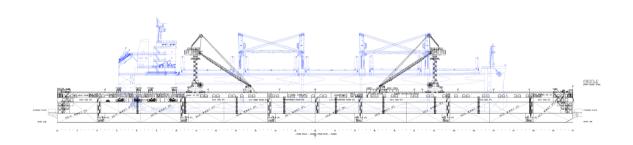
A floating dry dock is a type of pontoon for dry docking ships, possessing floodable buoyancy chambers and a "U"-shaped cross-section. Shipyard use them to take vessels of the water in order to maintain and repair the hull, the propeller and other inaccessible parts of the vessel.

The second key structure in the shipyard is a large hangar. The size of which varies between each shipyard according to the size of vessels they are usually working with. In the hangar, yards are building new ships, often being confidential naval projects, but also make

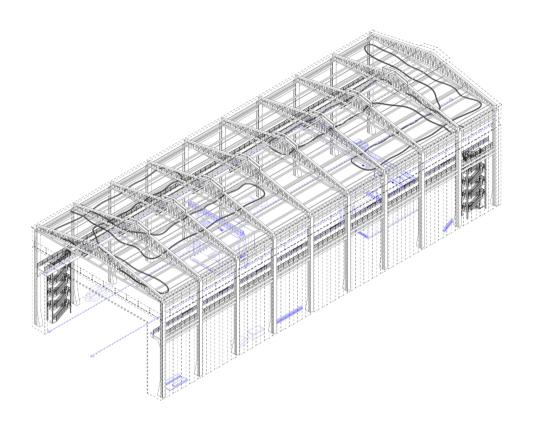
repairs where an enclosed environment is needed to protect the object from natural conditions. No matter the process or the operation one key tool is identified at being an integral part of the shipyard that without it nothing would be possible. That being the use of cranes. In this typology multiple types of cranes can be found that possess a different purpose. Some of them move horizontally or vertical and others in both axis's. Cranes bridge the gap between land and water and allow for the movement of parts.

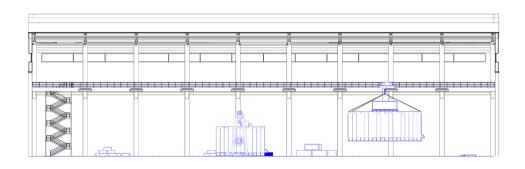






Floating Dock Documentation. 594 x 420 mm 190g/ satin coated paper

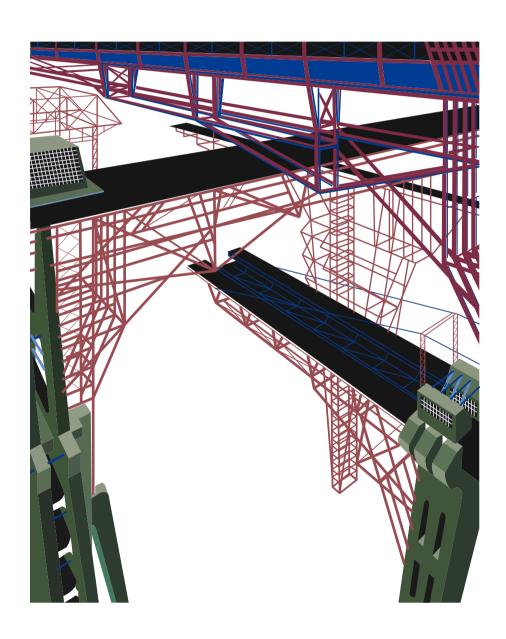


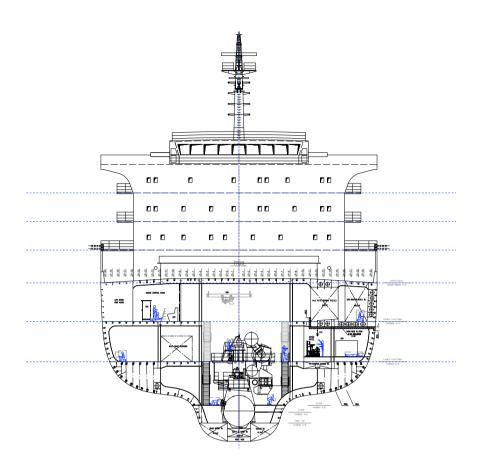


Ship Hangar Documentation. 594 x 420 mm 190g/ satin coated paper

The shipyard is now viewed of the floating dock, the highly intersecting objects and moving. That constantly movement is seen in the docking of the ship, the lift

as a highly complex spatial transportation of goods and condition. In it we identify materials, the movement of technical systems people and operation cranes. From my perspective this condition can be observed from two lenses.





Ship Maintenance, Ergonomic Section. 594 x 420 mm 190g/ satin coated paper

The first one being as a machine. The shipyard essential becomes a highly efficient assembly line were different actors work together to accomplish a specific goal. The purpose of it being the creation or restoration of vessels.

The second one being as a Spectacle. Not paying attention to the technical aspect but the theatrical, there cranes, hangars, floating docks and many more become characters of a scene. When seen from a distance all its technical and technological aspects have been blurred all that matters is the silhouette these characters have.

On the idea of these lenses and in an attempt to bring them together I created the following drawing. The drawings portrays the site of Tuzla in plan manner. It can be perceived as a diagram when looked at the conceptual axonometric representation of the waiting. But also as something highly technical as seen in the section.

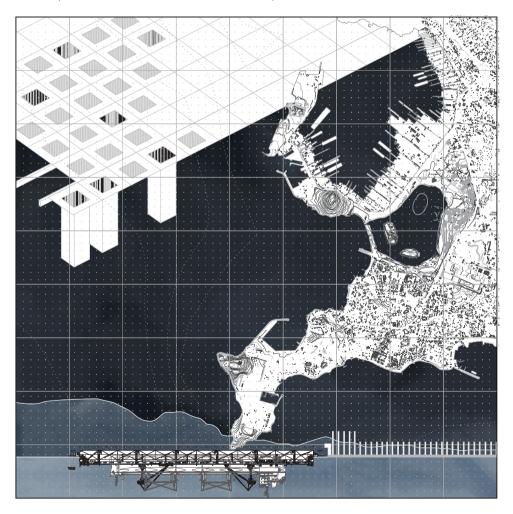
The area is a palimpsest of operations. Tug boats repeatedly going back and forth bringing ships in to the shipyard. Vessels anchored and moored in the waiting zone and other navigating in the Marmara sea towards either the Bosphorus or the Dardanelles strait. All of the above procedures and the ones happening in the shipyards utilize space very appropriately. In this highly efficient use of space small to medium leftover spaces start to emerge.

#### LEFTOVER SPACE

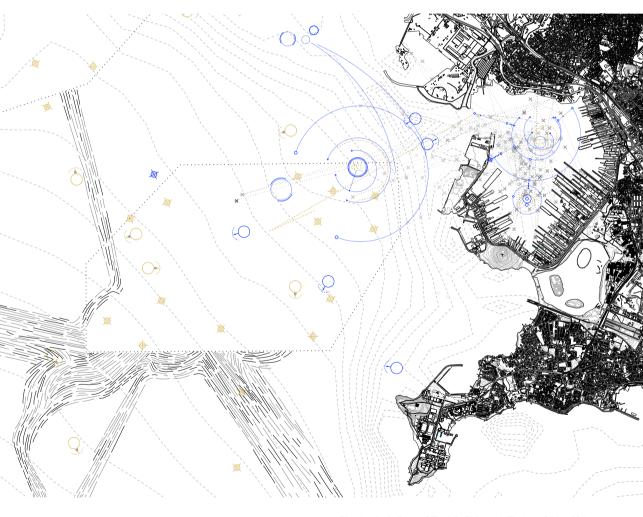
Leftover spaces often exist in the shipyard, on the coastline or on the docks. In other instances in the periphery of the area, in unused site on land or locations in the sea and the waiting zone. Depending on where they are they are identified as either permanent left-over space or temporary left over space.

The design assignment will focus on integrating shipyards with the surrounding

context and unveiling the strong relation between the historic industry and Istanbul. The project will aim to utilize the leftover space in the shipyards by creating a series of interventions without interfering with the industry's processes. The result will be an archipelago of different structures varying in uses and functions referred to as magnets. The purpose of those structures is either going to address the technical aspect of the yards (architecture as a machine) or as a spectacle.



Tuzla Shipyard Portrayed as a Specatacle / Machine. 420 x 297 mm 190g/ satin coated paper



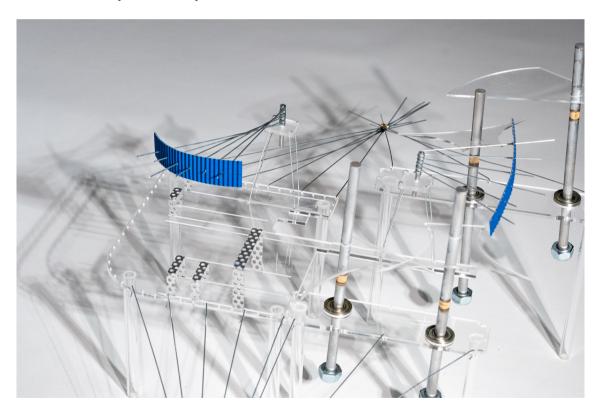
Site Analysis Plan of Tuzla's Shipyard, Turkey. 841 x 594 mm
190g/ satin coated paper

#### MODI OPERANDI I

The aim of the first experimental model addresses the notions of 'site' and 'ground' in relation to the concept of 'ordering'. Emphasizing my focus in close scale of the shipyard, I attempted to replicate one of the key systems/mechanisms of the this typology. The conceptual model pays attention to the kinetic aspect of the site and the movement of goods. Thus it portrays the variety of different cranes that exist in the site. In shipyard multiple types of cranes can be found that possess a different purpose. Some of them move horizontally or vertically and others in

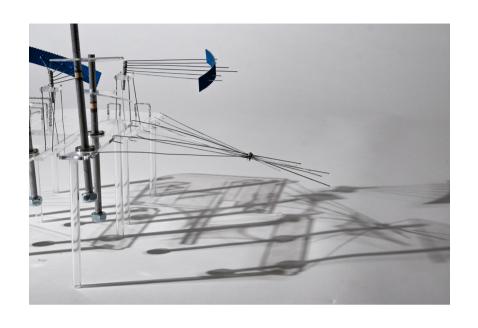
both axis's. Cranes bridge the gap between land and water and allow for the movement of parts. The model illustrates the parallax of systems that exist in this spatial condition were a variety of different operations and movements are happening simultaneously and often overlapping.

Upon casting light onto the model, the silhouette blends in with it's shadows making it particularly difficult to distinguish what is three dimensional and what two dimensional. Similarly with the shipyard when viewed from a distance, it's identified as a collective system rather than a series of individual structures.



Modi Operandi I Site, Kinetic Model of a Shipyard. 500 x 400 mm perspex sheets, wires, cardboard





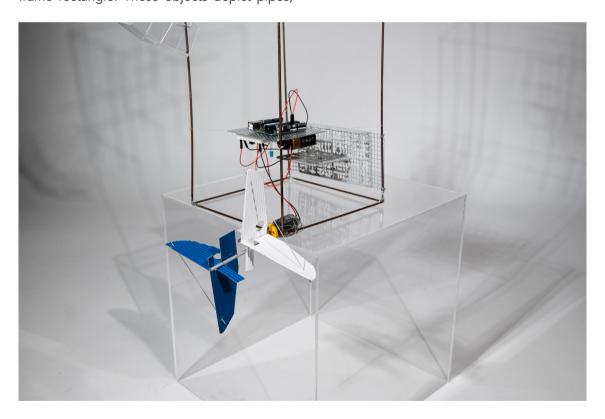


#### **MODI OPERANDI II**

The following experimental model evolved around the notions of 'simultaneity' and 'assemblage' in relation to the concept of 'architectural form'. Now the focus is shifted towards the vessel and particularly it's unique quality of hosting an amalgamation of different systems. Those systems are often unrelated to each other, they co exist in the same space, posing different functions. Trying to visual this assemblage I constructed a conceptual model of this network. The model consists of various objects all enclosed within a copper wireframe rectangle. These objects depict pipes,

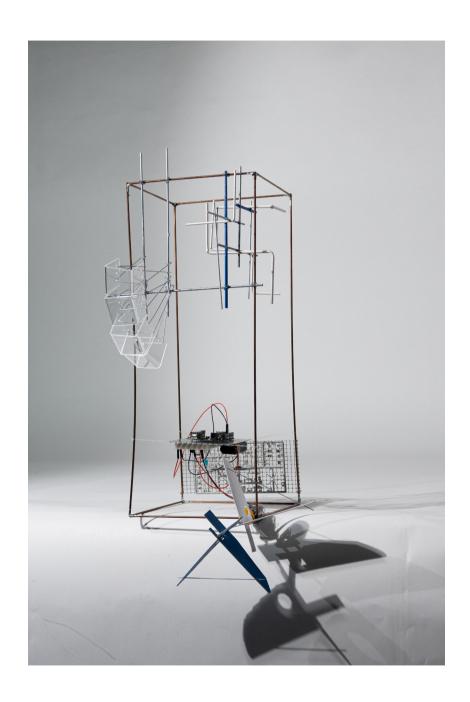
holds, engines and propellers.

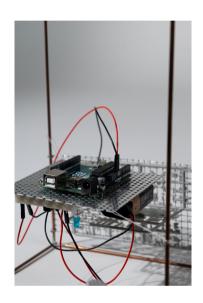
As a collection they produce an action, without directly interrelating to each other, they collectively assist in the function of the ship.



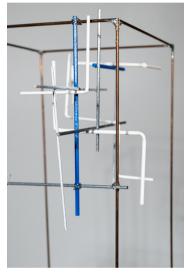
Modi Operandi II Assemblage, Amalgamation of Shipyard Systems.  $500 \times 200 \text{ mm}$  arduino board, motor, led light, wires, copper, cardboard







Arduino electronic platform programmed to turn on an LED and start a motor upon pushing a button. Metaphorically represents the engine of a ship.



Ship consist of an amalgamation of pipes. These pipes vary trumendously in function and opperation. Water, waste, ventilation, air pipes and many more are often next to



Bulk and Cargo carriers are responsible for the transport of goods.

These goods are often placed in the numerous holds a vessel has.

#### **MODI OPERANDI III**

The final experimental model was based on the notions of 'spatiality' and 'situation' in relation to the concept of 'program'. The ship-yard is a very dense spatial condition with a number of different yards placed one next to the other. As a whole it forms a complex spatial condition that houses a series of different systems and operations. These processes are using space very efficiently, due to the limited availability.

In this highly efficient use of space, a series of small to medium sized left over spaces are identified. Some of them located on land or on water, they are formed by the well structured operation of the yard and can be either temporary or permanent. Attempting to visualize those leftover spaces and link them to their locations I created a series of models. These models vary in the amount of information they depict. They represent various locations of the Tuzla area were this phenomenon can be observed. Essentially they emerge from the overlapping processes happening around them and they form a spatial condition with no use.



Modi Operandi III Program, Isolation of various processes, reveal leftover spaces.  $420 \times 297 \text{ mm}$ 

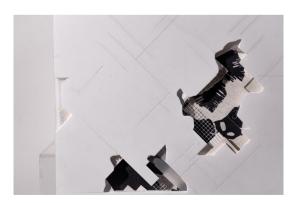












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# TOWARDS THE TRANSFORMATION OF AN AIR TERMINAL SITE

Pieter Tilman



Zulu Kraal enclosing 21 Huts - The uncivilized races of men in all countries of the world; being a comprehensive account of their manners and customs, and of their physical, social, mental, moral and religious characteristics. By Rev. J. G. Wood

#### LAND AND MAPPING

The essential concept of a map is the simultaneous vision of a land, which is difficult to perceive in space, time, scale at a single glance. Essentially it is a reduction of the real in its dimensions and components that keeps the original relationships of the elements included. Theoretically, map and land can be interchanged at any time, but it is clear that this is a dangerous illusion because such convertibility does not take into consideration the fact that the identity of the two objects is only postulated. Furthermore, it does not take into account the fact of scale or rate of reduction, which has less to do with the size of the map and more to do with the very essence of the phenomenon which it denotes and whose real dimensions remain determinant. Because the land contains far more than the map wishes to depict, and the latter remains despite everything, an abstraction. It lacks the most distinguishing features of the land: its width, thickness, and constant change. In the end the map ends up having a contradictory position since it seeks to be exhaustive while still having to be selective. "A map is a filter". 9 It ignores seasons, conflicts that undermine any civilization, and disregards the myths and experiences, even communal ones, that connect a civilization to the physical environment of their activity. Even if a cartography tries to represent such qualities using statistical mapping, it conveys it with even more abstractions, since it is qualitatively unequipped.

#### **ESSAY: THE CLOWN AND THE CAMP**

Gods of the threshold in all its forms

"For Agamben, the refugee is perhaps the only thinkable figure for the people of our time, the only category and the central figure of our political history (Agamben, 2000). Faced with increased migratory pressures after the Second World War, territorial states in Europe have created an increasingly complex system of civic stratifications and migration management systems (Kofman, 2005) that is dependent on the figure of the asylum-seeker as a threat (Tyler, 2006). The results are millions of stateless people inside the territorial states (Bauman, 2002, 2003), inhumane changes in citizenship and migration policies (Walters, 2002; Evans, 2003; Harrington, 2005) and even more inhumane detention centres and other migration and refugee camps throughout the world (Perera, 2002; Rajaram and Grundy-Warr, 2004; Diken and Laustsen, 2005a)."

Stemming from Richard Ek's (2006) explanation quoted above, I develop a way of understanding of two concepts that are vital to comprehend the processes that create the inhumane conditions mentioned and a specific mode of protest that deals with this problem. The two concepts: the camp and the clown, derive from my personal fascination with the migrant policies of the EU and Turkey, and how the figure of the clown has emerged as a mode of protest against authoritative structures that stem from aforementioned policies. The focus on the theoretical definitions of the camp and the clown helps us understand how they function in relation to each other. The research question this essay deals with is therefore: How can the camp and the clown be identified and how can the figure of the clown function in relation to the camp?

#### THE CAMP

The camp is explored with three different approaches. By expanding the definition of the camp, with the philosophy of Giorgio Agamben as a starting point, the concept is stretched towards new interpretations that open up to a reading of the camp in relation to the concept of the clown. First the camp is introduced from the perspective of Agamben's Homo Sacer. Second, the camp is understood as a corral. Thirdly, the camp is expressed in three different spatialisations.

The camp in Homo Sacer is based on the distinction between 'us' and 'them'. This distinction originates from the understanding of the politics of Carl Schmitt and is spatial through 'us - inside' and 'them outside'. With this spatialised distinction the camp is defined as a state of exception. To elaborate further, whoever is the bearer of the power to define who is 'inside' or 'outside' is defined as the sovereign (Ek, 2006). Although, paradoxically, this sovereign is not defined by their 'capability to create, but rather to suspend law and order' (Ek, 2006, p.365). Therefore, the decision of the sovereign to put someone else outside the normal judicial order is what creates the state of exception that defines the camp. Agamben (2005a) stresses that the sovereign standing outside the normal judicial order is still closely connected to it because the sovereign has the power to completely suspend the normal order. This summarized definition of the camp from Agamben's perspective allows us to understand the inclusion and exclusion from the normal judicial power that manufactures the camp. For Agamben (1998) what/who is in this state of exception, excluded from the normal judicial order, is not absolutely excluded since there is still a relationship to the sovereign power (Ek, 2006). This is a form of inclusive exclusion from sovereign rule.

In their book Theory of the Corral (DUTCH: Theorie van de Kraal (2019)) van Reekum and Schinkel introduce a spatial metaphor to create an understanding of the theoretical framework there is still a relationship to the sovereign power (Ek, 2006). This is a form of inclusive exclusion from sovereign rule.

In their book Theory of the Corral (DUTCH: Theorie van de Kraal (2019)) van Reekum and Schinkel introduce a spatial metaphor to create an understanding of the theoretical framework behind fascism. In their analysis the authors use Walter Benjamin's definition of fascism to expand into their own description of what fascism entails. The corral (DUTCH: kraal), literally an enclosed space for cattle, is a biopolitical space in which populations are made to perform for the circulation of labor and capital (Schinkel & van Reekum, 2019, p.11). To the authors the theme usury is central to the understanding of the corral. This usury should be understood as the Dutch translation from the original text 'woekeren', which translates to uncontrolled expansion in the growth of a plant. The usury we experience brings us into relationships with others and could highlight our differences far beyond the fence of the corral. This capture within the corral we are trying to escape, constantly. However, the continuous process of ordering is violently bringing everyone back into the corral. By drawing the parallel between the camp and the corral, the camp encompasses a wider variety of situations in which the inclusive exclusion is produced. The expansion of the concept of the camp as the corral allows us to highlight the immense biopolitical potential of the camp.

In the paper entitled 'Spatialising the Refugee Camp' Adam Ramadan (2012) aims to go beyond the understanding of Agamben's perspective on the refugee camp and creates an analytical strategy for understanding refugee camp space (Ramadan, 2012, p. 65). It is argued that this specific analysis of a Palestinian case can be generalized. The three part interpretation offers new perspectives on the definition of the camp. Firstly, the camp is defined as a space of exception in which the host state's sovereign rule is at best partial and conditional. Second, it is an assemblage of social, institutional and diasporic relations and practices. Lastly, it is a space of enduring liminality circumscribed by a particular temporality that limits development and insists refugees seek home elsewhere (Ramadan, 2012, p. 74). Here the second description of the camp should be noted. The social, institutional and diasporic relations and practices that are part of the definition of the camp show that the camp does not only contain bare life, as Agamben's theories

might suggest. These camp spaces are spaces of agency and struggle (Ramadan, 2012, p. 74).

With the three defining steps taken, we gain an extended understanding of the notion of the camp. From the relatively confined interpretation in Homo Sacer, the definition is stretched towards the biopolitical space of the corral and the spatialized definition of struggle and agency.

#### THE CLOWN AND THE CAMP

The clown is an intriguing figure in itself. Its existence triggers a vast array of emotions and it is therefore necessary to clearly define what this figure is and how it acts. Two different interpretations of the notion of the clown are examined. First the notion is expanded on by the work of Amoore & Hall (2013), who identify the clown as a form of protest or form of life that exceeds all forms of identity. Secondly, the clown is understood as the trickster, from the perspective of Lewis Hyde (1998), as an actor on the threshold.

In the first understanding of the notion of the clown, Amoore & Hall (2013, p. 97) 'offers an alternative way into thinking about the troubled proximity of sovereign power to its own resistance'. The clown as a figure at the border inserts themselves into the outcome of the state of exception. In this position, all claims of identity made by many social movements are not present. The clown does not speak for anyone or aims to represent some political objective. Through gestures of provocation and playfulness the clown positions itself in such a way that they are situated in the contingency of the outcome itself (Amoore & Hall, 2013). The clown removes the certainty of what we think we know and creates situations that are unpredictable. Therefore, in the presence of the clown we find the capacity to 'make strange' (Foucault, 1988; Amoore & Hall, 2013). In their conclusion Amoore & Hall (2013, p. 107) further elaborate on the clown and identities. The clown as a form of protest or form of life exceeds all forms of identity. Therefore, the clown is a metaphor for all forms of resistance and dissent to all social movements that demand 'for a being together based on a definitive 'we', a definitive foe, a clear end goal.'

In his book entitled 'Trickster makes this World' Lewis Hyde elaborates on his definition of the trickster. Hyde describes the trickster as a boundary-crosser. Through constant distinguishing, groups aim to articulate their social life. We put up internal and external boundaries, good or bad, clean or dirty, male or female, etc. According to Hyde, the trickster occupies a position at the gates of the city, the gates of life, on the boundary. At the gate, the trickster is the 'creative idiot, therefore, the wise fool, the gray-haired baby, the cross-dresser, the speaker of

sacred profanities.' (Hyde, 1998, p. 7). Furthermore, the trickster is described as a figure of ambiguity and ambivalence, doubleness and duplicity, contradiction and paradox. In the next paragraphs Hyde (1998, p7-8) goes even further in his explanation of the trickster. The trickster is not only a boundary-crosser, but also a boundary creator. "... the best way to describe the trickster is to say simply that the boundary is where he will be found - sometimes drawing the line, sometimes crossing it, sometimes erasing or moving it, but always there, the god of the threshold in all its forms."

#### CONCLUSION

We have opened up to multiple definitions of the camp and the clown. The camp is a biopolitical space, where identity plays an important role in the partial and conditional decisions of the sovereign. The camp as an assemblage of social, institutional and diasporic relations and practices, which are particular to identities, show there actually is agency and struggle in the camp, not just bare life. Exactly this role identity plays in the inclusive exclusion is what makes the clown a relevant method of dealing with the threshold of the camp. The clown is a metaphor for the resistance or dissent that exceeds all forms of identity or clearly stated end goals. This dissent therefore ridicules and makes strange the decisions of the sovereign when they suspend the normal order of judicial rule. Furthermore, we interpret the act of the clown as a trickster. Here the act of the clown is described more concretely. The clown is a boundary-crosser, a boundary drawer. The clown is a figure at the gates of the camp and interacts with its threshold.

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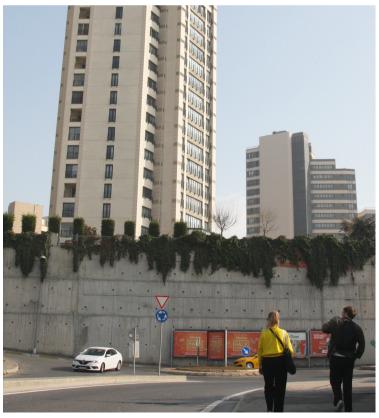
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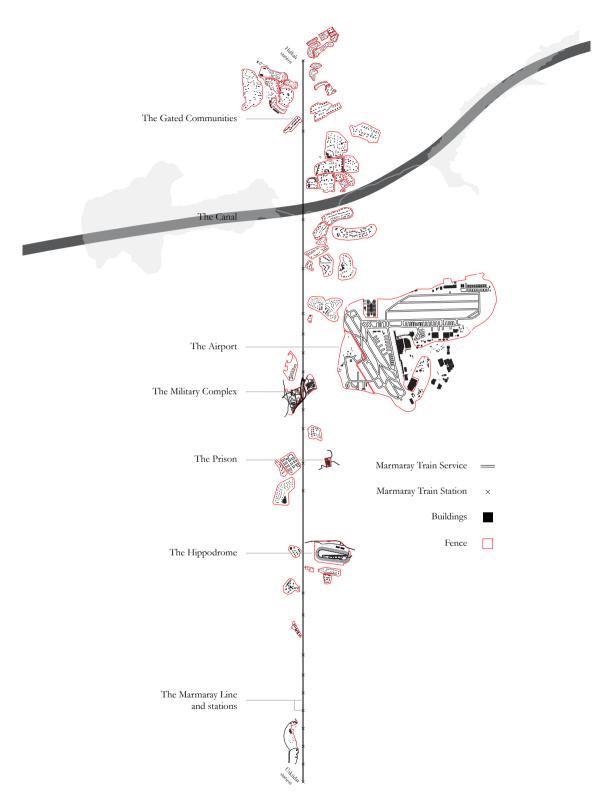
### TOWARDS THE TRANSFORMATION OF AN AIR TERMINAL SITE

How has the development of the city towards the West of Istanbul been shaped? Large infrastructural projects, gated communities and specific functions shape the growing amount of exclusionary areas towards the West. How are these projects connected in a larger system? The Marmaray line provides a public function for many. Along the line, the projects are enclosers of space, some are explicitly enclosed and advertised as such. Others are more subtle, but exclusionary in nature. The enclosures take different shapes, sizes and typologies. The goals behind this development together with the Marmaray line might not be explicitly connected yet a pattern emerges. This development shows that Istanbul has no plans/strategies to interfere their development; in contrast, enclosed functions control the development and the

sprawl of the city of Istanbul.

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Camps Along the Marmaray Railline To investigate the notion of the camp within Istanbul further we take a look at Bosphorus City.

The Central Square becomes a moment. The reception moment demonstrates a process of identification, transaction, through the gate, onto the square. The reception area is an architectural sigh of relief A moment to grasp the potential of the project, a space where living and amenities are immediately connected.

On the Square of Muses four different Muses appear.

- 1. The Bosphorus and the bridge over it
- 2. The Mosque
- 3. The Boathouse
- 4. The Buste

These four present the ornamental, decorative frenzy of the project. The project combines the biggest identifiers of the city of Istanbul to construut a new reality in an excluded zone on the fringes of the city.

Allotments: The individual plots throughout the entire project enter a paradoxical relationship with the collective organization of the gated community. The Alotments offer a wide variety of options for potential renters and buyers. Options are based on, among other things: distance and access from ammenities, distance from the ground, distance and access from the "Bosphorus", floor plan and area of the dwelling.

Arenas:The priority zones are based on the ground level compared to the "Bosphorus". The alotments closer to the Bosphorus have nearly the same ground level as the waterlevel in the "Bosphorus". Alotments further away from the "Bosphorus" have heigher ground level. The geography of the project has been

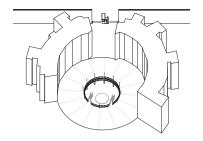
developed to act like an arena around the "Bosphorus". The zones are consequently accentuated with the roadnetwork.

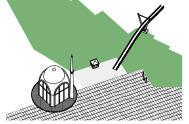
The Baths are the creation and implementation of a fantasy. From top to bottom, three types of bodies of water are drawn, where the inhabitants can enjoy the benefits at different scales and priorities.

- 1. Private pool, on the edge of the "Bosphorus". Pool inside the pond. Completely private. Changes the outline the "Bosphorus".
- 2. Collective pool, at the top of the "Bosphorus". Pool next to the pond. Only accesible for certain dwellers.
- 3. Bosphorus, central piece in organising the project. Pond with boathouses, bridges and waterfronts. Accesible for all.

Tip of the Strip highlights a specific condition, one of two sides which are directly confronted with each other at the wall. The grey side of the wall faces the public housing, the lush green side of the wall faces the interior of Bosphorus City. However the concrete is still clearly visible from the inside, just as the outside is. Both sides of the wall can connect with eachother by looking over wall from the balcony. The Tip of the Strip encapsulates the friction with the outside, it is the frontline of architectural warfare.

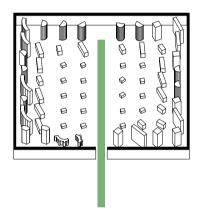
The inhabitants of Bosphorus City, those strong enough to love it, would become its Voluntary prisoners, ecstatic in the freedom of their architectural confines





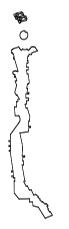
The Central Square

The Square of Muses

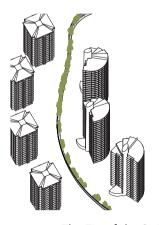




Alotments Arena

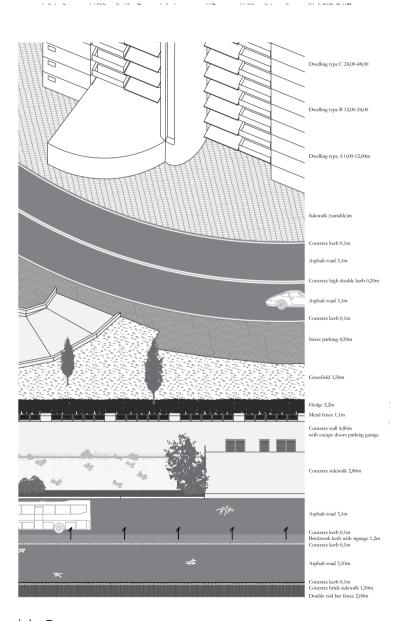






The Tip of the Strip

The edge is of the gated community is not just a line in the sand. The perimeter of Bosphorus City consists of a multitude of layers that each have there own materiality, texture and thickness. All of these layers together form a perimeter that hosts practical and visual functions, mainly for the comfort of the dweller.



Between the Dwelling and the Fence

#### SITE

The topic of my graduation project is the enclosure and its relationship with inside/outside. This suits the studio Borders & Territories well because the studio highlights research in specific border conditions and what role architecture plays in these conditions. Furthermore, the theme of the studio, 'Trans liquidities along the New Silk Road.", is indirectly connected to the project. Turkey, which is a global player and important intermediary between the east and the west, builds large infrastructure projects to maintain its strategic position that facilitates in the trade between the east and the west. Therefore, researching how to deal with the abandonment of an old airport in favour of a new airport is relevant in the studio research topic. Furthermore, the project aims to establish an approach to the transformation of existing infrastructure. The project touches all the different disciplines within the faculty and therefore an interesting exercise. With the practice of architecture becoming a more and more interdisciplinary field these types of project offer an interesting insight in the boundaries of this master track.

The relevance of researching architecture that deals with old infrastructure can be described in 3 parts. Firstly, from an urban development perspective, large areas such as airports are often situated close to cities and within well

connected mobility systems, the architecture produced there offers huge potential for cities and countries. Secondly, from a technical and social sustainability perspective, the reuse of old infrastructure is beneficial for the environment and the inhabitants of around the area. The emission from building can remain low and the area once unavailable to many inhabitants now becomes public domain. Thirdly, from an academic perspective, an abundance of questions arise from the act of abandoning such infrastructure: How could architecture make this area inclusionary again? How does architecture define the edge conditions around enclosed areas what is the relationship with the inside/outside? How could old terminal buildings be re-used effectively? How could airport infrastructure be applicable to a different functions?

Atatürk Havalimanı on 3 different scales







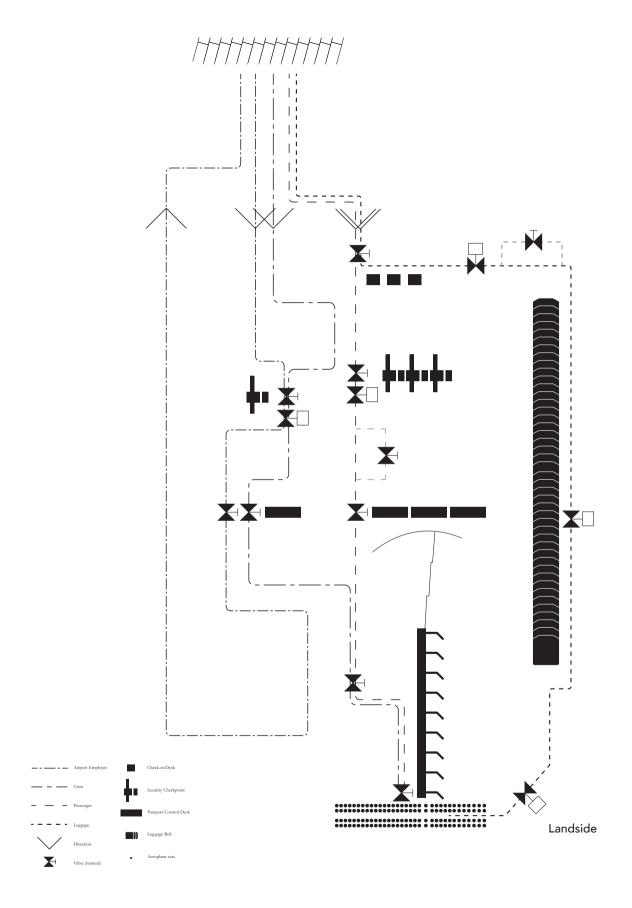
The architecture of the airport is analyzed in three different zones of interest. These zones might overlap and meet each other at a blurry boundary. The zones are: the perimeter, the landside and the airside. In the analyses of the zones the architectural particularities of airport infrastructure play a central role. Topics such as flows, geometry and thickness are addressed.

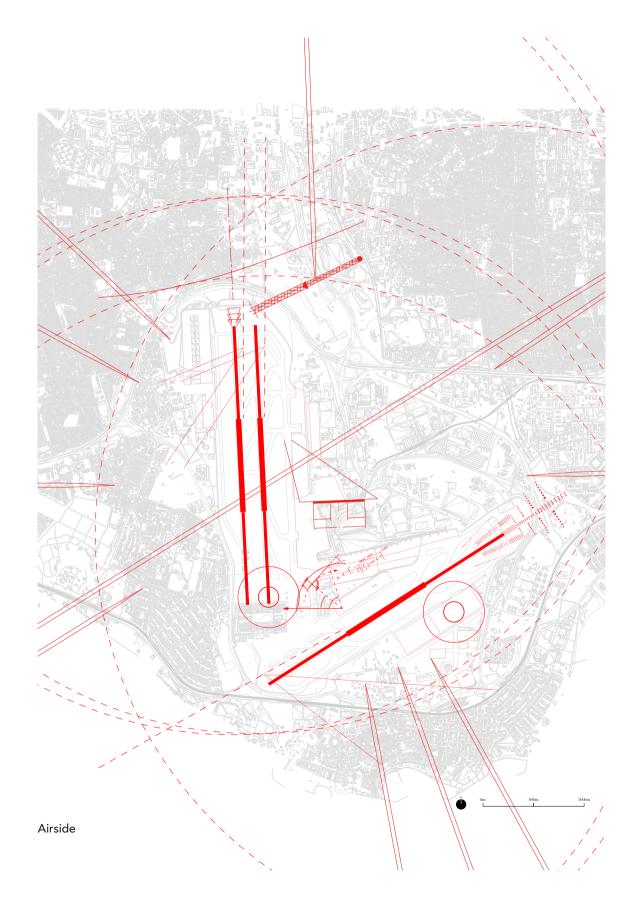
The perimeter of the airport has thickness, which adapts itself to its surroundings and vice versa. At particular moments the perimeter becomes a double lane highway and relatively thin. Other times it becomes a terminal building with many valves controlling the flow going in and out of the airport. Furthermore, the drawing forces the viewer to consider the perimeter when the route through it ends in the void.

Landside of the airport is a construction of valves which regulates flows of people and stuff. The map highlights the checkpoints along the route from land to air. These checkpoints have their own geometries which function manually or mechanically, for example the passport check and the luggage checks respectively.

On the airside of the airport code and regulation play a dominant role in shaping the structure of the environment. However each of the designs for airports is highly specific and localized. In this map the idiosyncrasies of the Atatürk Havalimanı are highlighted in red. The drawing focuses on the physical elements as well as the nonphysical geometries in the sky, both shaped by the ICAO Annex 14 and the local conditions.







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From the Downsview Park competition entries one stood out to me. The proposal made by the design team led by Stan Allen and James Corner offers me insight in the transformation of an urban void into public space with programmed and unprogrammed elements. Their proposal uses a matrix of two integrated systems "that direct and support the unfolding of any number of future demands as information flows through their ever-evolving geometries." (Czerniak, 2001, p. 58) This organizational approach gives me tools to address the challenge of tackling this vast area.

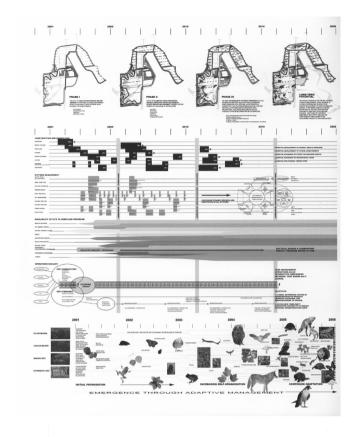
"With his masterplan called "The Books of Groningen" tried the Polish-American architect Daniel Libeskind to give back the dutch city Groningen some of it's earlier identity, going back as far as the year 1040 when this city was first mentioned in historic writings as the settlement Cruoninga. His masterplan consisted of seven variables plus one location for each of the nine or ten designers. The seven variables were a muse, a corner, a technique, a (point of) time, a period of time, a colour and an inner space (a typical spot somewhere in the city). Nine locations are situated at nine approaches to the city, the tenth in the centre. To leave more room to the artists inspiration Libeskind included an escape clause for the

seven variables. "

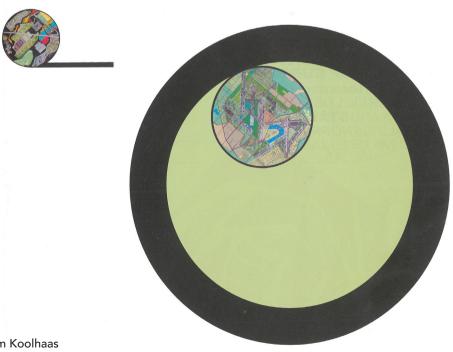
The Schiphol S research project is one of the references that comes closest to the assignment I am dealing with. The project imagines a abandoned airport site in the middle of the Randstad area, achieved by moving Schiphol to an newly built island in the North Sea. The apporach taken by OMA explores the new sense of clarity and possibilites that the relocation of the airport produces. Through the conceptual explicitness of the logo a new guidence/direction for future planning is suggested.



Daniel Libeskind & various designers Books of Groningen



Downsview Park Competition Corner & Allen proposal



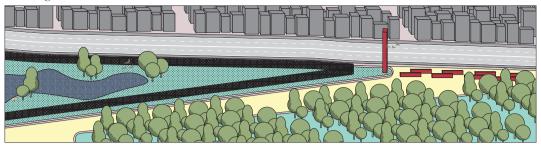
OMA/Rem Koolhaas Schiphol S

### **ORGANIZATIONAL MATRIX**

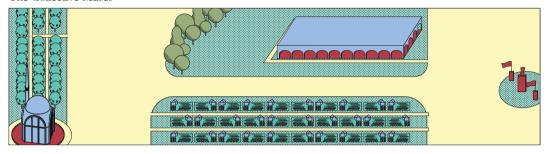
The design statement concludes in an organizational matrix of elements to be integrated in the transformation of the site. The contents of the matrix stem from the urban analysis performed after my visit to Istanbul, the analysis of the site and references. Furthermore, the contents are chosen to meet the specific goal of creating public space, programmed and unprogrammed, rather than just open space. Lastly, the contents are adapted to local culture to fit within the urban social structures prevalent in Istanbul. All of these steps are crucial to embed the transformation in its social and architectural context.

ZONES	IDIOSYNCRATIC GEOMETRIES
The perimeter	The Neighbours
	The Collective Muses
The landside	The Infrastructures of the Frontline
	The Arenas
The airside	The Corridors

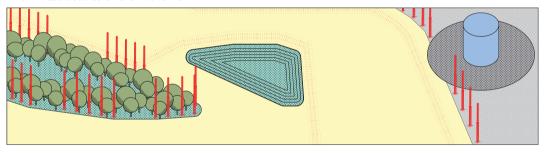
The Neighbours



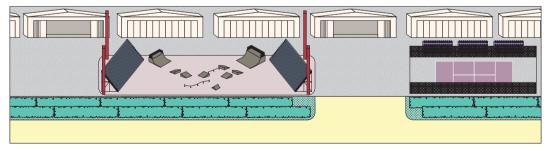
The Collective Muses



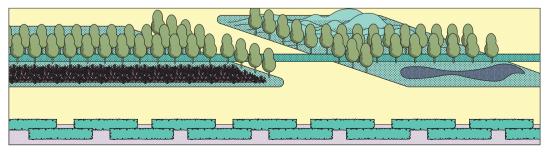
The Infrastructures of the Frontline



The Arenas



The Corridors



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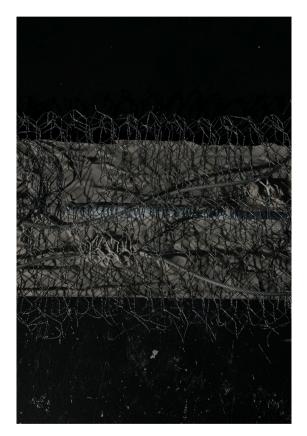
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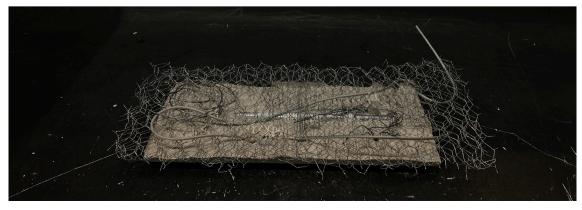
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Schinkel, W. & van Reekum, R. (2019). Theorie van de kraal. Kapitaal - Ras - Fascisme. Boom Lemma

In MO#1 I developed an interpretation of the site in the form of a layered 2.5D model. The model emulates the site by interpreting it as a set of different systems. These systems are constructed by the use of material that is used for fencing and walling off sections of the airport. Barbed wire, concrete, chain link fencing, metal poles and steel cables construct my understanding of the airport.







In MO#2 the assignment was to develop an assembly inspired by form. In this assignment I developed a mobile that assembled shapes inspired on the geometries that make flight possible around the airport.

For instance, the concrete structures for the parking garages, the flight glide paths that guide the landing of planes and constructive geometries of the terminal roof. This mobile is then painted in red and white stripes to make the viewer hyper aware of their shapes without giving it a certain identity.

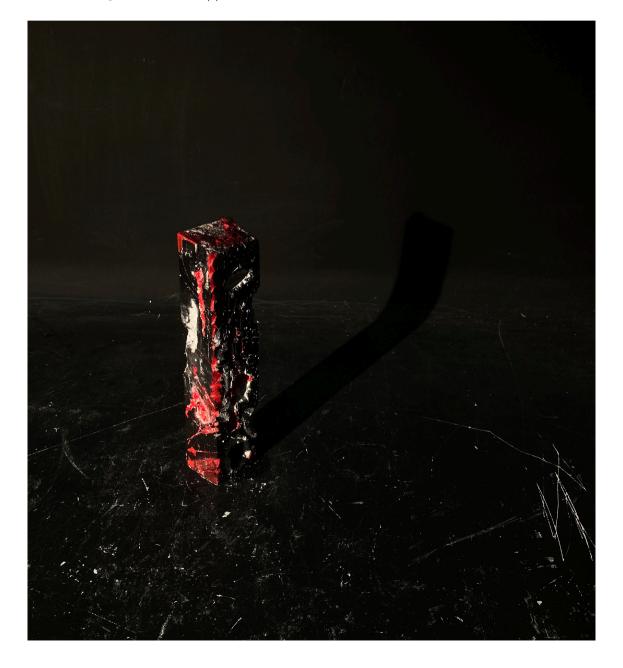


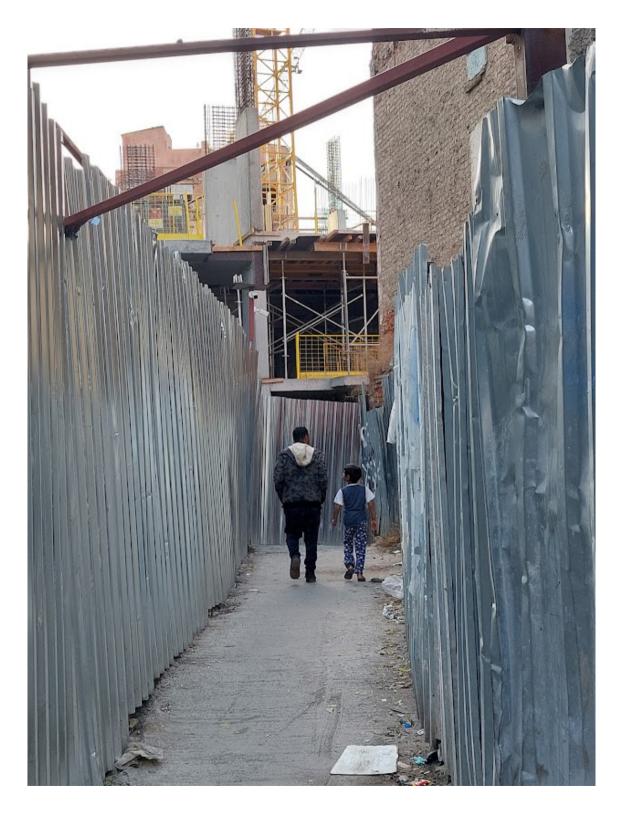


In the final MO#3 I took a casted block of gypsum and defined a 2 part iterative method. Taking three different tools (hammer, saw, putty knife) and three colors of paint (black, white, red) I started a process of iterative destruction and painting.

Each destruction was followed with the painting a particular color. The base color of the brick being black, the soft application of the

tools highlighted in white and the aggressive application of the tools highlighted in red. The model highlights not only the destruction, it also highlights the method of dealing with the existing structure.





# MODERNIZING A CITY OF MIGRANTS

THE HIDDEN INFORMAL WORLD OF TARLABAŞI

Ron Weissenburger

### **MODERNIZING A CITY OF MIGRANTS**

# THE HIDDEN INFORMAL WORLD OF TARLABAŞI

### **ABSTRACT**

In addition to its spatial impact, the global phenomenon of the neoliberal modernization of cities also has a major influence on its social and economic structures. Gentrification sets in motion a displacement of the poor and its informal world. Istanbul is also drastically reconstructing its urban fabric in an authoritarian neoliberal way, with the restructuring in the current plans to realise real estate markets and functioning land. This restructuring has major consequences for the established communities, whereby it is linked to the theme of spatial justice and the right to the urban centre. However, modernization of these neighbourhoods is indeed necessary, due to the risk of earthquakes, overdue infrastructure and to accommodate the humanitarian and social needs. How to modernise without compromising the rooted identity of an area? It is one of the most complex issues in contemporary urban planning, but also one of great importance. The main question that is central to this paper is: what is the impact of neoliberal modernization on the informal settlements in Istanbul and how can the modernization of the informal settlement be planned in an inclusive way? This paper aims to question the authoritarian neoliberal modernization of cities, and to address the value of informal territories and its community in the city through a literature review focused on the contemporary urban modernization case of Istanbul. At the end of the paper, a conceptual framework will be discussed to plan inclusive modernization of informal settlements.

Key words: Neoliberalism, Modernising, Informality, Displacement, Gentrification, Spatial Justice

# "Everywhere is Taksim, everywhere is resistance."

### INTRODUCTION

With the demolition of Taksim to make room for the new Gezi Park in Istanbul, demonstrations broke out nationwide on May 31, 2013. The slogan of the demonstration sounded as: 'everywhere is Taksim, everywhere is resistance'. In a week, two and a half million people united in 79 cities. The political response was as follows: "We should find a way to keep poor people from the city of Istanbul" (Erdogan Bayraktar, chairman of the Mass Housing Administration of Turkey) (Ercan & Oğuz, 2014, p.1). These events describe the process of authoritarian neoliberal modernization of cities not only in Turkey, but around the world. In the United States, for example, about 135,000 people were displaced due to gentrification between 2000 and 2013 (NCRC, 2019).

The focus of authoritarian neoliberal modernization in contemporary urban planning is to accommodate economic change, but is often accompanied by cultural displacement. It is not so much about creating competition and free market formation, as the neo-liberal might indicate, but above all about political control, power and domination (Jessop, 2019). (Informal) neighbourhoods that have long been excluded from investment for maintenance or modernization experience increases in land value, interest and home and property values due to the process of gentrification. As a result, the amount of affordable housing disappears. In addition, there is also forced eviction to make demolition possible. Both of these create a displacement of the poor, with communities facing the challenge of enabling economic revitalization without the consequences of disruption through displacement (Huq & Miraftab, 2020).

This paper will use gentrification in Istanbul to attempt to provide a new perspective on informality, discuss the impact of gentrification on this informality, and attempt to establish a conceptual framework in which a new inclusive way of urban renewal for the informal settlements is discussed.

### DEFINITION OF GENTRIFICATION

Gentrification is a global phenomenon that has originated in the western world (United States, Western Europe & Australia). It is a form of processes of colonization and transformation in order to meet the needs of the ever-growing middle class. With the growing economy, gentrification processes in other countries have started later than in the western world. The process of gentrification has spread from metropolises such as New York, Sydney, São Paulo & Shanghai, to regional cities such as Leeds and now even rural areas in the United Kingdom. Cities such as Brussels and Berlin that were previously not gentrified are now also involved in gentrification processes (Atkinson & Bridge, 2005).

However, it is necessary to critically examine the extent to which gentrification is linked to globalization. Gentrification takes place in different urban, cultural, religious and political contexts. It is therefore too easy to conclude that gentrification translates into the same technically everywhere spatially or in terms of planning. The process of gentrification is global, but its spatial translation is not (Lees et al., 2015). Therefore, this paper describes gentrification as a process of reforming an existing inhabited area to accommodate a wealthier group, often at the expense of established cultural identity and poorer residents. The displacement of the poor and social segregation is the negative effect that is often linked to the process of gentrification (Hochstenbach & Musterd, 2018). Gentrification is therefore also a means of power through exclusion/inclusion in spatial form, which is why the process of gentrification is often also used as a political tool. have started later than in the western world. The process of gentrification has spread from metropolises such as New York, Sydney, São Paulo & Shanghai, to regional cities such as Leeds and now even rural areas in the United Kingdom. Cities such as Brussels and Berlin that were previously not gentrified are now also involved in gentrification processes (Atkinson & Bridge, 2005).

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negative effect that is often linked to the process of gentrification (Hochstenbach & Musterd, 2018). Gentrification is therefore also a means of power through exclusion/inclusion in spatial form, which is why the process of gentrification is often also used as a political tool.

### MODERNISING THE MIGRANT CITY OF ISTANBUL

With the rapid population growth from 700,000 inhabitants during the beginning of the Republic of Turkey to more than 14 million inhabitants in 2014 (Turkish Statistical Institute, n.d.), Istanbul has long been a migration fueled city. Migration has therefore taken second place in government policy as the most important factor for Istanbul's growth. For the past 20 years, Istanbul has already been a migration fueled city. Migration has therefore taken second place in government policy as the most important factor for Istanbul's growth. For the past 20 years, Istanbul has already been involved in the ambitious process of restructuring and urban renewal, in which a process of demolition and reform takes place both spatially and socio-culturally (Lovering & Türkmen, 2011).

### The process of neoliberalism in Turkey

Since the 1970s, the global neoliberal focus has been on institutional reforms aimed at establishing property rights and market behaviour. What was considered natural by liberal theorists in the 19th and 20th centuries was forgotten in the mid-20th century by the belief in the modernist state (Desai, 2004). This took different forms in the world. Communism arose in the USSR, in the US as the Great Society and in Turkey as Kemalism. The ideas for reforming the newly established Turkish Republic were aimed at uprooting Ottoman culture and religious piety. Atatürk took Western European countries as an example. The Turkish AKP (The Justice and Development Party) continued this development and drove it towards a neoliberal and Islamic way (Lovering & Türkmen, 2011). Here, urban renewal is seen as a necessary tool to erase certain parts of social and physical identities created in the last 50 years via programs of demolition and resettlement (Yavuz, 2009).

The current AKP government is guided by the concept of the "national will" in its decision-making within the historical specific political and economic context. Political parties always craft a narrative to carry out their leadership among all the socio-economic backgrounds they represent. Since the elections won by the DP in 1950, there has been a shift towards an extremely authoritarian neoliberal political system in Turkey. This led to the coup of 1960 and started the centre right's

obsession with the 'national will'. The AKP has embraced the idea of the "national will" through its centre-right predecessors. The "national will" as conceived by the AKP is more focused on the party and its representation through the vote of an electoral majority (Bilgiç, 2018). The process of gentrification and/or urban renewal is therefore argued in an authoritarian neoliberal way with the narrative of the national will of the people's unity in Turkey. Authoritarian neoliberalism can be described as an ideology, where a group of the ruling elite uses a mode of governance in which market-oriented development processes are justified through a political government institution (Juego, 2018).

### Authoritarian neoliberal modernization in Istanbul

In the 1960s and 1970s, an organised working class and chaotic urban development in Istanbul emerged in Turkey due to migration from the countryside to the city. This internal migration wave was led by the explosive growth of urban industrial centres. In present-day Istanbul, many residents still have close contacts with the countryside. The great migration flow and the scarcity of housing led to the emergence of the squatter houses called 'Gecekondu', which literally means: placed (built) overnight. The 'Gecekondu' is a quickly built house without permits and ownership of the plot of land. These informal neighbourhoods are stigmatized by the media and politics as criminal and dangerously extremist (Lovering & Türkmen, 2011). The migrant neighbourhoods are seen by politicians as a major problem. Erdoğan Bayraktar, the director of TOKI, said: "Today, the gecekondu is one of the most important two or three problems that Turkey faces. It is well known that such things as terror, drugs, psychological negativity, health problems and oppositional views all come out of gecekondu zones and irregular areas. For this reason, a Turkey that wants to integrate with the world, that wants to join the European Union, must rid itself of illegal dwellings. Turkey can not speak of development without solving the gecekondu problem" (Lovering & Türkmen, 2011, p.82).

Not only the gecekondular are politically seen as problem neighbourhoods, but also historic neighbourhoods, such as Beyoğlu located in the city centre. For decades, migrants and minorities have found refuge here through cheap rents or by inhabiting abandoned buildings. A large part of these neighbourhoods is in the middle of the process of gentrification (Tsavdaroglou, 2020). The 2005 gentrification process was simplified by the passed 'law on the protection of deteriorated historical and cultural heritage through renewal and reuse'. This gives local municipalities the power to carry out renovation & demolishing projects in historic sites without the consent of property

owners (Islam, 2010).

These new expropriation powers indicate the highly authoritarian form of neoliberalism that constitutes today's Istanbul. The AKP has been committed to a governance model in Istanbul since 2002. This model is structured by legal and institutional regulations. In this way government institutions have power over the physical and socioeconomic context of Istanbul. Think of Mass Housing Authority (TOKI), public-private partnerships and state-funded housing and infrastructure projects. All this attracts speculators and large-scale investors to these gentrification areas, with the gentrification translating into tourist and commercial centres in renovated centres, luxury apartments and gated communities built on the old gecekondular and shopping malls along the Bosphorus waterfront (Yetiskul & Demirel, 2018).

It is visible that gentrification in Istanbul is taking on the same characteristics as in other parts of the world (Hochstenbach & Musterd, 2018). However, the process of gentrification in Istanbul differs in the sense that it started much later than in other countries due to the late major economic growth from 1980. The gentrification in Istanbul began on the outskirts of the city and is now taking place in the urban centres, aimed at the informal living environment of migrants and minorities. The locations where gentrification takes place in Istanbul are guided by political and economic factors (Ergun, 2004 & Tsavdaroglou, 2020). The institutional and ideological method by which neoliberalism is linked to authoritarianism is unique to Turkey and Istanbul. The use of media to glorify urban projects and developments, and the adoption of a version of modernising cultural politics to realise a city for the elite and disadvantaged residents who resist eviction, describe this unique coupling. Istanbul shows all these unique specificities of the current way of political urban restructuring in Turkey (Lovering & Türkmen, 2011).

### RE-THINKING THE URBAN INFORMALITY

While thinking about Urban informality, people are quickly associating it with slums. However, urban informality also includes deteriorated urban areas, such as historic urban centres. It is difficult to describe the difference between an unplanned settlement, an informal settlement, a slum or an informal area. Often there is overlap between these different urban spaces in terms of their characteristics, functions and appearance (Karimi & Parham, 2012).

Informality has manifested itself in Istanbul through urban growth. This is expressed in the urbanisation of Istanbul as a neighbourhood not built or planned by one architect, but as a development composed by small-scale developers and builders and non-professionals.

Urban Informality is a term that is difficult to define. The process of urban informality can be described as the exception of the formal order of urbanization (Roy, 2005). Other scholars describe it as urban practices that fall outside the legal and economic framework or as the concept of participating in counter strategies against neoliberal political mechanisms, others define urban informality as a means by which the inhabitants of a city co-produce their urban context. All these definitions have in common that they describe urban informality as unplanned and spontaneous activities in the urban physical space through informal practices (Antonio Lara-Hernandez, et al. 2020).

Urban informality is receiving more and more attention in the literature, but there is still a lot of uncertainty about how we can deal with this phenomenon in urban design and architecture. In the words of Rem Koolhaas: "The result is a theoretical, critical, and operational impasse [...] the entire discipline possesses no adequate terminology to discuss the most pertinent, most crucial phenomena within its domain nor any conceptual framework to describe, interpret, and understand exactly those forces that could redefine and revitalize it" (Prieto, 2021, p.20).

And so Chilean architect Alejandro Aravena describes a new look at urban planning as: "As architects, we live in a time of shifting paradigms [...] and this calls for a new, more open approach. That's why I'm so interested in how architects and urban planners deal with other areas economics, safety, environment and so on. Our challenge must be to go beyond architecture and speak the languages of these other disciplines, before translating our discussions into formal design proposals" (Prieto, 2021, p.20). The quotes of these respected architects are the voice of many, who want to indicate the relevance that a new urban language needs to be created in the current urban circumstances.

In addition, the distinction between informal and formal is often called into question. Urban informality can be seen as its own specific form of urbanisation. The driving force behind urban transformations is a system of norms that connects different economies and spaces (Roy, 2005). The informal and formal worlds both play a role in the contemporary city and are inextricably linked. It is the intersection between the two worlds that creates interesting frictions between the city and its identity. In addition, the intersection between informal and formal leads to more involvement, involving small-scale developers and builders and inhabitants of the city in forming the urban context. In this way, new ideas and visions about the city can emerge. Recognizing formality and informality as practices linked in a dynamic, interrelated and complex system opens up the questioning of the current approach to the urban layout and its restructuring and can lead to new alternative





Figure 1. Photograph of gentrification inside the informal neighbourhood of Tarlabaşı in Istanbul, 2022. Photo taken by the author of this paper.

urban spaces and understanding (Antonopoulou, 2022).

# THE IMPACT OF NEOLIBERAL MODERNISATION ON THE INFORMALITY IN ISTANBUL

"Our story dates back to the 1950's. As we had not been able to live in our villages and towns due to the lack of investment, we moved to large cities. State And capital encouraged us to be workers in their growing factories, without any social policy on low income housing, [so that] we had to occupy public land. In spite of living in squatter areas, we created competitive industries and spectacular cities. But as these developed and became involved in spatially-wider networks, we began to be seen as rough workers unworthy to be living in inner cities. The state and companies are now seeking to evict us from our living places" (Gündoğdu & Gough, 2009, p. 11). This is a quote from the Platform of Istanbul's Neighborhood Associations (PINA). It describes the displacement of the migrants, minorities and their work from the

city, although these are inextricably linked to larger formal networks. The informal practices in Istanbul can be seen as a self-organised mechanism that solved the housing shortage for the migrant workers. Due to the long-term attitude of the politicians until 2000, the formal construction with the informal one became entangled. After 2000, the authoritarian neoliberal attitude towards the informal settlements began and large-scale state-led projects emerged in collaboration with major investors, shaping the urban context according to their needs. The local authorities responsible for the modernization of the informal settlements have a top-down and rigid way of planning. The unique flexible, intrinsic and self-regulatory characteristics of the informal settlements are ignored in the restructuring plans. In Istanbul, there is no room in the modernization for negotiation and mediation between the existing self-organising systems, leading to generic neighbourhoods without economic flexibility and with social segregation, but also to a further decline of informal settlements (Enlil, et al., 2015).

It is the authoritarian neoliberal approach that does not want any cooperation with the established residents and their informal practices, perhaps because it goes against the Turkish political institutionalisation and ideology. The top-down view creates a lot of resistance among the local community and the gentrification processes in Istanbul are proceeding less quickly than planned (Lovering & Türkmen, 2011). Kaminer (2009) describes that the role of government in gentrification processes must move to a new Keynesian model rather than the neoliberalist one if it wants to achieve successful modernization. Which means that the government must play a more social active and social role in investing in, for example, housing for lower income classes.

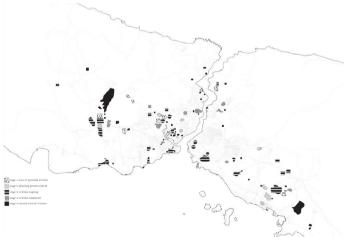


Figure 2. Map of gentrification and forced eviction processes in Istanbul, 2010 (own work). Based on the map from Lovering & Türkmen (2011, p.93).

### **CONCEPTUAL FRAMEWORK**

### The misconceptions of state-led gentrification and integration

World-renowned urban plans, such as the Hausmann project in Paris, have moved the informal world to the outskirts of the city, rather than integrating it (Rideout, 2016). The beautiful new facades and straight axes hide the history of the social transformation that took place to design the city of the middle class. The division between rich and poor has been made definitive by Hausmann's plan. In many places around the world gentrification doesn't seem to have changed much in 150 years. Istanbul ignores the strong characteristics of the informal settlements and works with a top-down view in planning which causes a displacement of the poor. Modernization in these neighbourhoods is done without respect for the established socio-cultural identity of the area due to the authoritarian neoliberal method and the resistance of the established communities in the informal settlements. There is a danger that these neighbourhoods will fall into a vicious circle of decline, while land value, interest and home and property values will rise as a result of gentrification plans.

Secondly, in Western European countries, such as the Netherlands, The focus of gentrification is mainly on mixing the middle class with the low incomes. It is ironic that gentrification, a process that divides and polarizes, is used as a means of doing so. State-led gentrification in the Netherlands believes that social mixes lead to housing for the middle class and economic growth opportunities for the poorer class; a win-win situation (van der Graaf & Veldboer, 2009).

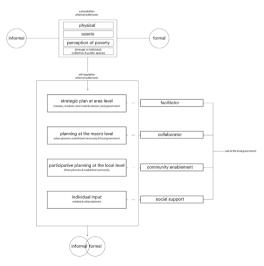


Figure 3. The conceptual framework for inclusive modernisation of informal settlements. Illustration made by the author of this paper.

However, the literature on gentrification projects with this intention shows that in the long run residents suffer more from the loss of the advantages they had living in a poor neighbourhood than from living in a mixed affluent neighbourhood. Therefore, it may be more effective to direct social diversity and integration

owards people themselves and not through people's movements. Residential areas should therefore not be treated as a static context, but as a dynamic one (Lees, 2008). The Dutch and Turkish way of gentrification do not differ that much from each other. According to my interpretation, both can be seen as the social engineering of cities.

### The Framework

Thus the relevant contemporary question in urban planning is: "How can we frame a socially inclusive urban renaissance?" (Lees, 2008, p. 2464). Using three existing sources in the literature (Karimi & Parham, 2012; Abbott, 2002; Tsenkova, 2012), an attempt will be made to establish a conceptual framework to transform this vicious circle of decline into a virtuous circle of improvement using the self-regulating effect of informal settlements (Karimi & Parham, 2012). In this conceptual framework, the focus is on the residents themselves instead of on creating the movement of people/classes.

All three sources talk about drawing up the vulnerabilities of the informal settlements. Modernization can take place on the basis of these vulnerabilities. Abbott (2002) talks about 4 forms of vulnerability. The first are physical vulnerabilities consisting of topographical risks such as earthquakes, social risks such as eviction and individual risks such as becoming a victim of crime. The second form of vulnerabilities concerns the limitations of personal growth in possessions and value, or assets. People with many possessions are less vulnerable than people without. The greater the decline in their possessions, the greater the uncertainty. The third element of vulnerability Abbott calls the perceptions of poverty. This means that planners have respect for their own perception of poverty and what their priorities are for interventions in their context. The last vulnerability concerns the degradation of individual, communal and public spaces. This means that, for example, poor paving reduces the accessibility of emergency services or garbage trucks.

According to Tsenkova (2012), an informal settlement should not be regarded as an island within the city. Integrating informality with its informal urban context should be seen as a buffer zone from which economic benefits arise. Creating a business plan with a clear identification of benefits for investors, residents, governments and

small shop/business owners can create a local connection between informal and formal. By means of stakeholder participation in a strategic plan, regularization and a sustainable future can be worked on. Such a strategic plan has also been compiled in the framework of Karimi & Parham (2012).

Abbott (2002) proposes 4 organizational themes to work towards this sustainable future. The first theme is the strategic plan. This concerns the integration of the informal neighbourhood with its formal context. It is an area vision with which social integration can be achieved, without the need to relocate people. The local government has the role of facilitator in the first theme. The second theme is about planning the neighbourhood on a macro level. This involves cooperation between the established community and the local government. In this collaboration, vulnerabilities, economic opportunities and movements in the neighbourhood are discussed. The third theme concerns participatory planning with the established community. The aim is to design effective public and social spaces, through the input of the community itself. The last theme is related to individual input in the modernization of the informal neighbourhoods. The scale for this is the home. The local government offers social support for this theme. This new way of participatory reform of informal neighbourhoods also offers opportunities for regularization, especially where markets have failed to achieve social integration (Tsenkova, 2012).

The conceptual framework seen in Figure 3 blurs hard boundaries between informal settlements and its formal environment. The different scale levels involved in the participatory planning of modernization creates a relationship between private, semi-private, collective spaces and public spaces. In addition, informality and formality become even more connected, which offers economic opportunities and social cohesion, but can also lead to the emergence of new ideas and visions about the city. By replacing the top-down view of urban planning with local decision-making, the future of informal settlement can be planned in a structured and sustainable, but also more effective and creative way.

"In order to make the restructuring of informal settlements more inclusive, the two divisions between formal and informal must be avoided."

### CONCLUSION

All in all, informal settlement is a global phenomenon that governments and urban planners find complex to deal with. This paper focused on the following question: what is the impact of neoliberal modernization on the informal settlements in Istanbul and how can the modernization of the informal settlement be planned in an inclusive way? By looking at the current gentrification processes in Turkey and Istanbul, a new perspective has been cast on informality. This showed that the AKP has embraced and further developed the heritage of the 'national will' of its predecessors. In this way Istanbul distinguishes itself from gentrification processes elsewhere in the world, because of the authoritative neoliberal attitude that is maintained in the restructuring plans. Due to the longterm attitude of the Turkish government, the migrant city of Istanbul has grown informally in many places. These informal settlements are taken over by generic urban renewal projects. It uses a system structured by institutional and legal regulations, whereby government agencies have power over the physical & socio-economic context in Istanbul. TOKI towers give way to the middle class at the expense of the rooted cultural identity of the informal neighbourhood. It is a form of spatial injustice, where the poor have no right to the city centre. It leads to a displacement of the poor and social segregation. The strong characteristics of informal neighbourhoods should no longer be ignored in urban restructuring processes. In order to make the restructuring of informal settlements more inclusive, the two divisions between formal and informal must be avoided. It is precisely the intersection between informal and formal that leads to more involvement, involving smallscale developers and builders, temporary and permanent inhabitants of the city in forming the urban context. This can lead to the emergence of new ideas and visions about the city. The conceptual framework that has been developed revolves around the participatory planning of the modernization of informal neighbourhoods. Vulnerabilities can be solved in this way. Local planning can lead to structured, effective and creative modernization plans by involving the rooted community in the process. If Istanbul wants to create a sustainable city, they will have to divide the narrative of the national will into small pieces of local will. Perhaps then they will realise that the informal settlements are irreplaceable, because the informal takes over where the formal mechanism fails.

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Yetiskul, E., & Demirel, S. (2018). Assembling gentrification in Istanbul: The Cihangir neighbourhood of Beyoğlu. Urban Studies, 55(15), 3336–3352.

### THE HIDDEN WORLD OF TARLABAŞI

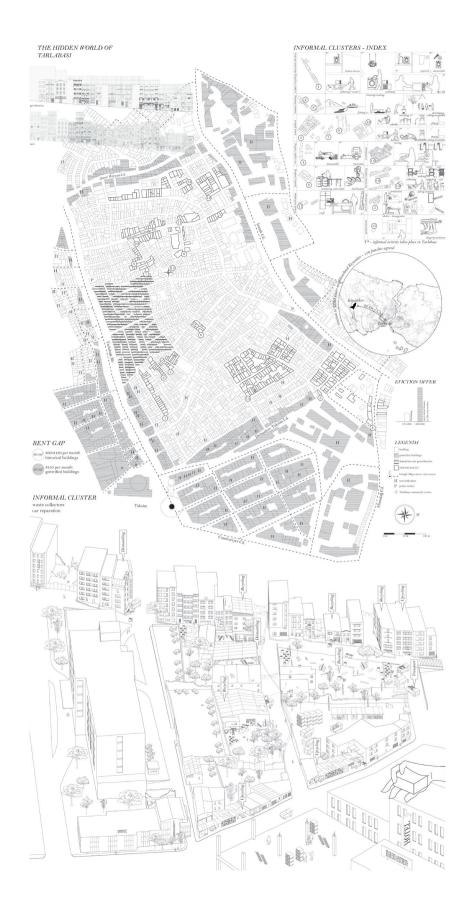
The site of this project is the informal neighbourhood of Tarlabaşı in the middle of the city centre of Istanbul. It has functioned for decades as a neighbourhood for the poor and minorities such as Greek orthodox, Armenians, Kurds, homo sexuals and transgenders. Since 2007 this neighbourhood has been declared part of the urban renewal project. The main goal of the urban renewal project is for Istanbul to become a global city such as London, Dubai, New York or Hong Kong. The urban renewal project in Tarlabaşı is now ongoing, but it got delayed because the residents of Tarlabaşı united and were able to slow down the process of gentrification.

One of the reasons for this gentrification is the rent gap between Tarlabaşı and other dwellings in the city centre. Where you can earn more than four times the rent. The first wave of forced eviction already happened. In which the residents of Tarlabaşı were evicted to the TOKI neighbourhood Kayasehir on the outskirts of Istanbul, far away from their work and with no fair compensation for their property.

So how is this gentrification process manifesting itself in Tarlabaşı? The process of gentrification is hidden away, with the renovation starting at the edges of the neighborhood and processes of demolishing behind it. Also google maps street view is turned off inside Tarlabaşı and there is even police control on both sides of the neighbourhood equiped with an armored vehicle.

On the edges of the neigbourhood lots of dwellings are transformed into new luxury hotels. Hiding its informal world behind it. So the hidden informal world inside these neighbourhoods exists out of a couple different practices which are clustered. A lot of these practices are about recycling and upcycling waste that have been collected by waste pickers called hurdacı and çekçekçi. But also other informal practices are taken place inside Tarlabaşı such as mussel cleaning, jewelry making and wood and steel work. A lot of these informal practices are runned by a minority group, so is the waste picking runned by a large group of Kurds, and the mussel cleaning by people from a town in east Turkey called: Mardin.

These informal practices and the people working in them depend on the city center to carry out their work. Conversely, the city center depends on informal activities. Gentrification causes people to be removed from their work and home, creating a displacement of the poor. In other words, an urban migration stream of evictions to the outskirts of the city, but also the same displaced group that will seize every opportunity to live and work in the city center again.



## THE SYSTEM OF HEMŞEHRI

So how is a minority group connected to a certain informal practice? This is due the phenomenon of hemsehri.which means common identity and solidarity between immigrants and settlements. These commons consist out of a couple elements: family, community, relationship, religion and ethnicity. But the strongest element of them all is the shared home-town. This phenomenon of hemsehri made it possible to create a migration flow from areas In Turkey, but also other countries to Istanbul for people to find work and housing.

Also the waste picking industry runned by the Kurds developed itself due to hemşehri. In the 16th century a huge number of Kurds started to settle in the center of Anatolia, where they became farmers. In the 19th century the first wave of migration started from this area towards Istanbul. The Kurds specialized in Istanbul as At Hamalı (back porters). They carried goods from the port into the city on their back. This job transformed into waste picking due to improvement of infrastructure. The connection between this job, the Kurds and migration flows of Kurds in the 70's and 90's led to the Kurdish ownership of the waste picking business.

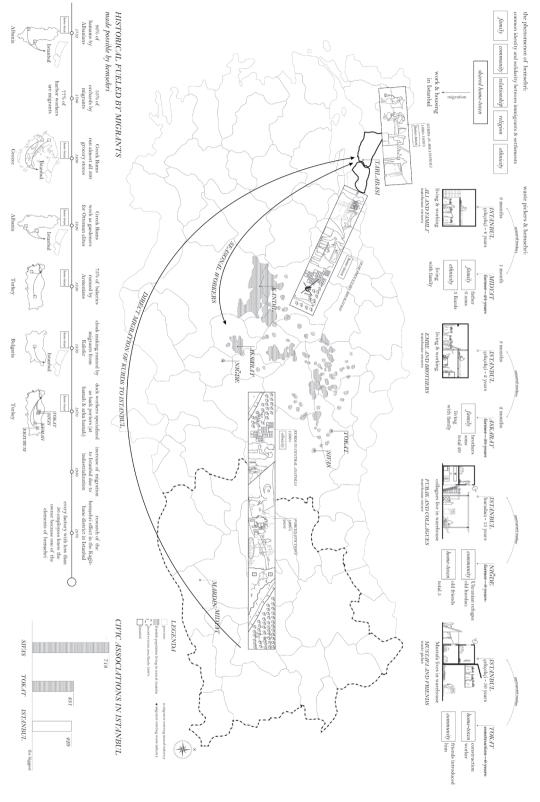
A lot of these hemşehri workers are seasonal workers. They often get paid a low wage, but are offered a place to live and sleep for free. But also permanent workers are often given a place to sleep in return for their work. The waste pickers that were interviewed in Istanbul were introduced to this job via one of the

hemşehri elements.

Even now you can see the huge impact of the hemşehri, with Sivas & Tokat being the two largest civic associations in Istanbul. In the 19th century

the largest migrant worker flows were coming from these two towns located in central Anatolia and they still are. It shows the stability of this hemsehri system.

# THE STSTEM OF HEMŞEHRI (SHARED HOME-TOWN)



### THE GAME OF WASTE

One of the most interesting and important informal practice in Tarlabaşı is the waste picking. So how does this waste picking system work? There are three key players inside the system existing out of the informal one, the formal one and the private sector.

The informal side is responsible for 80% of the total recycling in Turkey. In this side of the waste system is a strong hierarchy, which makes it possible to move on up and earn more money. The hemsehri plays an important role in the introduction to this work. To work as a waste picker there are some important rules to take into consideration before playing the game of waste:

- There is no waste picking territory
- Some places are only allowed to enter by waste pickers during the night between strict time slots, such as the shopping boulevard: istiklal Cd.
- When an other waste picker is picking a street you are not allowed to pick waste in this same street

There are two types of waste pickers: the hurdacı that collects steel. Recognizable with the wooden carts. And the çekçekçi that collect paper, wood, plastic and glass, recognizable with their carts with a huge plastic bag on it. With these carts they walk and search for recyclables or interesting elements they can use or sell on the local market.

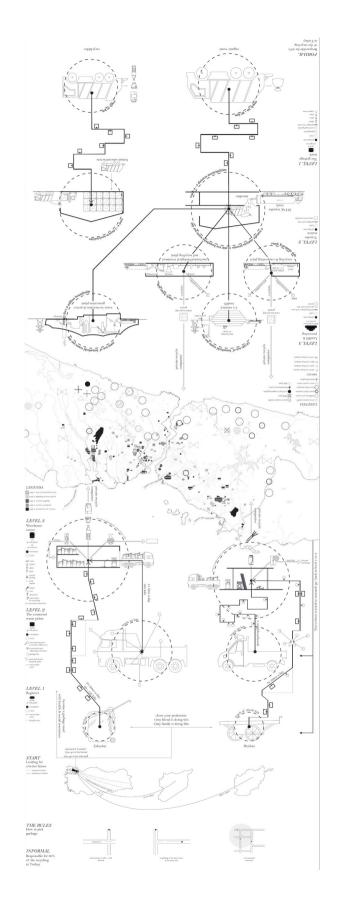
The more advanced waste picker often has a truck and a large number of connections. They are being called when an office building or other connection has waste that they can pick up. Or they just drive around and ask for recyclables via microphones.

At the end of the system you have the warehouse owners. They pay the waste pickers per kilo of recyclables they collect and sell it to the private sector.

The formal side of the waste picking game is mainly run by municipal agencies. In addition, part of the collection collection work is carried out by private companies. The formally collected waste is taken to transfer stations. The waste is then further processed and recycled in recycling and composting plants. Waste that cannot be recycled is processed on sanitary landfills or incinerated at the waste incineration and power generation plant.

The private waste sector is at the end of the chain, on both the formal and informal side. Which gives them power over the total waste industry. This private side of the game of waste often exports the recyclables for example to Germany.

A lot of the private sectors are orientated around informal settlements, because that is where the informal waste picker warehouses are located. The formal waste industry is more orientated on the outskirts of Istanbul.



### INFORMAL WORKPLACES

So how are these informal practices manifesting themselves into spaces, materials and tectonics? A lot of the workplaces used to be old abandoned Rum Greek houses. In 1955 the Istanbul Pogrom against the Greek minority happened, also known as the Turkish Kristallnacht. Tarlabaşı, was the minority neighbourhood of the Greek Rum population in Istanbul. Most of the Greek Rum minority group living in Tarlabaşı left their dwellings and fled Istanbul after the events of 1955.

The abandoned neighbourhood of Tarlabaşı got occupied by worker migrants in the 1960's. It was this period that a lot of informal practices started to develop inside Tarlabaşı.

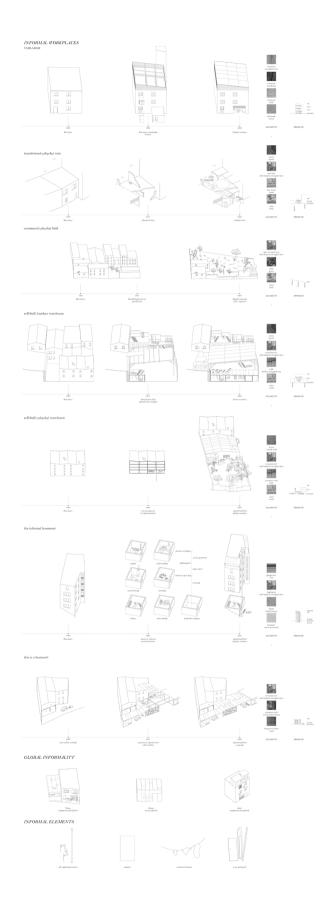
The old Greek houses were adapted to be able to function following the needs of the informal work inside. Often walls or roofs got demolished to have higher ceilings in order to accomondate work inside or because of growing business. Also Rum ruins got transformed into çekçekçi dwellings.

Areas demolished for gentrification are used as communal fields to accommondate more working space for the recycling and dismantling of collected waste.

Also self built warehouses are common where they used found materials to build constructions accommondating workplaces and/or housing.

Often location plays an important role in how a typology developed itself. Such as the car repair garages which grew into a business purely by the skill of these people and the location of their house

So if we compare these typologies to other informal places around the world we can see that they often use the same materials and principles. They make use of recyclables to upcycle them in adequate structures according to their needs. This creates often self regulating areas and spaces with structures often created by the community and its local economy. These are aspects of informal structures which are very strong and sustainable.



#### **RECYCLE & REINVENT**

Also a local system is in work while building self regulated informal structures. On the drawing on the right side of this spread is a self-built crane inside Tarlabaşı visible. These cranes are being used to lift up the çekçekçi bags onto the trucks.

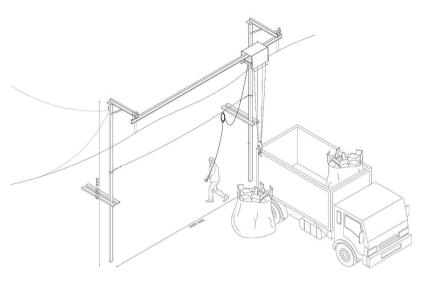
A lot of the building materials for these structures are bought from informal çakmaçi workers that sell materials from buildings that are going to be demolished. Also materials are used that they find themselves during the process of waste picking.

Electronical devices are repaired inside the neighbourhood and structures are welded by steelworkers in Tarlabaşı. In this way al local process of craft is being used in making one structure.

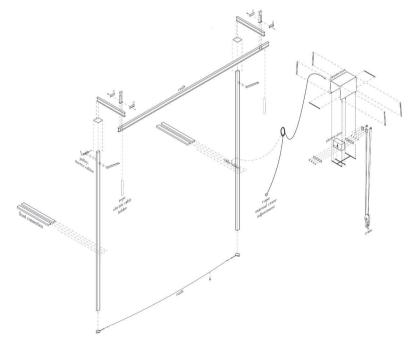
The informal world generates a cycle between the formal and informal world, but the informality also creates its own local cycle by reinventing and upcycling.

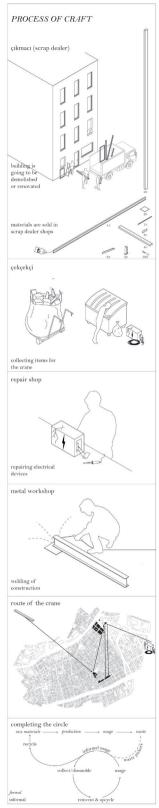
#### RECYCLE AND REINVENT

the reinvented crane



the reinvented crane -  $\mbox{\it exploded}$ 









Site model.

#### SITE

The site model is an abstract interpretation of the Tarlabaşı location and a critical point of view towards the current modernization of informal neighbourhoods. The informal neighborhood is enclosed by the static gentrified blocks placed with a top down view. The informal neighborhood is an interpretation of a phenomenon that appears chaotic at first perspective, fragments that are part of a larger entity, but also reflect instability and dynamics. The formal and informal neighborhoods in the current urban planning context are divided into two parts. They come together in the public space. Together they form the city, its life and its economic context. A two division between both worlds must be replaced into

areas where informality and formality meet or in wich they can

collide or connect. In this way it can create a space for experimentation and new communal structures. The reflection of the shards shows the importance to which we are even connected, for example through the export of waste or the production of clothing. The hole in the informal neighborhood is the decomposition of the soil. Sous les pavés, la plage; which means that under the pavement, is the beach. It symbolizes the freedom of the beach. Beneath the formal world of the pavement lies the freedom that the informal world stands for and where the formal world begins.





Assemblage model.

# ASSEMBLAGE BY DISASSEMBLING & REASSEMBLING

In this model the technique of the hurdaci is being analyzed in which they use disassembling and reassembling in the process of recycling waste. Instead of recycling or upcylcing the collected materials were organised as architectural functions such as, columns, roofs etcetera.

The disassembled devices used to be an audio box and a headphone. These were disassembled into

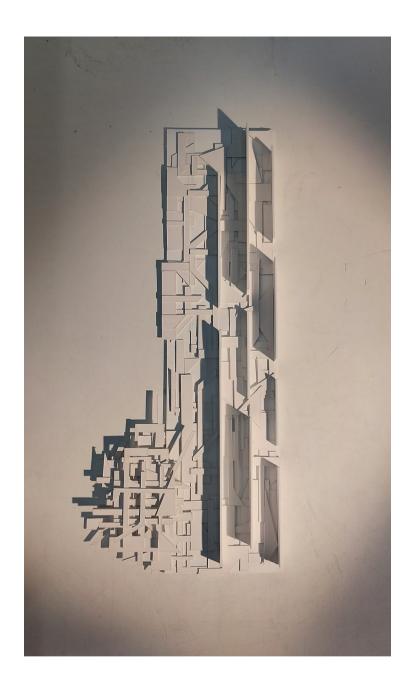
elements and given architectural functions. Together they form an architectural assemblage.

The conclusion of this analysis is that this

method can be very interesting in creating ideas for architectural assemblages, because it gives you

limitations, but in the same way forms that are in harmony with eachother.





Spatial situation model.

# SPATIAL SITUATION; LOSING CONTROL

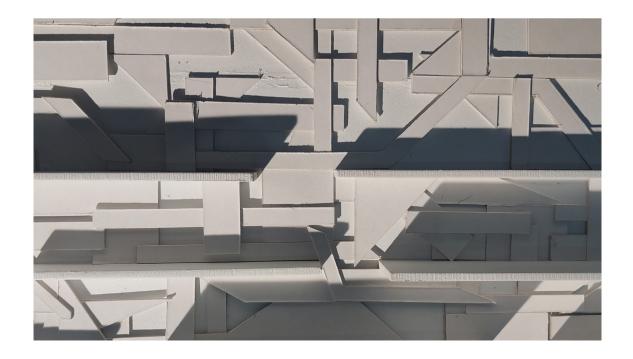
In this model it is analysed how to lose control over a spatial situation. The interest in analysing this theme was mainly developed, because of the self regulating effect of informality.

To analyse self regulation a framework was created, existing of the back side and the three dimensional strips. In between the process of stacking carton is being used. The carton itselfs is cut out of large strips via horizontal, vertical and diagonal cutting. With the first framework there was the limitation of the three dimensional strips. After the stacking of carton inbetween the strips, the first frame-

work was being demolished (the three dimensional strips). In this way the model became

a field. So one barrier of spatial regulation was lost. Than the demolishing of teh second framwork started. The back side was cut off and the stacking of carton became three dimensional. All spatial regulations were gone.

The conclusion of this model was that I still had control over the spatial situation, because even with all the frameworks gone the carton was being stacked in a system.



### **RECONSTRUCTING TIME**

Maximilian Wiessalla

#### RECONSTRUCTING TIME

#### INTRODUCTION

The research presented in this essay is concerned with the implications that a time and memory-related observation of urban spaces in transformation has on their understanding. The interpretation of urban structures through the lens of time has been focussed on by multiple scholars. My focus in this context will lie on the interpretation of a place as a multitude of material and non-material manifestations of past versions of it and therefore put stress on its relativity to its own relation to time. I will compare my observations to Aldo Rossi's book "The Architecture of the

City" and deduct a critical position towards it with a focus on transformative processes in the city of Istanbul. The definition of a place as a projection of its history, as well as a network of changing influences between material and non-material structures is relevant, because it it extends the common understanding and meaning of a place. Especially in places of transformation, this enables a more sensitive handling when designing or intervening. Simultaneously, no formal restriction of "style" is made, as it is not important for this view on the urban place.



















walk through the neighborhood, Google Street View

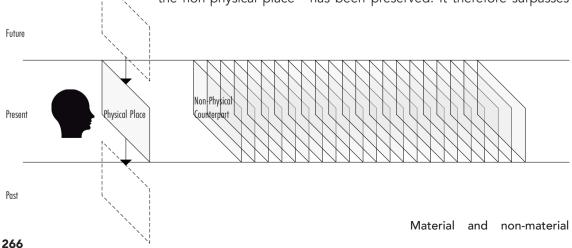
#### PHYSICAL AND NON-PHYSICAL PLACE

The sequence to the left shows a virtual walk through a neighbourhood in Istanbul through the camera of a Google Street View car. While progressing through the streets of the neighbourhood, the observer passes by various inhabited houses, parked cars, hanging laundry, trees that were planted in the front yard. The walker steps out of the street onto an intersection, turns around, and finds that the neighbourhood just experienced no longer exists. Only a few shrubs and remnants of houses give a hint of what the walker perceived just moments before. The time jump, which was created by the photos of the Google car taken at different points in time, brings to light several concluding theses. I will first explain them in this chapter and develop a research question to test these theses. In the following chapters I will try to answer them with the help of literature on the topic, like Aldo Rossi's Theory "The Architecture of the City".

#### THESIS ONE: MULTITUDE OF PLACES

If one had not perceived this leap in time and had

seen only the piles of rubble, one could guess that the place once looked different but could not form a concrete picture of what exactly it looked like. Having had the experience of being in the inhabited neighbourhood just moments before its vanishing, one notices that there is more to this place than the physical location that is visible in the present moment. The place, which existed some moments ago, remains just as present - even though it does not exist physically anymore. So, one seems to have made a mental copy of the perceived place at the time of the still existing neighbourhood. While the physical place has changed, i.e., the old state has disappeared, the mental copy - the non-physical place - has been preserved. It therefore surpasses



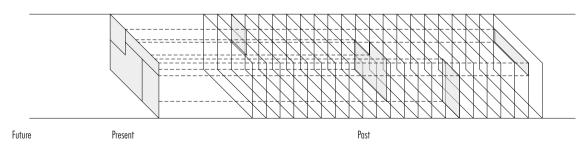
time, unlike the physical place. Since the non-physical place no longer matches the current, i.e., physical place, a new, updated mental copy is created. Thus, over time, a multitude of non-physical places emerge parallel to the evolving physical place (in our example, the demolition of the neighbourhood) and project themselves into the present physical place.

#### THESIS TWO: MATERIAL AND NON-MATERIAL

I assume, that projections of past places into the present can be of various kinds: material and non-material.

An example is the Aachen Cathedral, a building where different parts stem from different times and are material remnants of certain eras. They can survive fully, or in altered ways. From these remnants, however, conclusions can also be drawn about certain non-material remnants projected from the past to the present and their alteration throughout time. Shifting social norms, for example, become apparent by observing the successively added parts of the building: the transformation from a central building to a longitudinal building had to do with the changing practice of Christian devotion. In the present day, the additions changed their meaning again, where they mainly take on the role of a symbol which roots the city of Aachen in history.

Concluding the previous two theses, a place is defined by more than just its location and physical presence, namely by its variations over time, the present being just one of them. In the case of an urban place or architecture consisting of buildings or objects of different ages, parts of different non-physical places throughout time are projected into the present, physical place. These remnants can be material or non-material, and either stay the same or change throughout time.

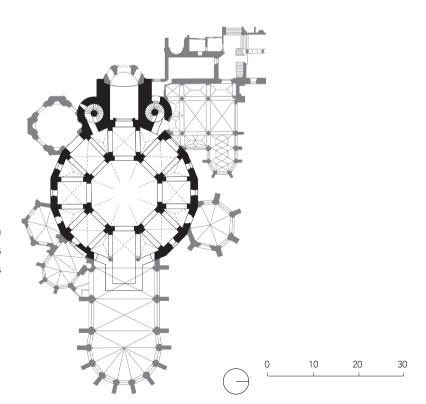


Past and present influence each

#### MEASURABILITY: MEMORY AND THE PHYSICAL

From the perspective of the inhabitant of a place, one can call the non-physical places memories of that inhabitant to the place. These memories are fully or partially kept in the present by this individual. However, memories usually vary from person to person and are shaped by a multitude of subjective influences. Therefore, while they extend the understanding of a place from a mere physical presence to the embodiment of the simultaneity of a variety of memories, they are not easily measurable or observable by an outsider. If the physical place is instead defined by its observable parts, so the parts that remained until the now, a more empirical way of understanding it as defined by the progression of time can be achieved. Non-physical places are therefore not verifiable anymore unless parts of them survived in the present place.

This observation leads me to the conclusion, that neither the first, nor the second diagram depict the urban place as a vessel of the past and present fully. While the first one lacks measurability, the second one limits the place to being physically entirely self-referential. The solution can lie in learning about the influence between the immaterial and material sphere throughout time.



Ground plan of Aachen Cathedral (earliest parts black, later additions grey)

# there are material and non-material qualities of a place's past

that surpass time and can be detected in the present materially and non-materially:

#### THE ARCHITECTURE OF THE CITY

#### **EXAMPLE OF MATERIAL/NON-MATERIAL INFLUENCE IN ROSSI**

To find case studies which answer the question, Aldo Rossi's "The Architecture of the City" can foster vocabulary which describes said material and non-material fragments more precisely.

Rossi summarizes the presence of past variants of a place in the present as "permanence", which he paraphrases as "the past that we experience today." He does not limit it to the survival of a certain architectural monument, that is, the "visible sign of the past," but denominates street routes and the city map as intangible indications of permanence. Thus, while the architectural monument allows us to look directly into the past of the place, street routes and the city map are non-material indices about the past. Rossi makes a helpful distinction between "precondition" and "form". While a precondition can be seen as the set of conditions at the time of the emergence of an urban phenomenon, form is merely the physical manifestation of that phenomenon, conditioned by the preconditions.

It can be, that the form as well as its precondition surpass time and are still present, or merely the form. This distinction and influence between visible and non-visible, physical, and non-physical, tangible, and intangible, or material and non-material qualities of urban phenomena is made by Rossi several times throughout his theory.

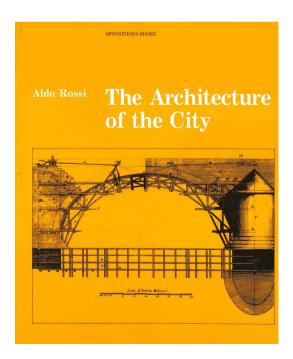
#### **NON-MATERIAL - MATERIAL**

Mentioning the Palazzo della Ragione in Padua, for example, Rossi makes clear the inadequacy of viewing the building only in terms of its form, pointing out that its consideration and valuation as a monument lies in the immaterial values – qualities that it already had at the time

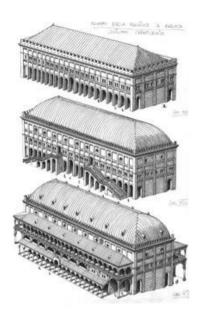
of its construction – that carried on through to the present day. These values have to do with the building's role for the collective memory, with the image that people have of it, and with the relationship it establishes between the individual and the collective. The form is a mere materialization of these values. Thus, he describes the process of an immaterial quality materializing itself.

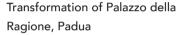
To make conclusions about the immaterial qualities that manifest themselves in certain visible phenomena in the present (a building, a part of a building, a street network, etc.) its characterization as a sign in the sense of Charles Sanders Peirce's semiotic theory can be a useful method. If one considers the visible urban phenomenon an indexical sign, it means that it is read as a sign, whose appearance (the signifier) is a direct result of the immaterial qualities that shaped it (the signified).

A fenced-off front yard, which can be seen around many of the self-constructed houses in the "Sahintepe" neighbourhood in Istanbul constitute an indexical sign which signifies the apparent value of many inhabitants that is safety. The immaterial, non measurable value of safety materializes itself through the emergence of the fence.



Cover: "The Architecture of the City, Aldo Rossi"







Typical front yard fence in Kirazlitepe

#### ATERIAL - NON-MATERIAL

In a similarly direct fashion, a material phenomenon creates, or – after its physical destruction -leaves behind an immaterial trace. In his urbanist theory "The image of the city", Kevin Lynch formulates "Imageability", a value necessary to guide the future building of cities. It describes the ability of a physical object to "evoke a strong image in any given observer". According to Lynch, the immaterial trace left behind by an object consists of multiple individual memories and subsequently larger collective images. The Camlica Hill on the Asian side of Istanbul is historically known to be a park, on which wild cherry trees grew. It is depicted in many old paintings and photographs. After the construction of the Camlica Mosque and the adjoined feeder road, its meaning for the city changed from a green spot to a place of prayer and the power of the current government, among many others.

### INFLUENCE IS ALWAYS RECIPROCAL

The two previous paragraphs describe exemplary mechanisms of influences between material and non-material changes in an urban place and serve as an answer to the first two research questions. Their influence is reciprocal, and could be described as the following sequence:

physical place

↓

creates image of the place

↓

influences physical place

↓

creates new image

## ANALYSIS OF NON-MATERIAL GOES BEYOND THE ARCHITECTURAL ANALYSIS

Part of this conclusion is that individual memories or images associated with a certain place are not as easy to observe, since their influence of the change of the place is more subtle. An ethnological analysis including studies of literature and other means of personal expression would be more appropriate. In some cases of urban change, names of streets or stores can be immaterial remnants of past physical phenomena as well.





#### REDEFINING THE MONUMENT

In cases of complete exchanges of urban structures as is the case with countless Neighbourhoods within Istanbul, an old structure is perceived as out of date because it no longer meets the housing demands that Istanbul presents; it is demolished and replaced with denser structures. In this process, most visible as well as indirectly visible reference to the past is erased. There is no "permanence", in Rossi's terms. Because only the physical remains tell a place's history, their full destruction creates a discrepancy between the physical place and the non-physical places that complete it. According to the deterministic implications of Rossi's theory, this means that the neighbourhood was designed for "the permanence of a function that is now technically and socially outlived.", rendering its destruction a natural process.

Here I see an inadequacy in the determinism found in Rossi's theory of permanence to take on a critical position towards an introduced extreme urban change: While older neighbourhoods no longer represent the larger dynamic of densification of Istanbul, they have inherent immaterial qualities which materialise. There are countless examples of this, but I would like to focus on the one that I analysed:

The so-called "Kirazlitepe Urban Transformation, Reconstruction and Beautification Association" is a neighbourhood association founded by members of the Kerazlitepe neighbourhood, which lies on Camlica Hill. Its inhabitants were subject to the forceful eviction of the entire neighbourhood to make place for a new dwelling on the same spot. They created a registered group, which brought the neighbourhood together to empower themselves against a chaos of legislation, paired with dishonest communication strategies and gagging contracts aiming at the cheap removal of people from the place. The case can be made, that the neighbourhood had qualities of a monument in Rossi's sense: The immaterial quality of a strong sense of cohesion and a collective identity were created by, but also created themselves the organically grown physical elements of the neighbourhood consisting of spontaneously negotiated plot conditions between neighbours, creation of shops, cafes and mosques, flexible plinth areas, walkable streets and so on.

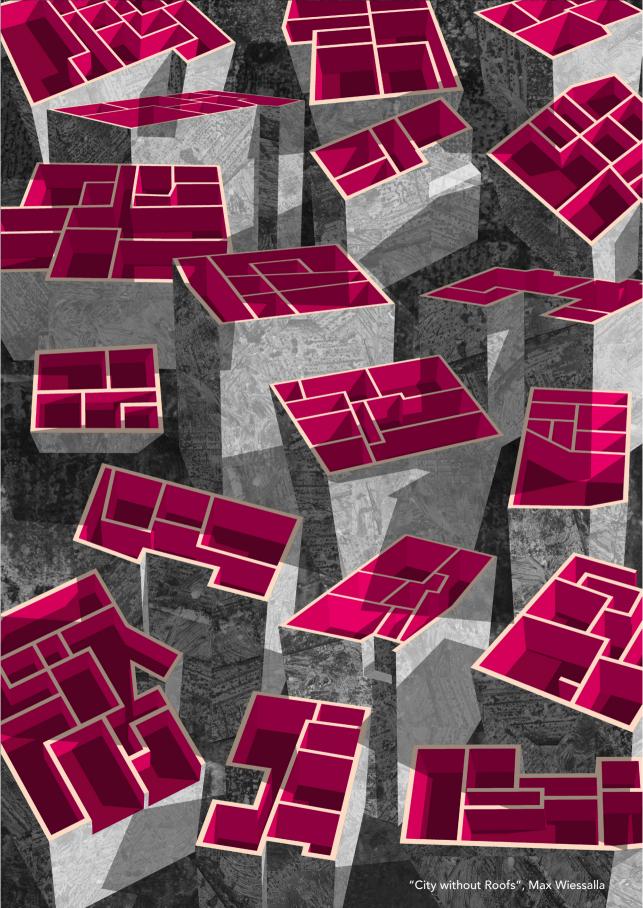
It is no question that the housing developments that are put into place after the destruction of the old neighbourhood disregard most of those qualities. While Rossi's definition of the main quality of a monument being its power to find use throughout time I agree with, forces of a few in power should not be seen as destiny, rendering the elevation of a place to a monument completely dependent on these few in power. The importance attached to an urban place comes from its inhabitants. Its fate should therefore be their hands.

With regards to the initial observation that an urban place is made up of its present state as well as its past states, and to the further elaboration of how these states are influenced by and influence immaterial qualities and values of a place, I want to re-evaluate sites of complete urban restructuring through various stages of their transformation (including the new structures as well as the old ones). An increased importance is therefore put on site-specific values and characteristics which would define them as a monument in Rossi's terms. I want to use knowledge deducted from Rossi's theory to challenge its focus on the big picture over the small units, the city over its parts, its focus on the construction as opposed to the destruction, as well as their deterministic characterisation of urban qualities as those that outlast time, without questioning the dependence on this outlasting of time on the subjective evaluation

#### CONCLUSION

Aldo Rossi's Theory of Permanency, and the monument enabled me to position myself to the theories' ability to not only describe the city from the perspective of time, but also its ability to enable a critical position towards the different transformation processes a city undergoes. I have concluded that the city, the urban place, and subsequentially also the architectural object, are not adequately considered with regards to their impact on the city

and its collective cognition if they are only analysed according to their physical presence. I shifted Rossi's focus on the physical monument as a carrier of immaterial qualities and instead propose a focus on an underlying set of qualities out of which a form can arise. This way I hope to propose transformations of places with a stronger focus on local characteristics and qualities for the city worth keeping.





The research at selected places in the Istanbul region will search for time dynamics, which can indicate the change that is only measurable on a larger time scale: the of the population size. It will also explore other potential conflicts resulting from the multitude of events in a place. Which events are chosen to be measured is subject to the population of the popul

Attempt at a vocabulary:
Events: physical changes of/within a place ~ Absolute Time Scale: time interval, in which an event is measureable ~ Relative Time Scale: time scale, which  $dynamic of two or more events measureable \sim Measuring Interval: duration between the capturing of singular moments \sim Dynamic of an Event: charact Speed: Amount of change in set time interval; Rhythm: linear, cyclical, singular, chaotic (depends on the chosen time scale and measuring interval); etc. <math>\sim$  Ref events are compared



at of the building mass and that tive and aims at uncovering the

h makes the difference of the eristics of an event, namely: erence Space: Space, in which MeasuringIntervals:

Jhours days





Figure 9
The metamorphosis of a house: the Henry Hotch-kiss house, built on Chap Street, New Haven, Connecticut, in 1841–1842, as it looked in 1857,







and in its most recent form, assumed in 1960.

2





#### INITIAL AP-

Previous to the conception of my essay, my attention was drawn to the observation of urban places under the perspective of time. Kevin Lynch's book "What Time Is This Place?" lists a multitude of observations that expand the understanding of an urban site from its mere physical presence to its changes throughout time. Time and velocities become the defining element of a place, the place takes on the character given by the time dynamic at place. The piazza del campo to the left, for instance, takes on two entirely different characteristics depending on whether it is used as a track for horse racing or a city piazza. The map on the previous page is an anticipatory image for the excursion to Istanbul: I wanted to create a time log of uses



#### **ON SITE**

In Istanbul, my attention was diverted towards the neighborhoods in Istanbul, that are subject to urban renewal, a process that involves the complete destruction of the neighborhood, a dispersion of its inhabitants to the outskirts of the city, and a construction of denser, unaffordable housing estates. The involved neighborhoods are called "Gecekondu", neighborhoods that have been constructed by their inhabitants themselves. They are the result of alarge amount of people moving into the city and a lack of existing building structure. From the mid-50s until today, these informal neighborhoods make up a big part of Istanbuls urban fabric and are some of the most diverse and lively urban places in the whole city. Unfortunately, their



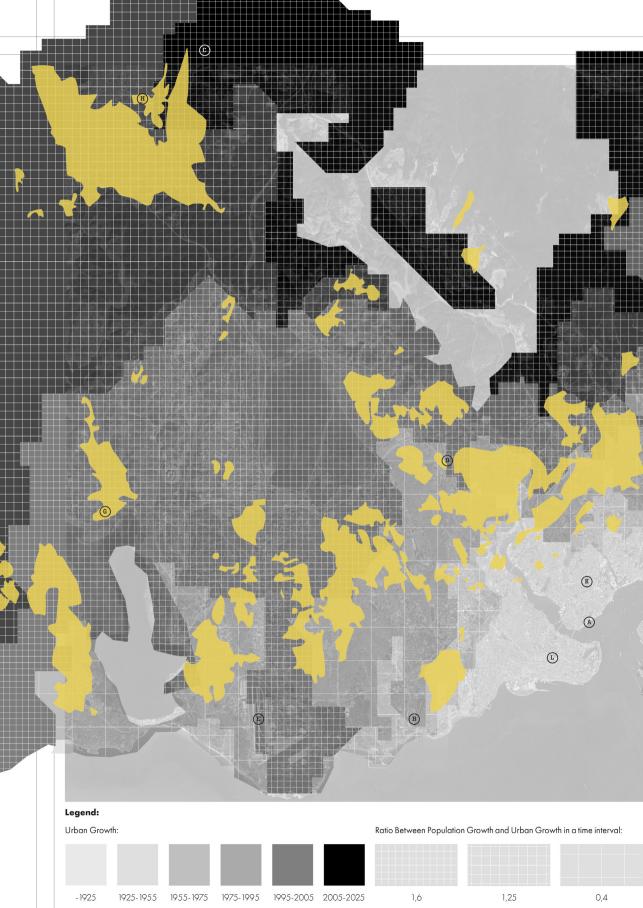


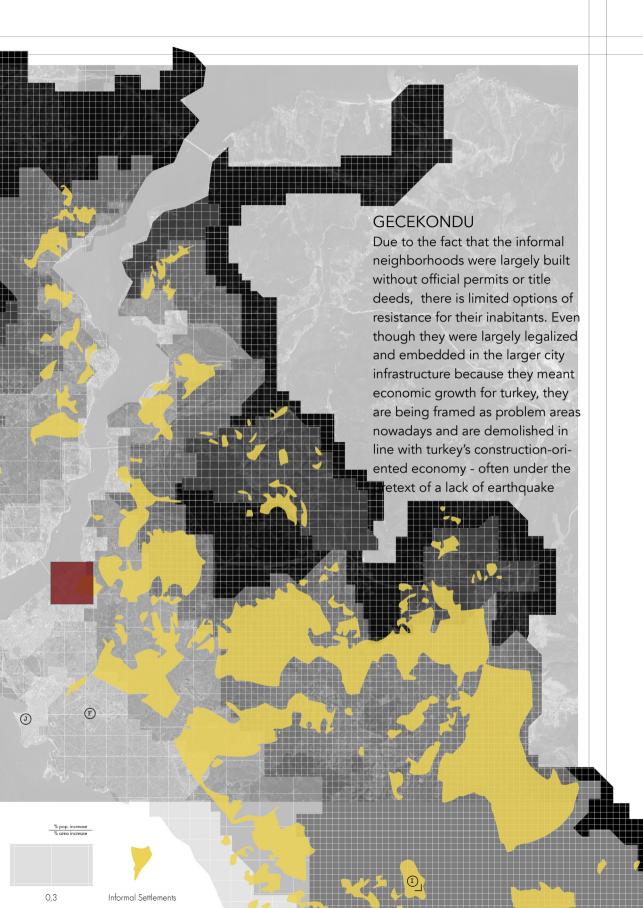














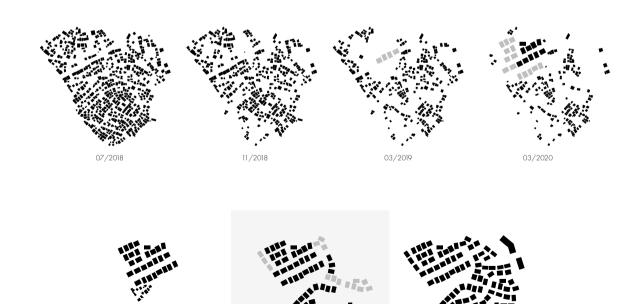
Kirazlitepe is one of these informal neighborhoods affected by urban renewal. Situated on the Asian side of Istanbul, the buildings were incrementally demolished from 2016-2019 and are currently being replaced by a housing estate built by TOKi, a government-backed housing company in Istanbul. The site plan above only shows a fragment of the whole character of the place. In fact, it is only one state in its many different states throughout its process of destruction and construction. Combined with the observations made in the essay, I have come to the following conclusions:

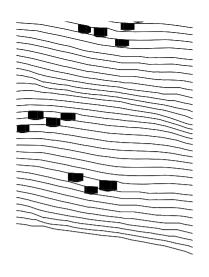
There are (at least) 2 places on this location:

The physical place (visible, present) The "non-physical place" (memory, mental image)

They inform each other.

The upcoming analytical maps are attempts at vizualising the Site Kirazlitepe according to these two inherent places. The models are ambiguous material expressions of the observations.

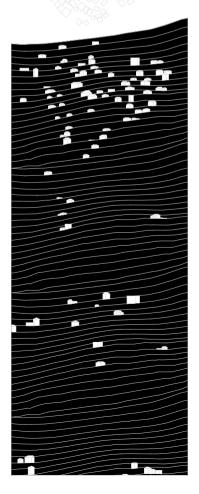


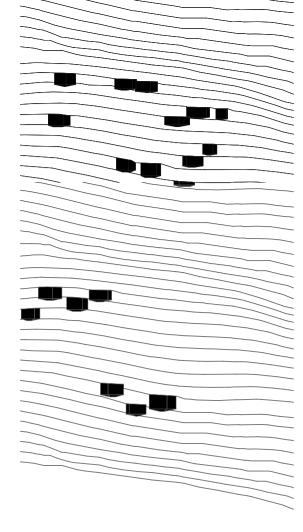


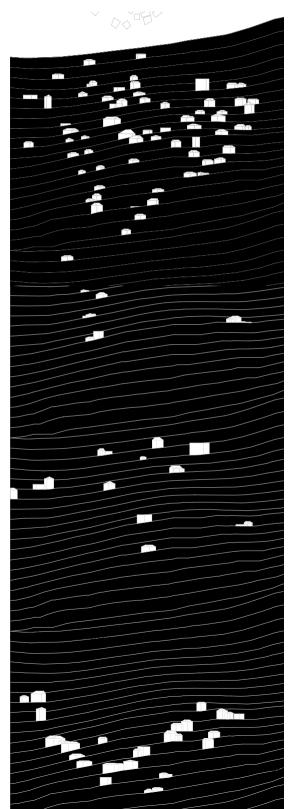


### MAP ONE: DECONSTRUCTION/ CONSTRUCTION

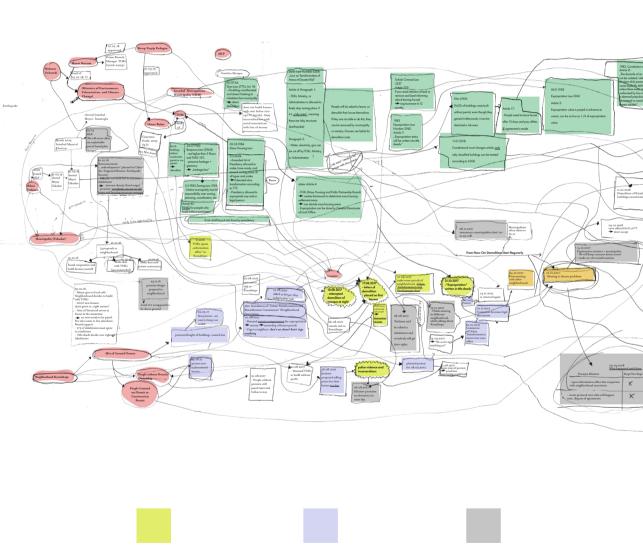
This map shows the built mass that was destroyed in the process of Kirazlitepe's Urban Renewal (white silhouettes on black background) and the built mass that was constructed (black silhouettes on white background). The central site plan shows a substraction of past destroyed mass from existing constructed mass. The different stages in time are not strictly separated, but flow into each other, a linear observation of time is resolved, as the map can be read as two converg-







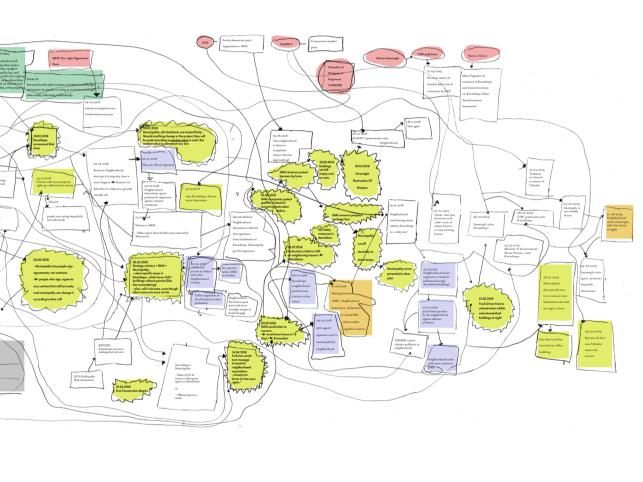
As soon as moments are past, they lose their chronology. History can be retold in any way, depending on the order one in which one wants to arrange past events, and the moments that are selected for observation. The ones in this map describe the inherent physical character of Kirazlitepe observed through the lens of its transformation: Deconstruction

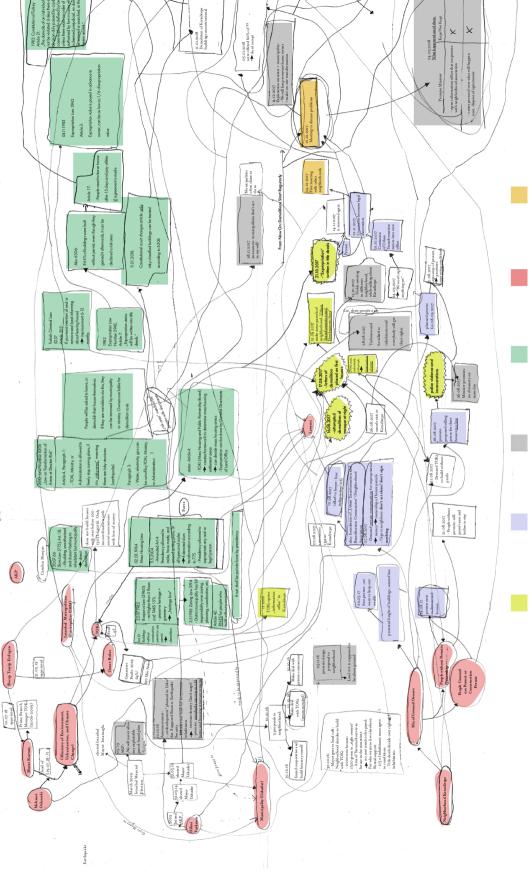


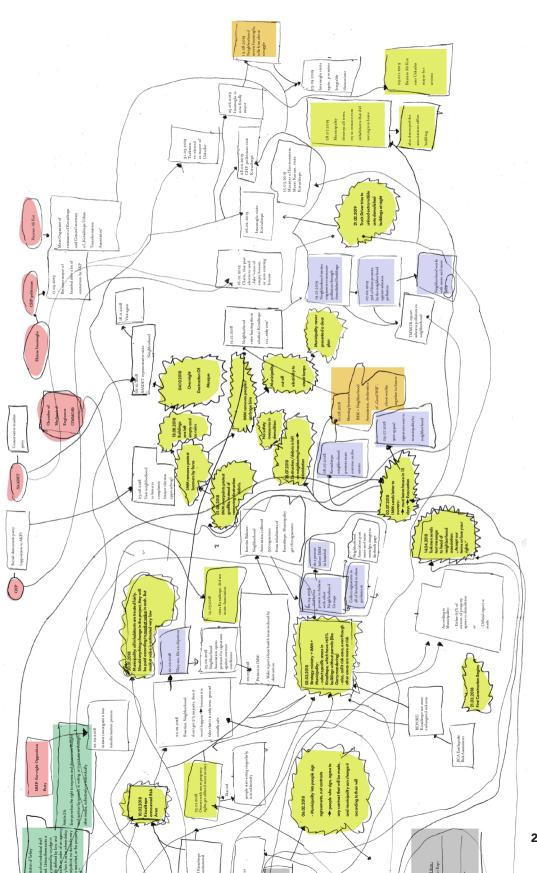
### MAP TWO: SYSTEM OF RENEWAL

This map is concerned with the non-material place. A synthesis of social media output, legislative texts, and newspaper articles paints the complex picture of the slow incapacitation of Kirazlitepe's inhabitants and the seemingly

unavoidable destruction and subsequent reconstruction of the site. The non-material values of Kirazlitepe become apparent through the resulting actions: Out of a sense of community, rootedness to a place, and shared memories and values, a strong effort of self-organization was made from sides of

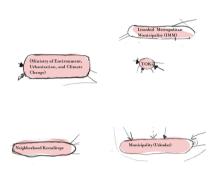


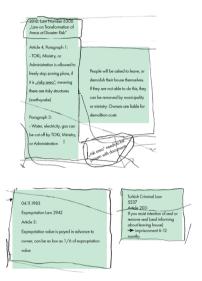




# **CONCERNED PARTIES**

# LEGAL FRAMEWORK









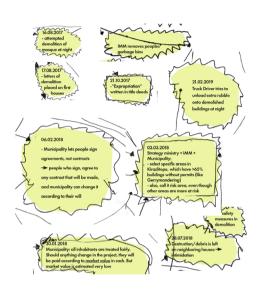




...If the area is declared "Risky Area", demolitions can be initiated...TOKi, Ministry, or Administration is allowed to freely stop zoning plans, if it is in "risky area"...People will be asked to leave, or demolish themselves, if they are not able to do this, they can be removed... Owners are responsible for the demolition costs... expropriation value is payed in advance to owner...Removal of Seal can lead to imprisonment between 6-12 months...

# ACTS OF INTIMIDA-TION

# **ACTS OF RESISTANCE**





# intense asbestos release in the region."



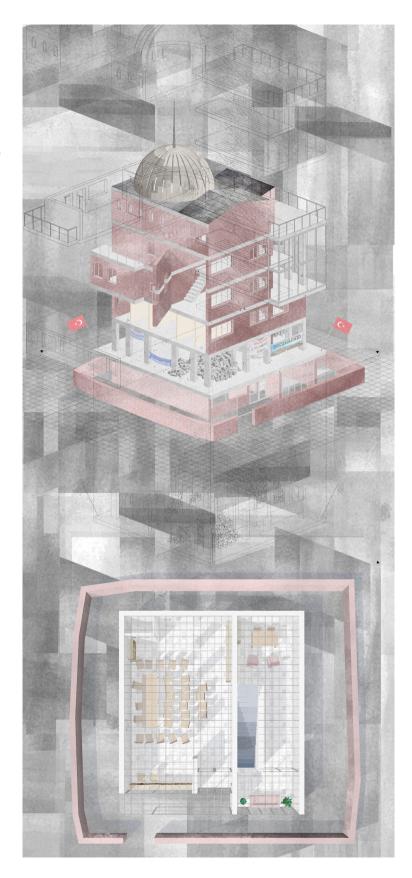
The first demolition started with the mosque.

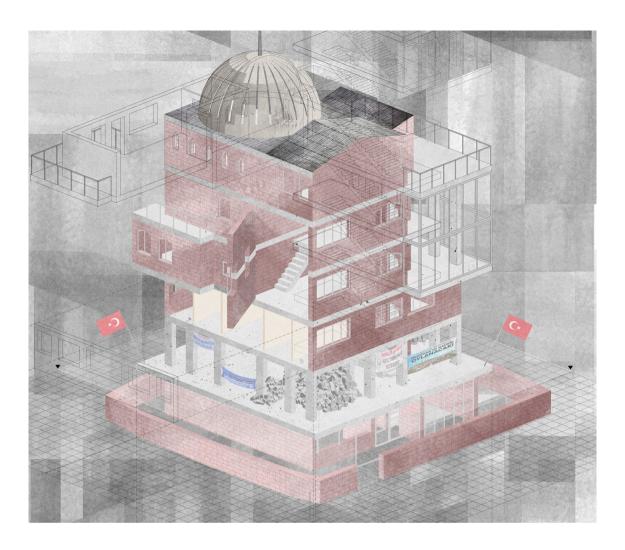




# MAP THREE: MATERIALIZATION

This map is a synthesis of the previous two observations. It describes the materialisation of non-material qualities. The building represents Kirazlitepe and its architectural parts those that were used to enforce the non-material qualities of the neighborhood.





### **ENTRANCE**

There is onlt one entrance for all inhabitants. Any representative of the city needs to make contracts with the whole neighbourhood, so that it acts like one.

# PROTEST LEVEL

The house's piano nobile is void of walls and filled with the rubble that was left by the municipality on site after the demolition of buildings, to make the site unlivable for remaining inhabitants. They reclaimed those sites for

protest.

### **MEETING ROOM**

The meeting room in the ground floor is identical to the one used by the neighbourhood to meet regularly and discuss the statusquo of the situation, make plans for resistance, or meet with representatives of different parties.

## SOCIAL SPACES

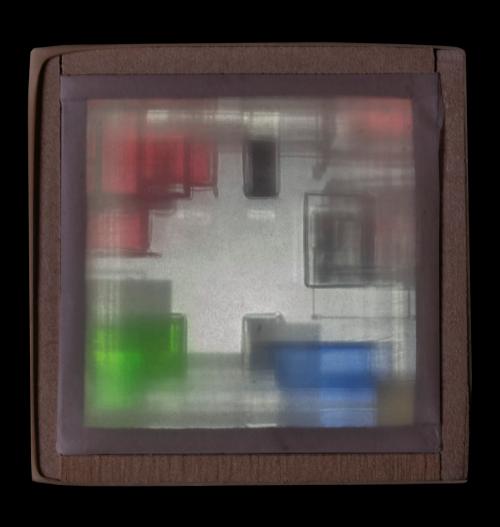
Communal spaces within the building represent the squares, cafés and other sites that were appropriated by the inhabitants to become places of communication.

# **APARTMENTS**

Differently sized and layouted apartments show the diverse and self-made nature of Kirazlitepe's former apartments.

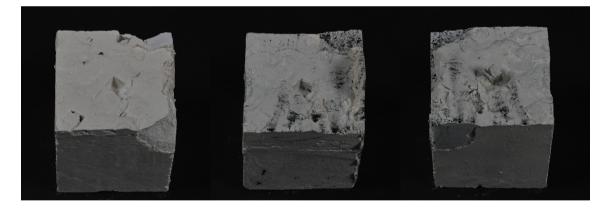
### MOSQUE

The common ground for all neighbors. It is located the furthest up, as Kirazlitepe's mosque was destroyed first by the municipality to break the spirit of the neighbourhood.









# MODEL ONE: PALIMPSEST PROCESS

A gypsum cube is poured onto a relief of different elevations and materials.

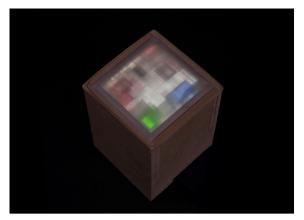
After demoulding, a second gypsum part is poured onto

the first negative of the relief.

The two, now attached parts, are broken apart. Some of the parts of the first relief transfer over to the second mould.

The process is repeated. The

last part resembles the first one, but is distinctly different from it.



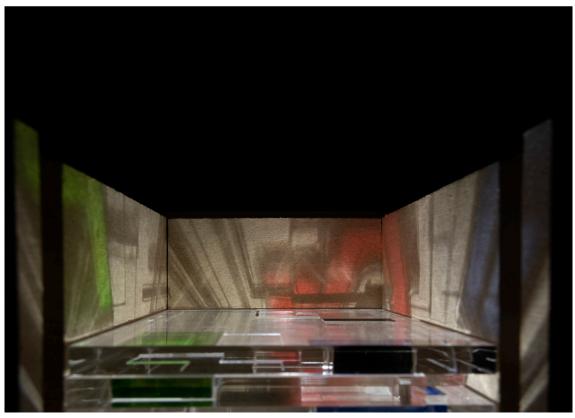




# MODEL TWO: TIME PROJECTIONS

Just like any place is the mere projection of past version onto the present plane, the model is a generator of projections. Processes of deconstruction and construction of geometrical elements are depicted in time layers made out of plexiglass. Their order can be arranged freely.

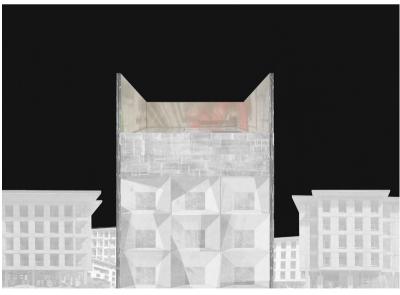
Depending on their order and the shape and subsequent distortion of the receiving plane, they create a different image of the present place.



# **DESIGN OUTLOOK:**

How can architectural space challenge the notion of a place defined mainly through its physical presence and reintroduce a dependency on its own history as well as its non-material qualities? How can it do this in places like Kirazlitepe, where the replacement has already happened?







TOSHIO SHIBATA. IIDE TOWN, 2006 [atlas of places]

# **ENCYCLOPEDIA OF WAITING**

**ESSAY** 

Matilda Luisa Hoffmann

It is certain, that time is long in such circumstances.

Beckett S., 1952. En attendant Godot

The Encyclopaedia of Waiting collects aspects of waiting. It describes waiting as a state, as a process, as a space, as a feeling, with the aim to give a complete overview. The encyclopaedia is not a single story, but a collection of fragments, references, paragraphs, ideas approaching the subject from different angles: art, literature, psychology, spatial developments, circumstances, countermovements, patterns and mechanisms. One of the biggest projects on the topic of movement today is the New Silk Road. Since it is about exchange and thus about large movements, waiting inevitably also turns into a new dimension. Throughout the chapter connections are drawn to the site of investigation: Dardanelles Strait - Sea of Marmara – Bosphorus Strait to set this research into context and give examples.

Time is not a visual notion, a graphical representation through art: paintings, photographs and maps adds an extra layer to the understanding the spatial terms, bringing it closer to architectural ways of representing knowledge. This encyclopedia will be working for me as a toolkit for understanding the fundamentals of waiting.

#### absurdness

The absurd theatre thematized the act of waiting in Samuel Beckett's play Waiting for Godot, 1952.1 Waiting becomes the central role, the not now / not yet permanent status. Place and time are undefined. It is merely a static situation that this drama depicts: the waiting of Vladimir and Estragon for the arrival of Godot. Until the end of the play, it is not clear who Godot actually is and why the two are waiting for him. He thus becomes a symbol of waiting and uncertainty par excellence. All actions are a pastime to bridge the wait. The dialogues are more repetitive speech rituals. The words seem meaningless. The thoughts without beginning and end. After the two world wars, artists were disillusioned, and illusions and utopias became rare in 20th - century art.2 Instead, stories of the loss of meaning of uprooted people were told. A senselessness was developed with their own absurd logic, dispensed with a coherent plot and a propelling dialogue. The title became a figure of speech for a futile wait.

Estragon: "Let's go." Vladimir: "We can't. Estragon: "Why not?"

Vladimir: "We're waiting for Godot."

## \_agogic

The doctrine of the tempo changes in music is called Agogic.<sup>3</sup> Small differences, changes, the fine nuances in dynamics outside the mechanical tempo values, metronome are described with the following Italian words: accelerando - speeding up stringendo - hurrying, speeding up ritardando - slowing down rallentando - gradually slowing down ritenuto - to hold back in the measure of time più or mosso - more or less moved

#### antichambre

Baroque castles like Versaille (build in 1671-1680) had a spatial set-up for this imposed waiting of the courtiers and supplicants an antichambre, where they had to wait for the king's favour. <sup>4</sup> The absolutist monarch shows the subject the measure of his favour by the imposed length of stay in the antichambre; this situation gave rise to the word antichambre, which describes the entire process of waiting. Antichambering means a long wait or even repeated auditions.

# В

#### before the law

In Franz Kafka's parable Before the Law, 1915, a man tries his whole life in vain to gain entry to the law, which is guarded by a doorkeeper. He is been told that it will be possible, but not at the present time. Therefore his main activity becomes waiting, the not now / not yet becomes a permanent status. The law is framed as a gate, an insurmountable border with supposedly new possibilities and a better future on the other side. Close to the man's death, he asks why no one but him has tried to enter in all these years. The doorkeeper answers that this entrance was intended only for him and that he will close it now. <sup>5</sup>

### \_border

Instead of defining the border as a place of crossing, Professor for Border Studies, Henk van Houtum, describes borders as a cause for standstill, delay: a difference in time and space. The border becomes a whole symbolic order that creates a state of abeyance, a waiting. This waiting can change the borderspace, crossing gets delayed, or even impossible. He states that borders will not remain the same kind of entity over time, because the concept of a border itself is subject to change as are the concepts that created it.<sup>6</sup>

#### boredom

The state of boredom is defined by a lack of interest in the situation. The feeling of being unfulfilled, monotonous, dull, which is perceived as unpleasant, and annoying, arising from a lack of variety, stimulation, entertainment, interesting, attractive occupation. Since waiting is usually characterised by the emptiness of actions and possibilities, this situation is predestined for a feeling of boredom.

### \_bureaucracy

The word bureaucracy is composed of the French bureau and the Ancient Greek krateia/-kratia: "rule, violence, power". Literally, bureaucracy means "rule of the administration", whereby the workplace bureau stands for the administration. In common usage, the word is practically exclusively negative. The parable before the law by Kafka deals with the waiting for bureaucracy.

# C

# \_categories of waiting

Waiting arises from various situations. The traffic in the Black sea, Bosporus strait, Marmara Sea is used here as an example to display the different categories:

### 1. event / condition

The Bosporus is formed very curvaceously, the given conditions, with sharp angles up to 80 degrees and narrow turning points, ships have to slow down and wait. Furthermore strong currents as well as weather-changing conditions compromise maritime transportation and can lead to the closure of the strait.

### 2. congestion

Waiting due to congestion, and intracity sea traffic that intersects vertically with the transit vessel traffic.

3. bureaucracy/ control/ border/ barrier/ punishment

Administrative activities of an apparatus create a waiting: Each ship passing the Bosphorus has to go through a long process of bureaucracy/control waiting for inspection, and permission.<sup>8</sup>

4. the transition / change / adaptation 5. economy with supply/demand out of balance/ economy of scarcity So after all the average waiting time for large vessels in the Bosphorus is 14.5 hours. The waiting time may sometimes reach 3-4 days. Waiting areas in the black sea were created.

### \_compulsion

Waiting as a compulsion becomes a state of passivity, of decreed foreign domination and restriction of freedom. The prison is the place to wait for freedom, the punishment is to serve time. Waiting for the day of release becomes the punishment.

### \_congestion

A concentration of traffic, material or pollution in a narrow space. According to the global traffic index, 2021 Istanbul is the most congested city worldwide. 10 People are waiting in traffic and for transit. Professor Murat Çelik states that traffic congestion costs Istanbul more than 3 billion Turkish Liras per year due to loss of labour and excess fuel consumption, just about equal to Turkey's GDP. 11

#### control

Control is the supervision to which someone or something is subordinated. Also, it describes the power one has over someone, oneself, or something. One of the main negative experiences of waiting is felt in the loss of control, the moment there you can not influence the waiting. That's why we are getting constantly informed about the reason for and duration of the time he has to wait. According to Foucault's regulation, monitoring and sanctioning are necessary to discipline the waiting, to make them better controlled and usable. <sup>12</sup>

# D/E

# \_elements of waiting

Architectural elements which define the sequences and partially enforced purposes of waiting:

passage: doors, gates, locks

separation: barrier, check, border, blockage

orientation: signs, route guidance

time: timetables, clock comfort: sitting possibility

consumption: shops, advertisement, entertainment

### \_expulsion of waiting

In many situations, attempts are made to eradicate waiting. The waiting time is often exploited for commercial purposes: waiting rooms became plastered with billboards, and websites showing adverts, before the content you are looking for. Everywhere: in fast-food restaurants, public authorities, at bus stops, pure waiting time is suspended or purposefully structured by signs, rules and spatial arrangements. Capitalist space planners are overloading waiting times with consumer offers. Trainstations and airports are transformed into shopping malls with tracks or piers. The Istanbul International Airport opened in 2019 and advertises on its website: a duty-free area which is one of the largest (if not the largest) worldwide: next to countless retail shops, a children's playground, prayer rooms, art galleries, drinking & dining and a spa are offered.

# F

#### flow

Flow describes the movements in streams of humans, transportation, and water. A continual change of place among the constituent particles is the prerequisite. In contrast the standstill, stasis, waiting, the interruption in the flow, is an exceptional condition. The other way around is waiting connected to the movement of someone or something.

# G/H/I

# \_inequality

How, where and how long one waits depends on gender, status and wealth. An example therefore can be seen in the accessibility of Care. Luigi Siciliani, 2015 states that within several publicly funded health systems, nonprice rationing does not guarantee equality of access by socioeconomic status. Individuals with higher socioeconomic status (as measured by income or educational

attainment) tend to wait less for publicly funded hospital care than those with lower socioeconomic status.

# \_Istanbul: Memories and the City, 2003

by Orhan Pamuk. The work from the Turkish writer is autobiographical, among others he writes about his childhood, family, religion combined with the atmosphere and attitude to life in Istanbul in the 1950s and 1960s. The narrative pace is slow, and the narration is descriptive and detailed.

# J/K

#### kinesis

Waiting has different states: A before, the waiting itself, and sometimes the aftermath of waiting. Three states, with two transition moments. The transition from kinesis to stasis and from stasis to kinesis. The British-German architect and architectural researcher, Sarah Rivière writes about stasis as a temporal sequence, charged pause, and a state of dynamic exchange. The little moments of change in tempo, and the transitions from movement to standstill mark the start and end of waiting. <sup>15</sup>

# L

# \_letting someone wait

A way to demonstrate power is by letting someone wait, showing them superiority. Baroque castles had a room for that waiting as part of their sequences of rooms, the antichambre. Nowadays this is still used in politics: Ahead of a discussion in Tehran in 2022, Turkish President Recep Tayyip Erdoğan left Russia's president, Vladimir Putin, standing alone in a conference room in front of reporters.<sup>16</sup>

#### lock

A lock describes a facility that can be sealed off on both sides with an intervening space for the transition between two areas with different characteristics that should not be mixed. It is a place of adaptation, a place of waiting, while something processes.









2 En Attendant Godot Samuel Beckett, 1952.

3 19651-∞-detail Roman Opalka, 1965

4 Waiting Vessels at the sea of Marmara. Matilda Luisa Hoffmann, 2022

5 Wartsaal 66 Martigny. Jean-Frédéric Schnyder, 1989

6 Dodged house Dylan Perrenoud, 2019

7 Nu Descendant escalier II. Marcel Duchamp, 1912

8 Ema (Akt auf einer Treppe). Gerhard Richter, 1966

9 A not waiting, Istanbul. Matilda Luisa Hoffmann, 2022

10 Cigarette butts. Orhan Pamuk Museum of Innocence, Matilda Luisa Hoffmann, 2022

11 9.5.-17.5.2005 Michael Wesely, 2007

12 Waiting at Karaköy. Istanbul. Matilda Luisa Hoffmann, 2022

13 États-Unis. Pierre de Fenoÿl, 1972

14 Waiting hall, Berlin - not realized. Sergius-Ruegenberg, 1948

















#### metronome

from Greek metron ,measure', and nomos ,law, agreement' is a mechanical or electronic device that sets a constant tempo by means of acoustic impulses at regular time intervals.

### \_meydan

Meydan is a public square in Turkish.<sup>17</sup>Architect Ela Alanyali Aral describes that in our research area the former Ottoman cities, the rhythm of daily life was rather slow – without rush – as observed in the long greetings, elongated business dialogues and bargains (...) for the case of Istanbul in the 16th and17th centuries.<sup>17</sup> She describes the atmosphere at Meydan as calm, static, slow and peaceful.

#### movement

Marcel Duchamp's cubist painting Nude Descending a Staircase, 1912, shows an abstract figure, which is depicted several times in different positions. This decomposition of a sequence of movements, the descent of a staircase, as the title indicates, into many individual images of different positions, actually creates the impression of movement on the canvas. The resulting painterly technique, which from then on played a special role in his works and served to depict abstract movement.<sup>18</sup>



### \_organisation

In all kinds of different spatial setups, waiting time is structured by signs, routings, rules and spatial arrangements. Such measures include sorting the waiting people by issuing numbers and display boards or organizing the queue by using barrier tapes in the sense of ,queue management'. With our knowledge about psychology waiting this way, our feeling of time gets tricked.

# P

#### patience

Perseverance in calm, controlled, indulgent endurance or waiting for something or someone. Patience is defined as the calm and controlled endurance of something. It is often confused with inactivity. But it is actually a positive attitude of inner calm. One manages to wait for something without negative feelings. Contrast this with impatience: It is a state of nervousness. Emotionally complicates or prolongs the waiting time. It is a feeling of being at the mercy of others, a kind of rebellion against a loss of control.

### \_potential of waiting

A positive aspect of waiting is a moment there out of waiting something new develops. On average, people spend one to two years of their lives waiting for someone or something. <sup>19</sup> The US personality psychologist Walter Mischel proves that waiting has potential with the reward deferral paradigm, also called the marshmallow test. Having done the experiment, he states that patient people are more successful and determined. <sup>20</sup>

# \_procrastination

Describes the postponing of tasks, the waiting of starting with something. M.Sc. Psych. Laura Thomas explains that it is a first-order problem of self-control, for which professional help is available. <sup>21</sup> Someone who suffers from procrastination, however, is in an active phase, by not doing the task that needs to be done but instead occupied with another task, which seems more pleasant in relation. <sup>21</sup>

# \_psychology of waiting

Waiting experience is always context specific. Waiting,(...) is a phenomenon or a form of behaviour that is very rarely actually valueneutral. Waiting is often emotionally charged. If something does not go according to plan stress reactions are triggered in the brain. Regardless of the cause, stress reactions follow the same pattern: Stress hormones are released, blood pressure rises, and the body is in fear or escape mechanism,<sup>22</sup> which might be counterproductive for a situation of stillstand. Science writer Chelsea Wald explains that, the fast pace of society has thrown our internal timer out of balance. It

creates expectations that can't be rewarded fast enough, or rewarded at all. When things move more slowly than we expect, our internal timer even plays tricks on us, stretching out the wait, and summoning anger out of proportion to the delay. 23 Harvard Professor David Maister, 2005, states that the psychological experience of waiting can be managed. As an example, he cites the technical attempt to deal with waiting as the manipulation of the progress bar on the screen loading.<sup>24</sup> Professor Peter Vorderer explains that it helps us to make waiting visible: these progress bars are a completely distorted representation of the time you have to wait, so it's nothing more in principle than giving the user the illusion: yes it's progressing.' <sup>25</sup> The main negative experience of waiting is the loss of control. Uncertain waits feel longer than known, finite waits. Unexplained waits feel longer than explained waits. Occupied time feels shorter than unoccupied time. Occupied time feels shorter than unoccupied time. 24

# Q

#### \_quarantine

Temporary isolation by those affected or suspected of being affected by a contagious disease is a protective measure against the spread of the disease. As a leading maritime power in the Middle Ages, Venice, which traded especially with the Orient, became one of the gateways for the first severe plague epidemic in Europe in the mid-14th century.<sup>26</sup> Contagious diseases started to spread in central Europe, they discovered a new form of a lock, waiting area became necessary: Qurantaine islands were created. Here people stayed in isolation to recover or to prevent the spreading of new diseases. These islands were established for example in Rotterdam, Venice or Scotland. 26

# R

#### relevance

In December 1999, Turkey is granted the status of an official EU candidate country. In 2005, six years later, the European Union

officially begins accession negotiations with Turkey. The process has been extremely slow, further complicated by the sharp increase in refugee numbers. Currently, thousands of refugees are waiting in Turkey to cross the Greek border into the European Union.<sup>27</sup>

# S

#### self-determination

When we begin to appropriate the perceived waste of time with a positive activity, transforming external determination into self-determination, then waiting time, which one makes one's own in this way, becomes valuable.

#### slow movement

The slow movement supports a deceleration, an actively performing of activities at a slower pace. In regards, the Canadian journalist Carl Honoré wrote the book In Praise of Slow, 2004 about the Slow Movement, He describes the slow movement as a "cultural revolution against the notion that faster is always better. (...) It's about seeking to do everything at the right speed. Savouring the hours and minutes rather than just counting them. Doing everything as well as possible, instead of as fast as possible. It's about quality over quantity in everything from work to food to parenting." <sup>28</sup> The concept can be applied to almost all areas of life for example Cities, Food, Fashion, and Slow Art. Therefore the aim is to create an alternative to massproduced, going back to craftsmanship, supporting small businesses, regional, buying fair trade, locally-made, sustainable, ethicallymade, recycled or secondhand. Choosing a quality that will last longer. And slowing down the rate of consumption by buying less often.

### \_slow art

Is the movement which tries to encourage spending more time with arts of all kind. Arden Reed explains that slow art is participatory, to directly engages beholders to bring artworks to life. Contrary to common doctrine, he argues that viewing slow art for the contemporary viewer is comparable to religious practices in the age of faith.<sup>29</sup>

### \_slow space

Here the term slow space describes slowness in movement, time seems to stand still in some places. A different understanding of time. They can intentionally be created or develop from a situation.

### \_spatialization of waiting

Waiting happens not necessarily in defined spaces, but also in specially designated places. When the wait at a space becomes repetitive, patterns are created, and the space becomes a spatial set-up. A waiting room in its function as a mere shelter was just the beginning. All different elements can be incorporated, according to the general social perception of waiting and the organisation behind it. Waiting rooms are often instrumentalized in demonstrating social economic or political power or exploited for commercial purposes.

### \_speed

French philosopher and speed theorist Paul Virilio claims an advance real-time replacement through always faster exposure and transmission times. <sup>30</sup> He states that the military, industrial democracies have made every social category, without distinction, into unknown soldiers of the order of speeds, speeds whose hierarchy is controlled more and more each day by the State (headquarters), from the pedestrian to the rocket, from the metabolic to the technological.

### standstill

In common usage means that a certain variable does not experience any growth and therefore stands still.

# \_stagnation

From Latin stagnatio, 'fluid stagnation' which was transferred in the 18th century from its original medical meaning to any form of standstill. In an economy with zero growth.

### subjects of waiting

The subjects of waiting vary from waiting lands, as derelict industrial and commercial sites, waiting for subsequent use, waiting humans or animals to waiting objects.

# T

#### time

Time is the term to describe sequence, succession, succession of moments, hours, days, weeks, years. In context of waiting the duration, the length of the wait becomes important.

### transition

A transition stands for: a border crossing, a bridge, a shallow place of a watercourse, a mountain pass, the passable connection between two passenger carriages, a change from one gait or lesson to another, the transition of a right, see transferability, in atomic physics, the jump of an electron, the twilight between day and night, the turn of time. In Istanbul, the transition also stands for the meeting of two continents.

#### threshold

A threshold is to be understood as the transition, a liminal spaces or an in-between space that separates one space from another. The term threshold involves the ambivalence between opening and closing together with the expectation of what is to come. The term can be understood as architectural space. Especially in housing, threshold spaces are active as mediators between public space and private space, protecting privacy on the one hand and preparing for spatial events on the other. Different zones of semi-privacy and gets a sense of the privacy he is passing through. Also the escape into a different world through thoughts, reading, listening, and browsing is often connected to waiting. Phones now contain a virtual space that is between lived spaces, and always created and reachable in seconds, regardless of where we are.

# U/V/W

# \_waiting

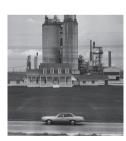
The word waiting origins from the Middle English, Anglo-French waiter, guaiter to watch over, await, of Germanic origin; akin to Old High German wahta watch, Old English

































- 15 Waiting land: Lime quarry Bandirma. Matilda Luisa Hoffmann, 2022
- 16 Waiting for Godot. [pa/dpa] Samuel Beckett, 1952.
- 17 Süleyman, waiting to control . Matilda Luisa Hoffmann, 2022
- 18 Bus stop Kreillerstrasse, 1954
- 19 États-Unis Pierre de Fenoÿl, 1972
- 16 Transit Orte, Armenien Ursula Schulz-Dornburg, 1997–2011
- 17 Wartsaal 5 Wettingen Jean-Frédéric Schnyder, 1988
- 18 Mustafa, waiting to sell Halka Tatlısı. Matilda Luisa Hoffmann, 2022
- 19 Sakal, waiting for next customer. Istanbul, taken in Novemver 2022
- 20 Wartsaal 2 Langenthal Jean-Frédéric Schnyder, 1988
- 21 Slow Art, The Experience of Looking, Sacred Images to James Turrell, Arden Reed, 2017
- 22Yamagata Iide Town, Toshio Shibata, 2006
- 23 Waiting at Istanbul Airport Max Wiessalla, 2022
- 24 Honingklok Suchan Kinoshita, 2017
- 25 Wartsaal 70 Bulle Jean-Frédéric Schnyder, 1989
- 26 Sinan, waiting for the fish. Matilda Luisa Hoffmann, 2022

wæccan to watch. The original meaning is closely related to the act of watching.<sup>31</sup>

### \_waiting pattern

Waiting can create different spaces, structures and patterns:

- planes, areas, zones
- halls, rooms, shelters
- lines, queues
- points

#### waiter / waitress

The historical understanding of waiting is related to the act of serving - the waiter. The waiting in this paper is defined by the act of remaining in expectation, it is depending on the flow of something or someone, related to the passing of time.

### \_waiting line

A waiting line is formed when more demands are made on a system per unit of time than it can process in the same time, i.e. the demand exceeds the maximum capacity of the system. The principal follows the egalitarian distribution polemic: first come, first serve. Profesor Richard Larson states that the queuing theory was developed by the danish telephone engineer. E.K. Erlang in 1909, who was trying to figure out what the queuing capacity of central telephone switches in Copenhagen should be. <sup>32</sup>

#### watch time pass

The understanding of time has changed, while Walter Benjamin writes, "In 1839, it was elegant to carry a turtle when promenading. This gives a notion of the tempo of strolling in the passages." <sup>33</sup> Taking your time meant being able to afford it. It was displayed with style and elegance, having the time to watch time pass.



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- 8 United Nations, 1994 Maritime Traffic Regulations for the Turkish Straits
- 9 Waterfront, Maritime Services
- 10 Istanbul traffic, Turkey tomtom, 2022
- 11 Prof. Dr. M. Çelik, 2016. World design talks traffic congestion Istanbul Report,
- 12 M. Foucault, 1975. Surveiller et punir (Discipline and Punish)
- 13 The Istanbul International Airport (IST), 2022
- 14 L. Siciliani, 2015. Waiting Times: Evidence of Social Inequalities in Access for Care
- 15 S. Rivière, 2016. Stasis, Charging the space of change
- 16 S. Lock, 2022. Erdoğan keeps Putin waiting in awkward moment ahead of Tehran talks
- 17 E. A. Aral, Middle East Technical University, 2008. Public Istanbul
- 18 M. Duchamp, 1912. Nude Descending a Staircase no. 2
- 19 D. Lenz, 2018. Die Psychologie des Wartens
- 20 W. Mischel, 2014. The Marshmallow Test
- 21 L. Thomas, 2020. Prokrastination
- 22 TK, 2022. Wie Gehirn und Hormone die Stressreaktion steuern
- 23 C. Wald, M. Fessenden 2015.
- 24 D. H. Maister, 2005. The Psychology of Waiting Lines
- 25 P. Vorderer, A. and J. Westhoff, 2016. Über das Warten
- 26 H. Klüver, 2014. Geschichte der Quarantäne
- 27 European Commission, 2022. European Neighbourhood Policy and Enlargement
- 28 C. Honoré, 2004. In Praise of Slow
- 29 A. Reed, 2017. Slow Art, The Experience of Looking, Sacred Images to James Turrell
- 30 P. Virilio, 1977. Speed and Politics: An Essay on Dromology.
- 31 Merriam-Webster, 2022.
- 32 R. Larson, 2011. New Research on the Theory of Waiting Lines

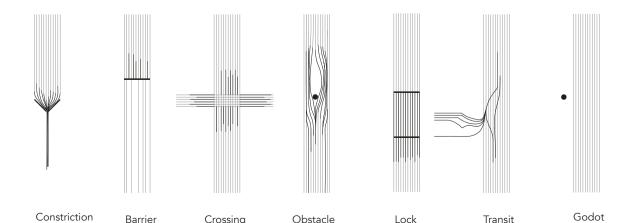


The New Silk Road is connecting spaces, stitching them together. Thereby in-between spaces and overlaps develop a form of translation / transition spaces / regulation / locks become necessary, to allow an adaption or transition to the new location. A slow space. Since the New Silk Road is about exchange and thus large movements, waiting inevitably also turns into a new dimension. Professor for Border Studies, Henk van Houtum, describes borders not as a place of crossing, but as a cause for standstill, delay: a difference in time and space. The border becomes a whole symbolic order that creates a state of abeyance, a waiting.

The act of waiting refers to the very small moments as well as the big, finite ones. It is as comprehensive as it is ubiquitous, associated with sounds, symbols, feelings, moments, places. Waiting has different states: A before, the waiting itself, and sometimes the aftermath of waiting. Three states, with two transition moments. The transition from kinesis to stasis and from stasis to kinesis. The British-German architect and architectural researcher. Sarah Rivière writes about stasis. as a temporal sequence, charged pause, and a state of dynamic exchange. The little moments of change in tempo, and the transitions from movement to standstill mark the start and end of waiting. In contrast, the waiting in Samuel Beckett's play Waiting for Godot, 1952 demonstrates a wait without end. Here waiting becomes the central role, the not now / not yet permanent status.

The site of investigation is Istanbul - the border condition arises from its territory at the junction of the division by the Istanbul strait - the Bosphorus, on two continents. The population of Istanbul has increased tenfold in the last 60 years to 15.85 million today. It is very dense in the south and spreads along the Marmara coast and towards the North. The region is shaped by water bodies and giant infrastructure projects. With the collective research, we created a map with the theme infrastructure and congestion, filtering initially obtained data, resulting in an experimental approach to representation and interpretation. The process helped to gain a sensitivity to the scale and dimensions of our site of investigation. Furthermore, I developed an understanding of the relevance of the topic of waiting, caused among other things by congestion within the context of Istanbul. During our excursion, I experienced Istanbul as an extremely vibrant, fast, congested city. The stillstand, stasis, waiting, the interruptions in the flow, are forming an intriguing contrast. Therefore the act of waiting within the context of the border area in the urban tissue of Istanbul becomes the centre of my graduation project. How does the act of waiting change spatial conditions and vice versa: how can a spatial setup change the act of waiting?

Documenting waiting people on site became a starting point for my analysis. Crowded waiting nodes and situations where people wait on their own: everywhere and at places



created especially for waiting. Learning from the small individual situation, considering them as the basis of the most simple possible waiting form. All these waiting situations result from the change within a movement. The abstraction of flow patterns, resulting from the seven defined categories of wait, will be the basis for the flows and the program of the waiting spaces.

In early antiquity, the Greeks could not sail their ships through the Bosphorus from late spring to summer due to winds and currents. Even their rudder speed was not sufficient to counter the current. Only with the advent of stronger rowing boats that the Greeks were able to reach the Black Sea all year round. These conditions make the passage till today quite difficult. The Bosphorus is formed very curvaceously, with sharp angles up to 80 degrees and narrow turning points. The winds from the north to northeast prevail on the Bosphorus, and strong currents as well as weather-changing conditions compromise maritime transportation and can lead to the closure of the strait. Many major shipping accidents have occurred on the Bosphorus in recent decades, with dozens of deaths, extreme environmental disasters caused by damaged oil tankers. Despite satellite navigation and the elaborate management of the passage, the strait is still considered one of the most dangerous and sensitive for international trade flows. A strong upper current flows from the Black Sea towards the Marmara Sea, about 40 metres deep, a

weaker undercurrent flows in the opposite direction, driven by the higher density of the Mediterranean water.

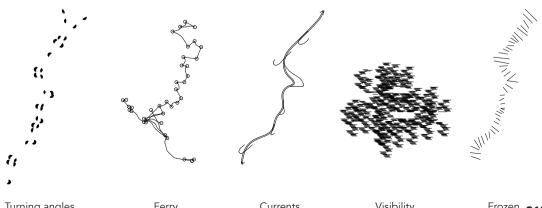
More than 130 vessels passage the strait on an average day. To ensure the safety of ships, seas and coasts, there is a complex, multistage system of organisations and agencies. Waiting due to congestion, and intracity sea traffic that intersects vertically with the transit vessel traffic. Administrative activities of an apparatus create an additional waiting: Each ship passing the Bosphorus has to go through a long process of bureaucracy/ control waiting for inspection, and permission. So after all the average waiting time for large vessels in the Bosphorus is 14.5 hours. The waiting time may sometimes reach 3-4 days. Waiting areas in the black sea were created.

While waiting is often negatively connotated, I do not want to evaluate it in this work, but my intention is rather to display the hidden sides of waiting:

The logic of waiting is the system explaining waiting, based on networks, reactions, rationality.

The importance of waiting given by site conditions: the narrow waterway with strong currents and sharp angles, with its need for regulation. Thereby control and wait have a double-edged relation: the controller waits and the control creates a wait.

The poetry of waiting, the decision to wait, to rest for a moment, to let go, to watch the time pass by.

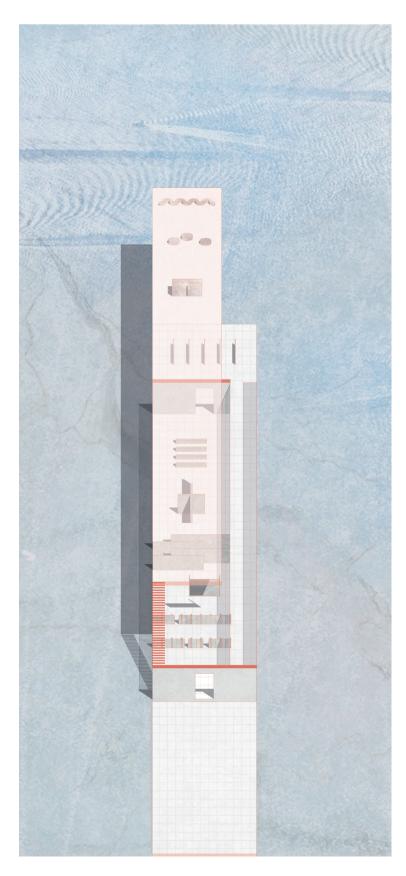


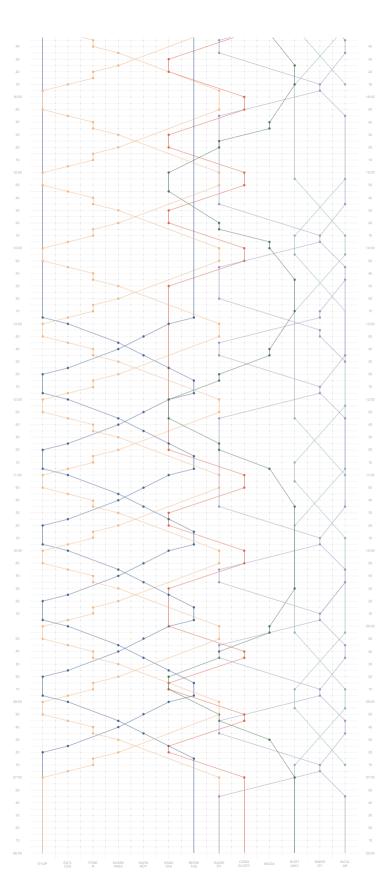
Turning angles Ferry Currents Visibility Frozen 313

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For the act of waiting we don't need anything, we can do it anywhere without any thing. Nevertheless, we tend to start doing other things while waiting. Therefore, the catalogue helps me to gain an overview of how we spend these moments: It is a collection of objects triggering the wait, and on the other hand objects creating comfort, distraction, orientation. Collected from shared memory and the experience of waiting in Istanbul. These have to be considered when designing a place for a wait.

The existing waiting rooms, in form of ferry terminals, are organised in sequences: the arrival, passage, slowing down, orientation, decision, arranging, leaving- and waiting again and again. The barriers are generally grounded and sides, the information devices, hanging, while comfort and distraction are created by loose objects. Contrary to the act of waiting / linger / pause ordinary waiting rooms seem to be designed to process people/ the waiting is designed as a room to leave, not as a room where you stay - which would be the aim for my design.





To understand the bigger picture, the behind-thescenes of waiting, I looked into the waiting networks, ferry terminals, timing, waiting, planned waiting, system, logic. Ferry planning schedules, cyclic plans regulate the ferries crossing the Bosphorus. The vertical lines show the moments when the ferries stand still and become part of the waiting landscape, footsteps of the staying.

With the creation of a series of drawings and models filtering and selecting the collected data and the results of the documentation, I built my base for my design proposal. I envision three solitary stations along the Bosphorus, having the wait as their core task. A triptych of waiting. A pier, a terminal and a tower.

The tower is the place for monitoring, organizing and communicating with the vessels. These tasks are especially important at the crucial moment when the vessels enter the strait after hours and days of waiting. As a public viewpoint, it encourages awareness for marine traffic. The existing lighthouse Rumeli Feneri, strategically well located, will be used as a base. The tower sits across from the Anadolu Feneri lighthouse, on the Anatolian side of the strait (distance of 3.7 km). A line connecting the two marks the northern boundary of the Port of Istanbul. Rumeli Feneri was built in 1856 by the French to provide safe navigation for the entering French and British warships. Today, it is maintained by the Coastal Safety Authority. The lighthouse is placed in a fishermen's village in Sariyer district. While the tower sits on a hill 30m above sea level.

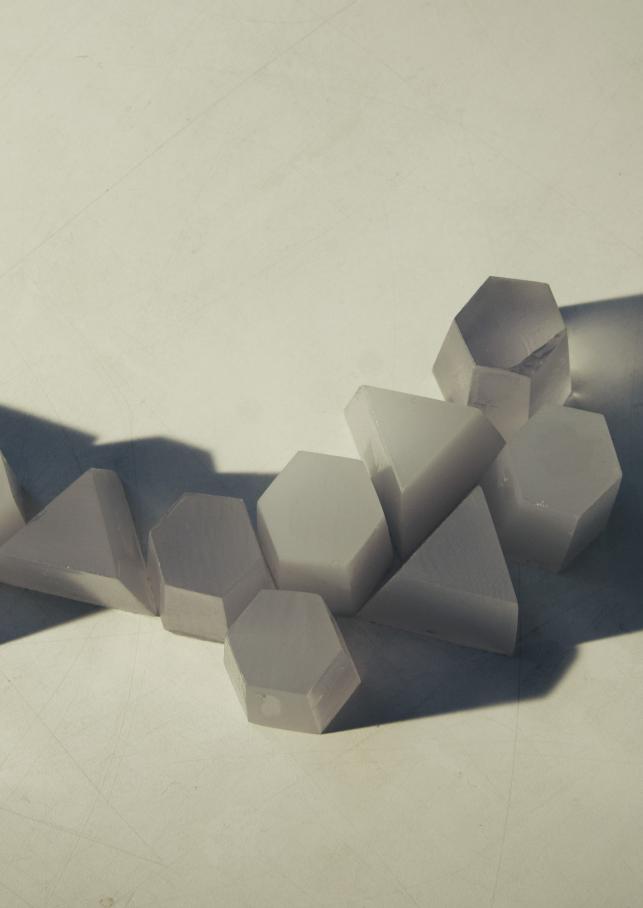
The terminal is the place for waiting passengers, waiting ferries and eventually waiting cars. Here the waiting is limited by arrival and departure. My aim is to create a place which on a human body scale rethinks every sequence of waiting. And

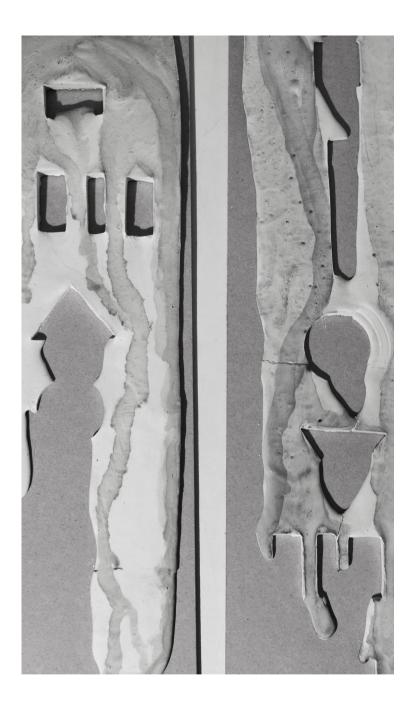
thereby creates the place as a place to stay, rather than to leave. The terminal has predetermined sequences, which I aspire to break the program down to the minimal and create a feeling of lightness and transparency for certain processes.

the terminal will be located at the water's edge on the Anatolian side.

The pier is the place for waiting people, who decide to watch time pass by. Watch the condition of the water change: the flowing water, the currents, the tides. The pier as a figure is composed of clear elements. It has a beginning and an end, one grounded on land, one in the water. While the pier is a completely open element - a public space, I want this to be a sensible intervention, a peaceful place. To enhance the effect of the water I imagine it, by partly floating the pier to change the experience of the visitor. the pier floating and hovering on the Bosphorus, south of Rumeli Feneri.

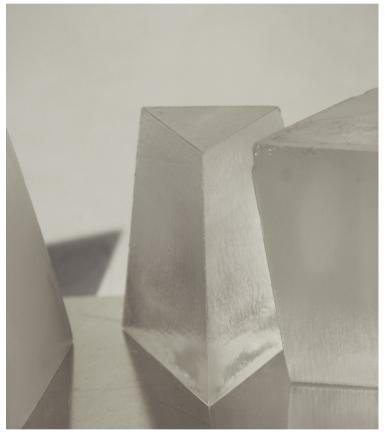
I am going to develop the three interventions parallel with an emphasis on their different figures /atmospheres / programs. With the project I am searching for a precise and sustainable answer, considering the site-specific conditions and existing structure. For the fast-expanding city of Istanbul and increasing Bosphorus traffic, I think it is essential to think about these future moments of waiting.



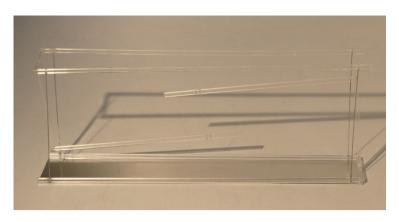


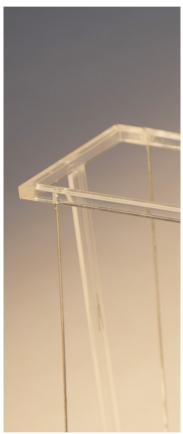
Modi Operandi - 2.5 D exercise 'Site' liquid gypsum flows around solid gypsum





Modi Operandi - Assemblage excercise 'Form' casted resin, triangular and hexagonal prisms, different degrees of transparency, by shape and angle they can be joined together to form configurations







Modi Operandi - spatial situations exercise 'Program' transparency, balance, tension



# INTO THE GECEKONDU

STRUCTURING AND SUPPORTING ISTANBUL'S RAPID EXPANSION

Nikki de Zeeuw

# INTO THE GECEKONDU

1.Boyer, M. C. (2006). The Body in the City: A discourse on cyberscience. The Body in Architecture, 26–47.

- 2. Rosenthal, M. (1987). Decoding Kiefer. The Print Collector's Newsletter, 19(4): 156-158
- Münsterberg, Hugo. The Arts and Their Interrelations.
   Harcourt, Brace and Co., 1948.
- 4.. Virilio, Paul. Art and Fear. Continuum, 2003.

A blanket of materials covers the hillside; row upon row of concrete are molded and fused to the landscape, forming an abstract pattern of shades. These shades force the observer to contemplate a certain arrangement or plan, although this does not seem discernable. M. Christine Boyer¹ argues that this manner of disarray causes a certain reaction; one of discomfort, and even inquietude. This same discomfort can be wholly found in "Osiris und Isis" by Anselm Kiefer; an overlapping discomfort comprised of not just the visual impact, but also the concept of the visualization itself. A concept so inherently immoral to the human experience, that the subject intrinsically comes with a feeling of discomfort. For "Osiris und Isis" one interpretation of this concept translates to the German struggle with the national legacy after World War II², for the gecekondu this means the fundamental failure to provide resources equitably and justly.

The precedent of "Osiris und Isis" is one of countless others; as this discomfort is a topic often idolized in the arts. Examples range from the works of Pollock, Rothko, and Bourgeois, to literature like "The Trial" by Kafka, and even music such as composer John Cage's chance operations and indeterminate structures..Through different manners of artistic expression<sup>3</sup>, artists communicate the sensation of being adrift and disoriented in a cosmos of entropy. They have used these techniques to elicit feelings of discomfort, anxiety, and even fear in the viewer.<sup>4</sup>

"Because it is without order, it destroys our self-confidence and it has robbed us of the power to make our experience coherent.

When visual responses are warped, visual creativeness is impaired."1





However, it is noteworthy that the experience of disorder and uncertainty has the potential to be a catalyst for transformation and emancipation. Artists suggest that if we approach chaos with an unprejudiced disposition and a willingness to embrace the enigmatic, we can achieve personal development and a deeper understanding of the world around us<sup>5</sup>. Through their work, artists invite the viewer to confront the discomfort of chaos, to experience it directly, and to consider its potential for transformation. By exploring the themes of chaos and disorder, artists encourage us to question our assumptions and beliefs, and to embrace new possibilities. In doing so, they invite us to step out of our comfort zones and to confront the unknown, thereby challenging us to expand our perspectives and to consider new ways of being. As such, can we not see the builders of the gecekondu as artists in their own right; inviting us to revel in the discomfort of chaos?

5..Langer, Susanne K. Feeling and Form: A Theory of Art Developed from Philosophy in a New Key. Routledge, 1953.

This once again brings us to Kiefer's painting: Kiefer has built up the surface of the painting using a variety of materials. These materials are applied in thick, rough layers, creating a dense and complex texture that evokes a sense of decay and destruction.

The layers are arranged in such a way that they suggest the passage of time and the accumulation of history. Some of the layers have been left exposed, while others have been partially covered or obscured, creating a sense of fragmentation and incompleteness. The resulting effect is one of depth and complexity, as if the painting contains within it the residue of a thousand years of human experience. As such, the layering in "Osiris und Isis" is a key element in its ability to evoke a powerful sense of dislocation and disarray. This layering is something that cannot be separated, for the collective meaning of the piece would disappear through trying to understand the individual layers. This palimpsestuous reading is defined by Sarah Dillon as the antithesis to palimpsestic reading, whereby the different layers are separated, thus "unravel[ling] and destroy[ing] the palimpsest".

6. Biro, M. (2013). Anselm Kiefer. Phaidon Press. 2017.

7. Dillon, Sarah. 2005. Reinscribing De Quincey's palimpsest: the significance of the palimpsest in contemporary literary and cultural studies. Textual Practice, 19(3): 243263.

# OF A PALIMPSESTUOUS NATURE

8.De Quincey, Thomas. The Palimpsest.Confessions of an English Opium-Eater and Other Writings. Ed. Grevel Lindop. Oxford University Press, 1872, 276-290.

9.Connolly, Julian W. The Palimpsest: Thomas De Quincey's Historical Imagination. Nineteenth-Century Literature, vol. 52, no. 3, 1997, pp. 293-312.

10. McAdam, M., & Arsel, Z. (2013). Intergenerational consumption of transformation: The case of the gecekondu. Journal of Consumer Research, 40(4), 679-697.

11. Erol, R., & Tuncay, M. (2018). Reflections on the concept of urban memory and the case of Istanbul. European Planning Studies, 26(10), 1916-1931.

Thomas De Quincey's essay titled 'The palimpsest'8 introduces us, for a first time in literary history, to the notion of this new figurative entity, separated from its more pragmatic counterpart. De Quincey uses this metaphor to describe the layers of memory, experience, and meaning that accumulate over time, creating a rich tapestry of human existence. Through a reflection on reading a manuscript that had been erased and written over several times; he notes that even though the original text is no longer visible, its presence can still be felt through the faint traces and impressions left on the page. This leads him to reflect on the layers of experience and memory that shape our lives, and how they accumulate over time to create a complex and multi-dimensional reality. He argues that our memories and experiences are constantly being written over, but that they never truly disappear. Rather, they remain present, shaping our perceptions and understanding of the world. He suggests that the key to understanding the palimpsest of the mind is to embrace the complexity and richness of our experiences, and to acknowledge the importance of the past in shaping the present. This layering is something that can in and of itself be found in the gecekondu as well in different manners. A complex layering of history and memory can be seen in the physical construction of these settlements. Gecekondu, often built gradually over time, are a complex palimpsestuous creation, composed of different architectural styles and building materials that reflect the changing tastes and preferences of the residents. 10 Yet, the layering of the gecekondu extends beyond the physical structure, as it is also evident in the cultural and social practices of their residents. These communities are often a mosaic of people with different cultural practices and memories, leading to a rich mix of traditions that manifest in the food, music, and other cultural practices of the community.11

The layering of history and memory in gecekondu has important implications for urban planning and development. While the palimpsestuous nature of gecekondu is perceived to be an obstacle to development since they occupy valuable land that could be put to more productive use, the rich layering of history and memory in gecekondu represents a unique cultural heritage that should be preserved and celebrated. Thus, the value of gecekondu should not be solely based on economic productivity but rather on the value of cultural heritage and diversity, which they possess. This is a difficult endeavor however, because the sheer foundations of the gecekondu seem ungraspable in traditional urbanistic terms.

"What is slum in the city landscape is of spontaneous origin. This very spontaneity makes the definition of slums difficult. Slums appear to be planless and even antiplan." 12

12. Stokes, C.J. (1962). A Theory of Slums. Land Economics, 38(3), 187–197. https://doi.org/10.2307/3144581

#### ON THE PALIMPESTUOUS NATURE OF DISARRAY

In the context of disarray, the palimpsest can be extended to refer to the complex layering of history, memory, and experience that is present in chaotic and disorderly situations like the gecekondu. Disarray can take many forms, from the physical disarray of cluttered or chaotic environments to the emotional disarray of traumatic experiences or difficult personal transitions. In all of these cases, the experience of disarray is marked by a sense of confusion, ambiguity, and uncertainty. This sense of disorientation can be disconcerting and uncomfortable, but it can also be transformative and liberating, leading to new insights and perspectives on the world.<sup>13</sup>

At its core, the palimpsestuous nature of disarray is rooted in the idea that every experience, no matter how chaotic or disordered, is built upon a foundation of previous experiences and influences. In other words, every experience is a palimpsest of sorts, containing multiple layers of meaning and history that have shaped the way we see and interpret the world around us.

One of the most fascinating aspects of the palimpsestuous nature of disarray is the way in which it can reveal hidden patterns and connections between seemingly disparate events and experiences. By tracing the layers of history and meaning that underlie chaotic and disorderly situations, we can begin to uncover the deeper structures that govern our experiences of the world. In this sense, disarray can be seen as a kind of hidden order, waiting to be uncovered and deciphered. This is something that cannot be uncovered by simple separating the layers, as one might be inclined to do, but can only be experienced through the analysis of the situation as a whole.

Another important aspect of the palimpsestuous nature of disarray is the way in which it can give rise to new forms of creativity and innovation. When we are confronted with situations of chaos and uncertainty, we are forced to think in new and different ways, to question our assumptions and preconceptions, and to find new solutions to the problems we face. This kind of creative thinking can be transformative, leading to new ideas, new perspectives, and new ways of being in the world. Something that has already been prevalent in gecekondu so far, and begs to be further explored in further (re)development.

13. Tschumi, B. (1994). The Manhattan transcripts. Academy Editions.

14. Lefebvre, H. (1996). Writings on cities (E. Kofman & E. Lebas, Trans.). Blackwell.

At the same time, the palimpsestuous nature of disarray can also be deeply unsettling and disorienting. When we are confronted with situations of chaos and uncertainty, we can feel lost, overwhelmed, and disconnected from the world around us. <sup>14</sup> This sense of disorientation can be profoundly uncomfortable, leading to feelings of anxiety, fear, and even despair.

15. Ricoeur, P. (2006). Memory, history, forgetting (K. Blamey & D. Pellauer, Trans.). University of Chicago Press.

Despite these challenges, the palimpsestuous nature of disarray has important implications for personal growth and transformation. By confronting chaos and disorder with an open mind and a willingness to embrace the unknown, we can begin to uncover the deeper meanings and connections that underlie our experiences of the world.<sup>15</sup>

#### **DEPICTIONS OF DISARRARY IN ARCHITECTURE**

Disarray, as a theme in architecture, can be approached in different ways, from the use of unexpected materials to unconventional construction techniques or asymmetrical design. Architects have explored disarray as a means of questioning traditional notions of order and beauty in the built environment, often using the theme to critique the excesses of consumerism, globalization, or industrialization.

One of the most well-known movements to embrace disarray is Brutalism. Brutalist architecture emerged in the mid-20th century as a reaction to the excessive ornamentation and ostentatiousness of modernist architecture. Brutalism was characterized by its raw, honest use of materials, particularly concrete, and its emphasis on functionality and economy. Brutalist buildings often feature rough, unfinished surfaces, heavy, sculptural forms, and a rugged, brutal aesthetic that emphasizes the inherent qualities of the materials used.





One of the most famous examples of Brutalist architecture is the Barbican Centre<sup>16</sup> in London. Completed in 1982, the Barbican is a sprawling complex of residential towers, cultural institutions, and public spaces. The Barbican's Brutalist design is characterized by its heavy use of raw, exposed concrete, a material that is often associated with disarray and decay. The building's rough, unfinished surfaces and austere, sculptural forms convey a sense of strength and permanence, but also of coldness and hostility.

16. Safdie, M. (1967). Mon-

Another example of Brutalism is the Habitat 67 complex<sup>17</sup> in Montreal, Canada. Designed by Moshe Safdie and completed in 1967, Habitat 67 is a housing complex comprising 354 prefabricated concrete units. The building's design features a series of stacked, interlocking cubes, which give the complex a sense of disorder and instability. The units are arranged in a seemingly haphazard way, with some jutting out at different angles, giving the building a disorienting, chaotic quality. Despite its chaotic appearance, Habitat 67 is widely regarded as a masterpiece of Brutalist architecture and a unique example of modernist urban planning.

17. Chamberlin, Powell, and Bon (1982). London.

Another movement within the architecture of disarray is deconstructivism. From around the same time period as brutalism, deconstructivist architects sought to create buildings that would challenge traditional architectural conventions and disrupt the normative order of space.

18. Gehry, F. (1997). Bilbao.

One of the most iconic examples of deconstructivist architecture is the Guggenheim Museum Bilbao<sup>18</sup>, designed by Frank Gehry and completed in 1997. The museum's titanium-clad exterior is composed of curvilinear and angular forms that appear to have been randomly stacked on top of each other. The building's complex and irregular shape, as well as its use of industrial materials, stand in stark contrast



Libeskind, D. (1999).
 Berlin.

to the city's traditional architecture, and the museum has become an emblem of the city's modernization and cultural transformation.

The Jewish Museum Berlin<sup>19</sup>, designed by Daniel Libeskind and completed in 1999, is another example of deconstructivist architecture. The museum's zinc-clad exterior is composed of fragmented and angular forms that jut out at odd angles, creating an impression of chaos and disarray. The building's interior spaces are also characterized by a sense of disorientation, with jagged planes and sharp angles that disrupt the viewer's sense of stability and order.

20. Hadid, Z. (1993). Weil am Rhein. The Vitra Fire Station<sup>20</sup> by Zaha Hadid appears to be a chaotic and disordered structure. Its form is characterized by a complex interplay of geometric shapes and sharp angles, which create a sense of dynamic movement and instability. The building's main facade is a complex lattice of steel tubes and trusses, which creates a visual tension that is both dramatic and unsettling.

These buildings reflect the deconstructivist ethos of breaking down and rebuilding architectural conventions, creating disarray and a sense of fragmentation in the built environment. Through the use of unconventional forms and materials, deconstructivist architects sought to challenge traditional notions of what a building should look like and how it should function. The result is a form of architecture that is highly expressive, visually striking, and often disorienting.

While deconstructivist architecture has been praised for its innovative and experimental approach, it has also been criticized for being overly focused on form at the expense of function. Some have argued that deconstructivist buildings can be difficult to navigate and uncomfortable to occupy, which can make them less appealing to the public.

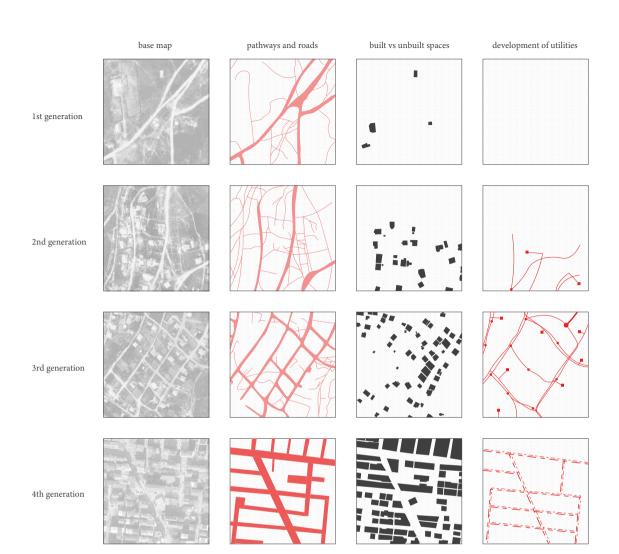


#### CONCLUDING

As proposed the palimpsestuous nature of disarray can largely be found in the exploration of the uncomfortable; by not taking the individual layers apart, but viewing them as a whole and accepting this discomfort wholeheartedly. Many artists have used chaos and disorder as a means of expression and communication, evoking feelings of discomfort, anxiety, and even fear in the viewer; ranging from painters and sculptors, to composers and architects. By approaching chaos with an unprejudiced disposition and a willingness to embrace the enigmatic, we can expand our perspectives and consider new ways of being. Then we, again, come back to another proposition: are the builders of the gecekondu not artists in their own right, creating a complex palimpsestuous creation composed of different architectural styles and building materials? Their navigation of these intricate structure at least seems noteworthy in their own right.

Gecekondu settlements in Turkey are complex urban areas that have been shaped by a palimpsestuous process of overlapping historical and contemporary factors. The disarray in gecekondu areas can be understood as a result of multiple layers of social, economic, and political processes that have left their marks on these spaces. The palimpsestuous nature of these areas is characterized by the coexistence of formal and informal structures, legal and illegal practices, and public and private interests. The resulting disarray in these areas is not just a physical manifestation of minimal urban planning, but also reflects the social and economic disarray that exists in these communities.

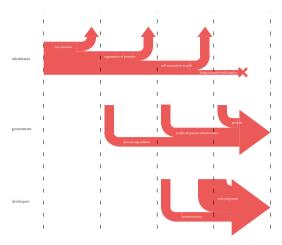
To address the disarray in gecekondu settlements, it is necessary to develop comprehensive strategies that take into account the diverse and complex factors that have shaped these areas over time. This requires a multidisciplinary and participatory approach that engages the local community, acknowledges their needs and aspirations, and provides them with the necessary resources to improve their living conditions. Only by recognizing the palimpsestuous nature of the disarray in gecekondu settlements can we hope to develop effective and sustainable solutions that benefit the local communities and the broader society.



# THE PALIMPSESTUOUS NATURE OF GECEKONDU

Gecekondu settlements are characterized by an overlay of different historical and cultural contexts. This can be discerned in the way that traditional architectural styles are combined with modern materials and construction techniques, or in the way that new inhabitants bring their own cultural practices and traditions to the settlement. This overlay of cultural contexts creates a unique and dynamic environment that reflects the diversity of the inhabitants.

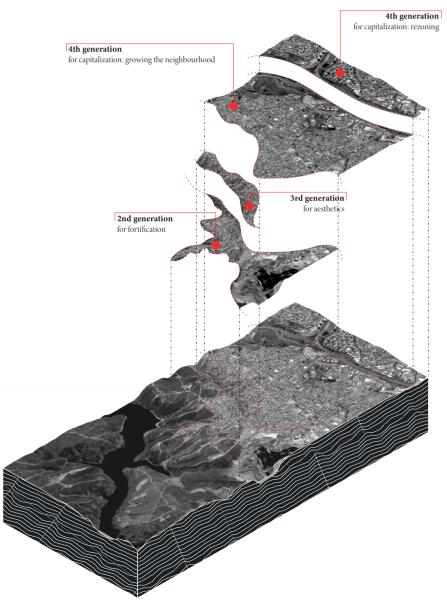
The palimpsestuous nature of gecekondu settlements also reflects the fluid and ever-changing nature of urban areas. As population grows and the needs and circumstances of the inhabitants evolve, the settlements adapt and transform accordingly. This process of adaptation and transformation can be observed in the way that new structures are added, or in the way that existing structures are modified or repurposed. Different actors, such as inhabitants, the local government and developers, superimpose their own demands unto the site creating a web of intricate substructures.



Slowly but surely, inhabitants make way

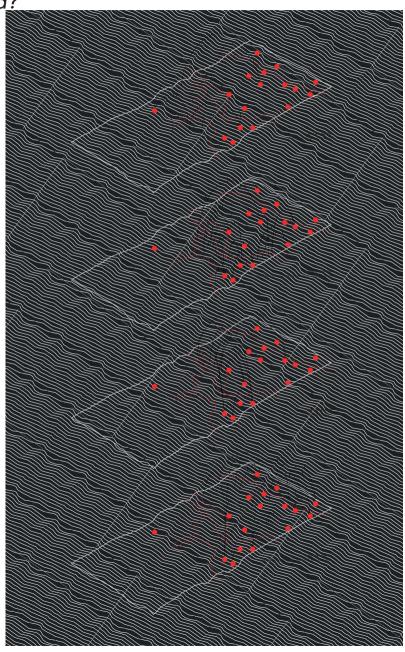
For demands from local government

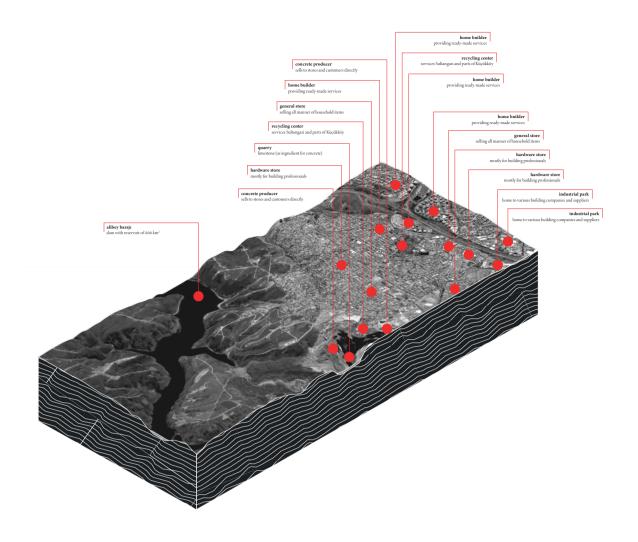
And profit for developers



How are the different generations influenced? What are their material circumstances, and how can these be

typified?



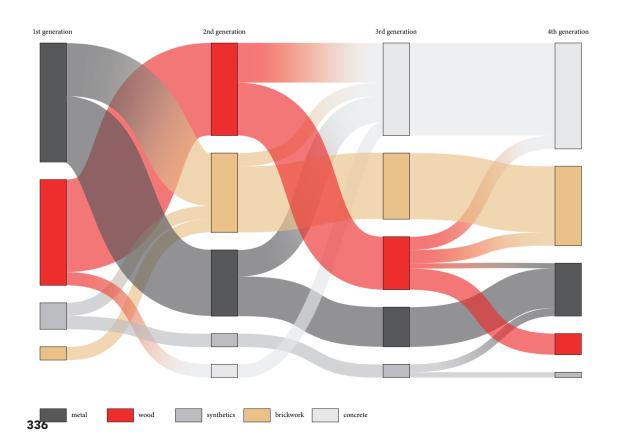


# **MATERIAL ORIGINS**

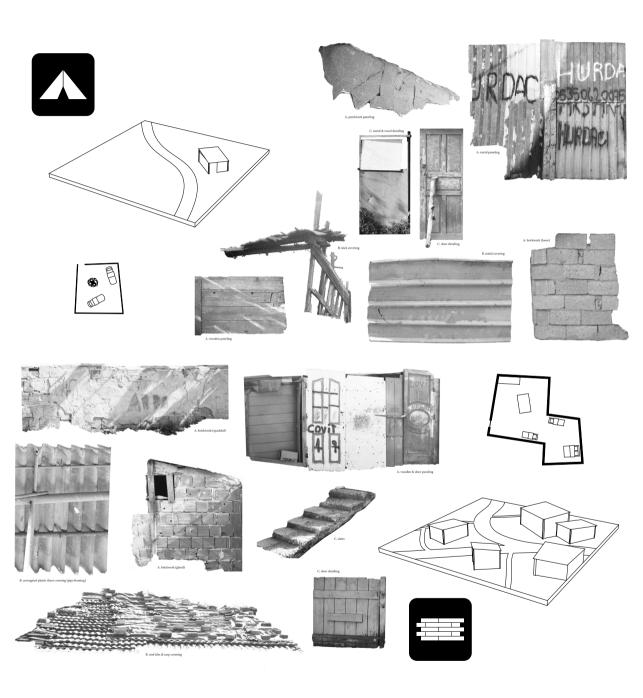
The initial generation of gecekondu settlements is primarily influenced by the availability and ease of access to recycling centers and natural resources, leading to a reliance on readily procurable and easily exploitable materials. The subsequent generation, in addition to recycling centers, also draws influence from concrete producers and hardware stores, as the inhabitants often undertake improvements

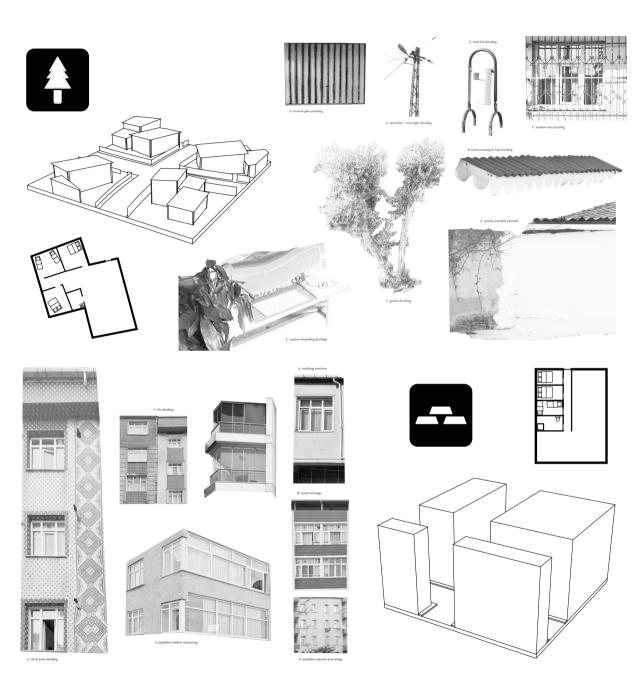
to the structural integrity of the settlements. The third generation, primarily characterized by habitual improvements, largely draws influence from concrete producers and general stores. The fourth and final generation, marked by active redevelopment, is subject to a greater degree of influence from a wider range of sources, including concrete producers, home builders and industrial parks.

# What categories of materials are recognizable? How do they evolve over a period of time?









# **MODI OPERANDI: SITE**

Imposing back unto the site for the first Modi Operandi model, I wondered: what if the rigorous redevelopment didn't overtake the earlier generations of gecekondu for once, what if it was actually the other way around? This change becomes extremely apparent when you juxtapose the most minimal and maximal images, but what happens if

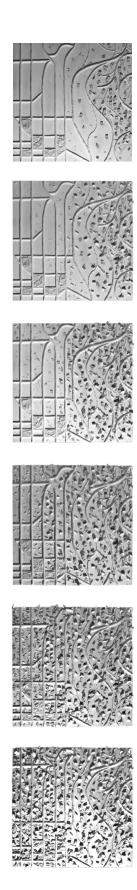
you put the slow changes in a timelapse? While the intervention might seem extreme at first, there are some definite conclusions to be drawn from this; and important one being that introducing an antigrid within the redeveloped regions themselves actually creates a structure entirely of its own, not relying on the underlying grids. This play on shapes even seems to disrupt the existing surroundings.













# **MODI OPERANDI: ASSEMBLAGE**

After this realization, I wanted to look more into the effects of immediacy on different materials. To do this, I tried to collect as many materials as possible that I recognized from earlier photographic research, and mounted these together on a vertical system.

These materials displayed in such a way created highly interesting in-between spaces, especially where multiple materials overlapped or intersected. The creation of these in-between spaces out of seemingly arbitrary materials actually led me to the third model for the Modi Operandi.

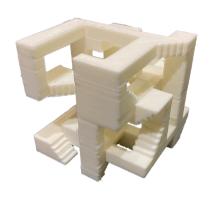


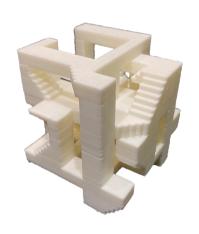




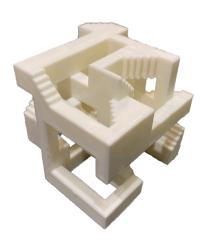




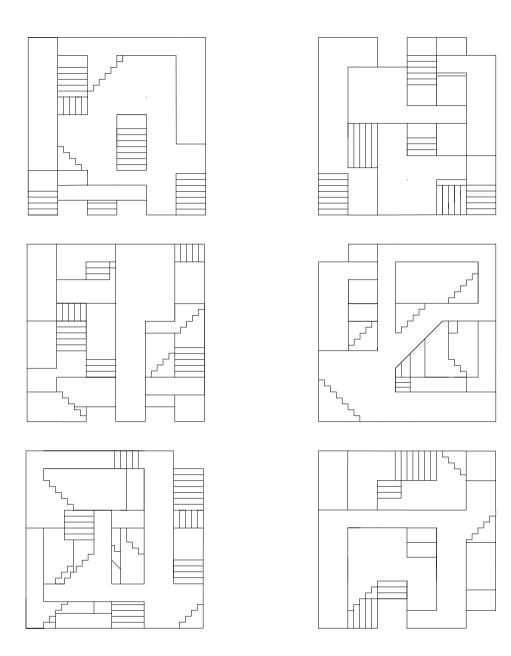












# MODI OPERANDI: SPATIAL SITUATION

What if you take traditional architectural forms, and use them simply as that: forms. What kind of spaces are created when there's no up or down, left or right? To do this, I chose to work with stairs, columns, and walls; shaping and creating in different layers.

26. As I worked I noticed that there was a variation in the way the shape could be perceived depending on the distance to the model, and, to be able to

analyse these differences up close, I decided to build the same model on two different scales.

27. As I noticed a significant change in the way the spaces could be perceived within these two scales, I wondered how this would look like as a plan drawings; flattening the shape out once more. My main takeaway from this exercise was largely the different scale can make in perception of such a shape. led me to the third model for the Modi Operandi.



# TRANSITIONAL TERRITORIES

ARCHITECTURE OF (POST)-EXTRACTION

Olivier Bierens

# **ABSTRACT**

Transitional territories: architecture of (post)-extraction revolves around the interaction between soil, extraction and architecture. The project addresses the ephemerality of extractive land-scapes, imagining new ways of relat-ing to the earth. Seeing soil not as a static being, but as a dynamic vehicle of becoming, a medium constantly in transition. Throughout the history of Istanbul, the city has used different forms of energy supply for heating and electricity. The Ağaçli coal fields have been extrac-ted for coal to supply the energy to Istanbul during a large part of the twentieth century, and volume of extraction have since then reduced, the landscape is still a a testimony to changing ground. The history of extraction still remains clearly visible in the topography, which is formed by the tailings of extraction sites. The project considers architectural modes of extraction, changing the logic to incorporate and legitimate the soil in a way that constructs new spa-tial relations and forms. The project questions the standard reclamation narrative by positioning itself on the frontiers of cultivated and wild land, between past and present.







Ağaçli coal fields, railway and Silahtarağa Power Plant (Dölen &

Sandalci, 2005)

#### **EXTRACTION SCAPES**

'The modern discovery of nature consists in its liberation as energy and in a mechanical transformation of the world. After having been first matter, and then energy, nature is today becoming an interactive subject. It is ceasing to be an object, but this is bringing all the more surely into the circuit of subjection'

12. Stokes, C.J. (1962). A Theory of Slums. Land Economics, 38(3), 187–197. https://doi.org/10.2307/3144581

Jean Baudrillard, 'The illusion of an end', 1992 Today, different modes of extraction still sustain Türkiye's society. Located on the Tethyan Metallogenic Belt, the country's landscape hosts a diverse range of minerals including copper, chrome, nickel and gold Also, sedimentary rocks such as coal are extracted throughout the country which still generates approximately one-fourth of the country's energy demand<sup>1</sup>. Specifically, the city of Istanbul is surrounded by multiple locations of extraction scattered across the landscape. These "extraction scapes", which were originally located far beyond the city centre, are now gradually bordering the rapidly expanding urban territory<sup>2</sup>. At the same time these regions, which are exploited for their resources to secure the development of the city, feel more and more disembodied from society, receded from daily view. While the distribution and export of extractive materials is increasingly globalized, the actual extraction of the material is a local activity, metabolized by urbanization, a figurative negative of the city<sup>3</sup>. The extractive contexts of these landscapes possess their own logic, tensions, form and process as a response. to complex, dynamic systems<sup>4</sup>. The growing conflict of space poses the question how we can utilize, mediate, project and above all, understand these landscapes within the current architectural discourse to offer meaningful connections. This paper investigates the notion of extraction landscapes for the development of an architectural project. The conditions for current extraction practices are explored and projected within the current debate on soil and the increasing urbanization of the territory. Throughout a process of revaluation, the paper discusses our perception of these spaces, to provide meaning for the urban territory of the future. Finally, this paper discusses how these new insights can

1. IEA (2021), Turkey 2021, IEA, Paris https:// www.iea.org/ reports/turkey-2021, License: CC BY 4.0

2.Yıldız, Taşkın Deniz & Samsunlu, Ahmet & Kural, Orhan. (2016). Urban Development and Mining in Istanbul – Ağaçli Coal Field and Its Rehabilitation

3. Sordi, J., Valenzuela, L., & Vera, F. (2017). The Camp and the City. Territories of Extraction. Ediz. a Colori. ListLab.

4. Carlisle, S., & Pevzner, N. (2015). Extraction. Scenario Journal, 5.

# **Territories of extraction**

studio.

Extraction, or the forcible taking of material from the earth, depends on the intersection of technology, geology and dynamic markets<sup>5</sup>. The range of material and immaterial substances all modify the landscape's

inform an architectural project in the Borders & Territories design

5. ibid

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1. IEA (2021), Turkey 2021, IEA,Paris https:// www.iea.org/ reports/turkey-2021, License: CC BY 4.0

2.Yıldız, Taşkın Deniz & Samsunlu, Ahmet & Kural, Orhan. (2016). Urban Development and Mining in Istanbul – Ağaçli Coal Field and Its Rehabilitation

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4. Carlisle, S., &
Pevzner, N. (2015).
Extraction. Scenario
Journal, 5.

# TERRITORIES OF EXTRACTION

5. ibid

6. G. Bridge, "Mapping the Bonanza: Geographies of Mining Investment in an Era of Neoliberal Re-form."

- 7. Jane Hutton, "Reciprocal Landscapes: material portraits in New York City and elsewhere," Journal of Landscape Architecture 8:1, 40-47
- 8. Mumford, L., & Winner, L. (2010). Technics and Civilization. Amsterdam University Press.
- 9. Bridge, Gavin. (2009). The hole world: Scales and spaces of extraction.New Geographies. 2. 43-48.
- 10. Carlisle, S., & Pevzner, N. (2015). Extraction. Scenario

  Journal 5

Extraction, or the forcible taking of material from the earth, depends on the intersection of technology, geology and dynamic markets<sup>5</sup>. The range of material and immaterial substances all modify the landscape's characteristics<sup>6</sup>. The natural production which lies at the basis of these substances transcends the human scale. The mine offers a valuable portal into a geological space wheretime has formed the ground over the courses of millions of years, which is compressed through instruments of modernity. Extraction generates multifold dimensions in the landscape. The conditions for earthly materials to form vary between locations, grading the ecological value at the surface of the earth. The urban territory is expanded through infrastructural and logistical connections, producing 'paired landscapes' as part of the urban metabolism. Extraction territories are primarily perceived as means to an end, an archetypal space of modernity8. The value of the landscape is subordinate to the value of raw materials, minerals are simply too valuable to remain in the ground. But while the urban territory profits from extraction, the sites themselves hold their own spatial logic as forms of economic and social enclaves, disrupting the ecological equilibrium of the landscape. Extraction sites operate the landscape through constant internal reconfiguration. Abstraction, rational and ecological simplification characterize the geological science which supports the different modes of extraction. The territorial claims are dependent on the mode of extraction. Where oil or gas is extracted through discrete points in the landscape, the mining of minerals generates more extensive space claims. Interestingly, these geographies of extraction are often discontinuousand do not coincide with the notion of city, district or national territory. The axis of competition focuses on exclusive access and security of the extraction point, testing the rules of sovereignty and the colonial past9. National, political, social and economic conditions are reflected in the clustering of extraction activities throughout the landscape. The form of extraction landscapes is the result of complex, dynamic systems<sup>10</sup>. Depending on the value of the mineral and the machinery available, the shape of the extraction varies between tunnels following the seams in the earth crust and the excavation of open pits, producing overburden as a consequence, in response to market forces. Mathematically engineered design processes lie at the basis of the commercially exploited areas, transforming space and nature. Extractive processes are interconnected; flows of materials through dynamic networks of transportation, energy and labour characterize extractive operations. Globalization has lengthened material supply chains; distance has

ceased to be a relevant determinant of most material availability<sup>11</sup>. Still, the length of mobilization of commodities is dependent on the type of material. Value-to-volume ratios influence the lengths of transportation. This has resulted in types of urbanization with different spatial scales compared to the city. A spatial scale which assumes a temporal dimension, an ephemeral character; they appear and disappear.

This is however not visible in the diverse instruments and infrastructures for extraction<sup>12</sup>. Detached from existing communities, extractive settlements evolve and occupy the territory, obeying to different logics compared to the current urban dialect. Extraction processes alter the landscape in a complex and territorial way. De facto, the landscape is the registration of the process of extraction. Activities of mining change the ecological balance of the landscape through the indirect effects on soil, vegetation, air and water. Depleted reservoirs, abandoned mines, landfills, heaps, material depositories and leaks are devastating to the natural equilibrium, shifting the balance both permanent and irreversible. The reciprocal nature of extraction landscapes visualizes the multisided expansion of the urban territory. This expansion requires new concepts and approaches to answer the different scale levels and temporalities<sup>13</sup>. To understand the role of design towards landscapes of extraction, consideration is given to the notion of soil and territory within the current architectural discourse.

#### 11. ibid

12. Sordi, J., Valenzuela, L., & Vera, F.(2017). The Camp and the City. Territories of Extraction. Ediz. a Colori. ListLab. 299-300.

13. Avermaete, T.,
Havik, K., and Teerds, H.,
(eds.), On Territories/ Over
territoria, OASE 80 (2009)

#### TERRA E TERRITORIA

The term 'territory' is relevant on multiple discontinuous scales<sup>14</sup>. It can be understood as the cultural, social and political delimitation of surroundings, as a bordered surface, as an epistemological notion that distinguishes the territory (social discourse) from reality (geographic space)<sup>15</sup>. These different meanings become relevant in the different scales of extraction landscapes. Throughout history, the awareness of how the territory and soil are conceived within the built environment has been discussed and questioned. Central to this debate is the general increasing abstraction and general disappearance of the ground from the urban discourse. The debate shifted from the marginal importance of human occupation on the condition of the soil in the view of Dokuchaev to Gregotti's argument on the lost focus of the material condition of the territory. Sechi expanded on Gregotti's view and argued that the disappearance of this grounding of urban design was a testimony of the degradation of the mutual relationship between the land and the city. Land had become a technical medium in the vision of modernity. The laws of mathematics and productivity statistics provided the

14. Parvu, S. (2009).

Discontinous Scales: Building Les Ulis (1960-1979). On Territories, OASE, (80), 25–35.

15. Jacques Lévy and Michel Lussault (eds.), Dictionnaire de la géographie et de l'espace des sociétés (Paris: Belin, 2003), 907–910.. 16.Lemaire, Philosophyof the landscape,76.

17. Ibid..

18. Ingold, Tim. "The Temporality of the Landscape." World Archaeology 25, no. 2 (1993): 152–74.

19. Tim Ingold, Correspondences (Cambridge: Polity, 2021), 85-99.

20. Corine Pelluchon, Réparons le monde: Humains, animaux, nature (Paris: Payot & Rivages, 2020). logic for the landscape, plotted economically efficient to maximize yield. Within this discussion, the reflections on landscape of Ton Lemaire provide interesting insights. In Lemaire's view, the landscape is constructed of different layers; through culture, collective memory, technical artifacts and as visual entity<sup>16</sup>. Emphasizing that the landscape should be seen as a cultural concept in which a second form of nature becomes evident, Lemaire argues that the landscape is more than just a scientific natural entity. The mathematical scientific perspectives on land through infrastructure, land division, geography and topology are just fragments of the landscape. Landscapes always relate to the natural component of the horizon, as part of the larger whole. In this sense, it not solely a calculable form, but also a cultural concept. Landscape is the blending of culture and nature<sup>17</sup>. Today, spatial problems on the regional scale such as environmental, economic, infrastructural questions challenge the structure of the urban territory. Subsequently, the friction between the corresponding actors provides a ground, a margin where design could act as an instrument to explore, mediate, program and raise awareness. This mutual relationship varies from time to time and from place to place. According to Tim Ingold, landscapes are in their true essence temporal<sup>18</sup>. Topography is the cumulative outcome of different physiological processes shaping the landscape, but human activities contribute more and more to processes like erosion and deposition. Cultivating the land continuously binds places to a single horizon of the present. This interaction of nature and culture allows the individual to position within time and space. Ingold argues to see the earth not as a surface, but as a four-dimensional volume which can be understood through the dimension of time<sup>19</sup>. The grounding of our society has degraded in our current day and age due to shifting sensory predominancies. The evolution of land consumption hardly considers the fundamental value of the soil. The non-renewable aspect and slow rate of growth calls for a multifunctional and diversified design approach in relation to soil. The ecological potential of soil requires the maintenance and servicing of this organism, the re-establishment of our interaction with the soil. To this end, the continuous 'becoming of the world, the working on the world and repairing the world'20 is vital. To give a new type of value to the landscape, the notion of coexistence has to be put central in the design question. The multifunctionality of the soil offers opportunities for design. The formation of soils involves the gains and losses of matter. Both urban soils and other soils are dynamic systems which change the environment, the main difference is accentuated in time. The speed of soil formation is the result of rapid intensive transformations compared to the slower deep

geological formations creating stackings of layers in the soil. Sites which have been transformed by extractive activities offer opportunities of preservation and regeneration. The soil can function as a facilitator of urban and territorial transformations, when it is conceptualized as a part of a four-dimensional living being<sup>21</sup>. In this way, the city can also act as a regenerator of the soil, developing new opportunities in the territory, preserving quantity and quality of space. What remains Postextraction landscapes are a testimony of the major impact of mining the ground for materials. Permanent alterations include sedimentation, erosion, abandoned infrastructure, polluted soil and waters. Reclaiming the land questions the role of these landscapes. Within this process, landscape is often perceived as context, background. But the complex relationship and production of landscape through human and natural processes are both cultural and natural<sup>22</sup>. Rather than envisioning reclaimed landscape, future reclamation should focus on the actual living of the landscape. Different terms surround the theme of reclamation, including restoration and rehabilitation<sup>23</sup>. These terms imply a form of returning to an original condition, a resultant of the modernist attitude towards nature. Practices should focus on adjustment to the altered site conditions. In this way, a new totality emerges which breaks with the former systems before extraction, where nature is no longer viewed as stationary, but as a dynamic and mechanic<sup>24</sup>. Influenced by cultural interests, post-extraction sites could function as testing grounds for new ecologies and reoccupation, revaluing the landscape, creating new forms and functions

22. Alan Berger,'Reclaiming the American West.' (2002)

23.. Nazan Kuter,

"Reclamation of Degraded Landscapes

Due to Opencast

Mining." Advances in

Landscape Architecture

(2013)

# **SOIL, TERRITORY & EXTRACTION**

The rapid growth of population in Istanbul feeds the need for energy production. The city metabolizes territories that are located far beyond the city centre. These territories provide resources, goods and energy to ensure the development of the urban territory. The different areas of extraction in the past have contributed to the growth of the city, but the landscapes of extraction are currently approaching and colliding with the city. The ephemerality of extractive landscapes is reflected in the configuration and coming and going of accompanied settlements. Perceived as an archetypal space of modernity, extraction sites disrupting the ecological equilibriu of the landscape. Yet the exploiting of the soil for the sole purpose of productivity and yield degrades the landscape and leaves permanent traces

24.. Elliot, Robert.Faking Nature: TheEthics of EnvironmentalRestoration.(1997)

in the territory. The dynamics of these extractive landscapes shifts the balance between economy and ecology producing deteriorated ecosystems influencing the territory far beyond the actual location of extraction. The centralized political situation in Türkiye questions the limits and possibilities of territorial architecture in relation to the development of the urban territory to relate to landscapes of extraction. The challenge for the exploration, mediation and programming of extractive landscapes is multifold where shifting spatial and temporal scales accommodate a multiplicity of proceedings. Design could provide an agency for the development of these spaces of extraction by generating new rules. Designing landscapes of extraction not solely based on mathematical rules of yield and production, but also incorporating and legitimating the soil they exploit. Producing effective responses that provide a real understanding of the complexity behind the process of extraction and grasping the truemeaning of soil for society. The plural nature of the territory transcends the notion of region or city. Centralizing the soil as facilitator of coexistence, as a vehicle for urbanism is vital to answer the questioned posed by the current spatial urban condition of Istanbul.

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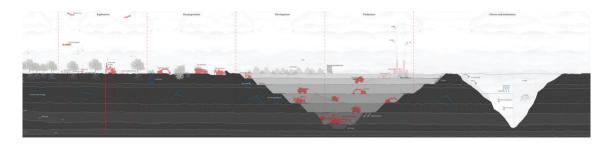
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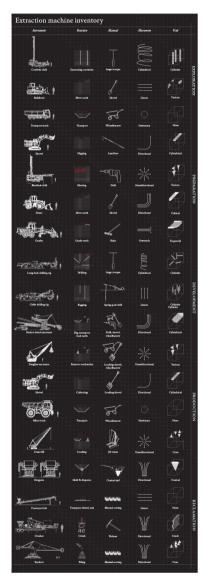
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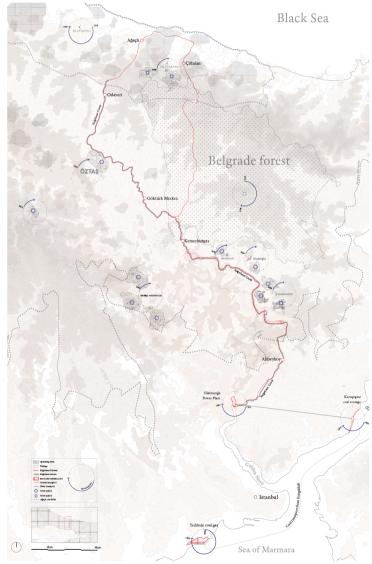
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# **MODES OF EXTRACTION**

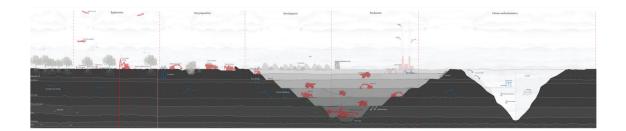
System

<sup>1</sup>Thomas, Larry, Coal Geology.

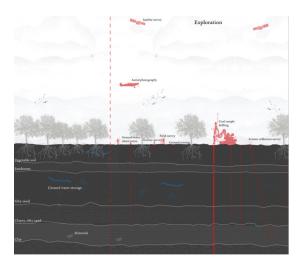
<sup>2</sup> Thomas, Larry, and Larry Thomas. Handbook of Practical Coal Geology.

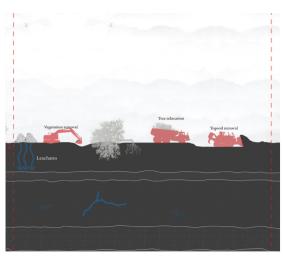
While the distribution and export of extractive materials is increasingly globalized, the actual extraction of the material is a local activity. Although neither two extraction projects are the same, there are key stages of the extraction cycle which form the basis of the process. Before every extraction, a throrough process of exploration takes place, where different research methods are used such as remote sensing, gravity surveying, ground water surveying, corehole sampling and field survey. This first stage takes years of research before the actual preparation stage starts<sup>1</sup>. This second stage

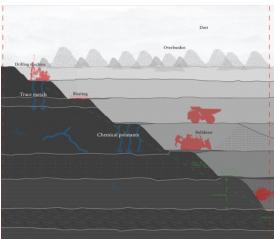
involves researching safety aspects, economical aspects, and reclamation studies. After this, the site is prepared by removing the topsoil including vegetation and trees. Next the first excavations begin, often first excavating multiple layers of earth before reaching the actual rock seam. The overburden is temporarily relocated until the extraction of the particular material is finished. What follows is the stage of closure and reclamation, where the excavated site is filled again through various methods, including replanting and filling the resulting hole with water<sup>2</sup>.

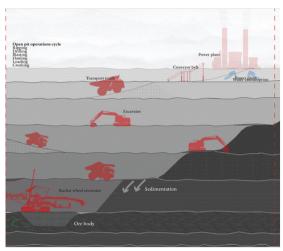


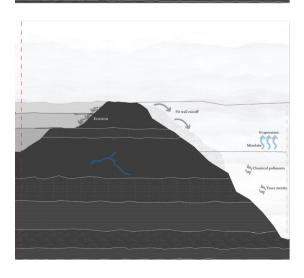
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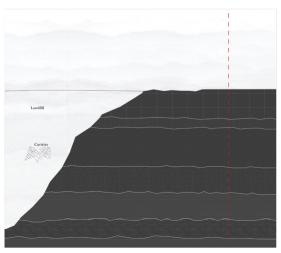












## **EXTRACTING ISTANBUL**

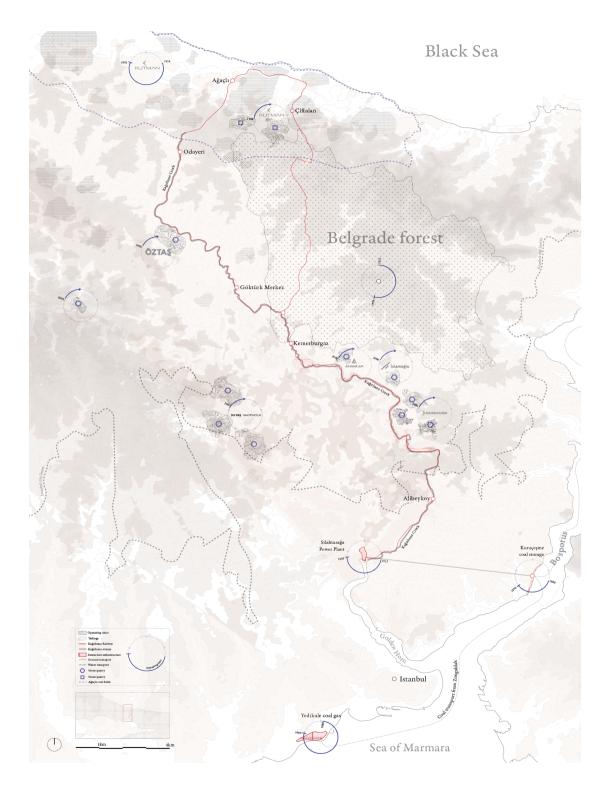
Survey

<sup>1</sup> Yıldız, Taşkın Deniz & Samsunlu, Ahmet & Kural, Orhan. (2016). Urban Development and Mining in Istanbul – Ağaçli Coal Field and Its Rehabilitation

<sup>2</sup> Emre Dölen & Mert Sandalci. (2005) The Book of Kagithane-Kemerburgaz - Agacli - Ciftalan Railway (1914 - 1916) .

Throughout the history of Istanbul, the city has used different forms of energy supply for heating and electricity. The major supply of energy was provided by the Zonguldak coal mines which was shipped over the Black Sea and the Bosporus to the Kuruçesme coal storages, close to the city centre. During World War I, this import of coal stocked, resulting in a search for new areas to be mined. This is when the region to the north of the city, between Karaburun and Kilyos, also known as the Ağaçli coal fields, was reactivated. Mining started here from the 1800s for the first time. The low-grade lignite coal was used to supply the city with energy over the course of the next fifty years. In 1914, the Silahtarağa Power Plant was established in the neighbourhood of Halic, at the northern end of the Golden Horn. The power plant was connected to the Ağaçli coal fields through a railway, which supplied 800 tons of coal daily<sup>1</sup>. This compensated for the difficulty of obtaining coal from the Zonguldak mines by sea. The railway line served until 1956, when it was removed, but the coal mines remained in operation to encourage citizens to use coal instead of wood from the protected Belgrade Forest for heating<sup>2</sup>. In 1983, the Silahtarağa Power Plant completed its economic life and was closed. In the 90s, the city transferred to a supply of natural gas for heating. The use of coals from the Ağaçli coal fields have reduced ever since.

Today, different mines and quarries border the city limits due to the rapidly expanding urban territory. Although the old railway from Haliç to Ağaçli has disappeared, multiple sites are still excavated along its original path. The Ağaçli coal fields are still extracted, albeit in a reduced tempo and scope. The history of extraction still remains clearly visible in the topography, which is formed by the tailings of the extraction sites.



### **GROUND MOVERS**

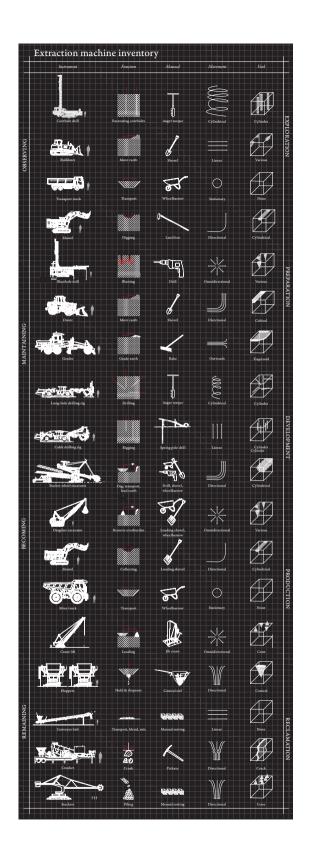
Thing

Flyability. "Mining pols in 2022—A Guie to Mining Equipent and Mining Manines,"

Thomas, Larry, Coal eology.

Thomas, Larry, and arry Thomas. Handook of Practical oal Geology. The mining of materials requires different methods of extraction. These methods can be divided into surface mining and underground mining. When the material is close to the earth, surface mining methods are often used as an extraction method. This includes strip mining, open pit mining and quarrying. On the other hand, some minerals cannot be extracted through surface mining<sup>1</sup>. A variety of methods is used in this case, ranging from longwall mining to blast mining. Every method is intrinsically linked with different type of rocks, both soft and hard2.

The list of machinery which is used for extraction is almost endless. Interestingly, these machines are specifically tailored to the operation and are designed through a comprehensive understanding of the earth<sup>3</sup>. 'Creation by excavation' forms the basis of the extraction procedures. The inventory investigates these machines and specifies their function, movement and void.



#### TOPOGRAPHY OF TAILINGS

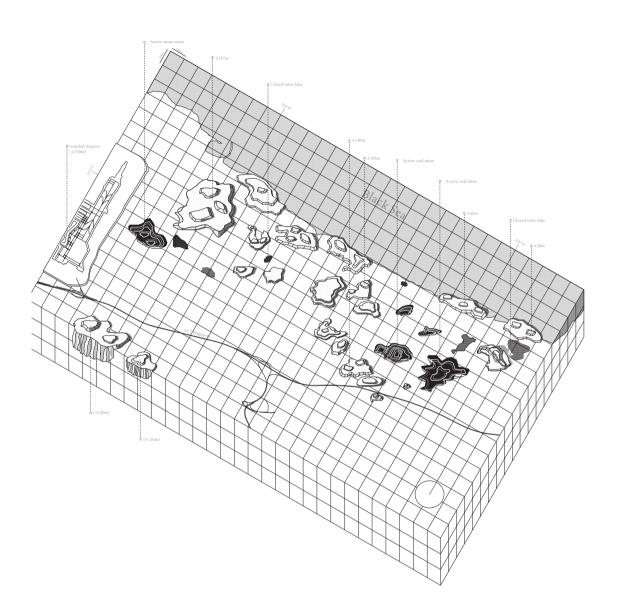
Site

Morgenstern, Norert R. (2001). "Geoechnics and Mine laste Management Update"

Bates, R.L., and ackson, J.A., (1987) lossary of geology merican Geological stitute, Alexandria, irginia.

Yıldız, Taşkın Deniz Samsunlu, Ahmet & ural, Orhan. (2016). rban Developent and Mining in tanbul – Ağaçli Coal eld and Its Rehabiation. Extracting materials from the earth produces different tailings, overburden and waste dumps. The overburden is the volume of earth that lies above the targeted material, such as coal or ore. Overburden differs from tailings, which is the leftover material after the extracted material is processed. Tailings are often loaded with toxic chemicals, producing environmental and health hazards. For this reason, the tailings are often stored permanently in locations confined by dams<sup>1</sup>. Overburden is often temporarily stored while the mine is being exploited for materials, after which the overburden is restored during the reclamation phase<sup>2</sup>. The Ağaçli

coal fields have been extracted for Lignite coal to supply Istanbul during a large part of the twentieth century<sup>3</sup>. Although the rate and volume of extraction have since then reduced, the landscape is scattered with overburden. The area is characterized by earth being moved around and restored. The new Istanbul Airport has added yet another layer of land movement, dictating the topography of the site.



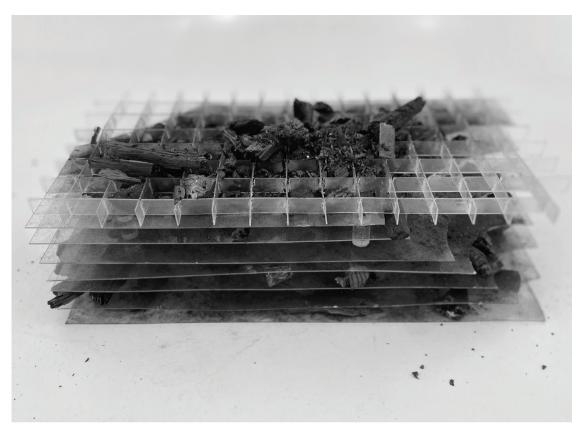
## UNDERGROUND LOGIC

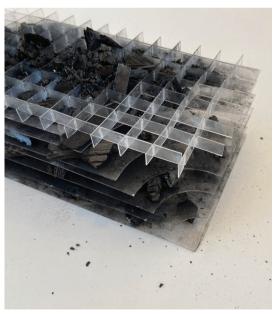
Grounding

What are the types f coal? I U.S. Geoloical Survey, 2017

Coal explained -.S. Energy Informaon Administration The first Modi Operandi Workshop explores the hidden stacking of the ground through the visualization of different types and sizes of coal. Coal is ranked differently through the amount of carbon and energy content. Coal is produced through the natural process of coalification, changing buried plant into harder coal types over time<sup>1</sup>. The different coal types are, in order of increasing heat and pressure: peat, lignite, subbituminous, bituminous, anthracite.

Coal seams are formed over the course of millions of years, following geological formations in the crust of the Earth<sup>2</sup>. Buried deep down, they are invisible and unknown. In search for coal, the earth is excavated through mathematical capitalist logic. Above ground, the coal is processed to sustain civilization's energy demand.







#### **EXCAVATING ARCHITECTURE**

Assemblage

'What if we could use the machines of extraction to create new types of architecture?

Thomas, Larry, and arry Thomas. Handook of Practical oal Geology. Extraction of material from the earth is performed by a wide range of machinery. Over the course of history these machines have improved, but were always based on the basic principles of extraction, drilling, cutting, blasting, dumping and crushing the ground<sup>1</sup>. Machinery is designed to extract the material as efficiently as possible, excavating the minimum possible amount of overburden. The second Modi Operandi workshop explores these interactions with the earth. This resulted in experiments

with different techniques manipulating multiple volumes of gypsum. During the process of casting the gypsum, multiple sizes and types of coal were mixed in the volumes of gypsum randomly. During the following excavation of these coal objects, the gypsum was excavated with different tools, such as a hammer, chisel, trowel and drill. The resulting volumes were stacked in different formations to explore the interaction of spaces.









## THEATRE OF EARTHWORKS

Program

Galleria dello Scuo. "Fausto Melotti. ≥atrini 1931-1985.", )21 The final Modi Operandi Workshop centres on the theme of the theatre. Various elements and materials of the extraction cycle are placed in multiple compositions to create interesting encounters. The idea of the theatre as an intriguing 2.5D space originates in the 'Teatrini' of Fausto Melotti, where daily life is investigated through terracotta compositions, conceived as habitable spaces<sup>1</sup>. Next to a compositional exercise, the theatre is also intended as a first study into material. Different textures of

steel, aluminium and copper are used to frame and interact with the earth and coal. The composition poses the question how we can interact with the different spaces of extraction.











## THE SEA OF MARMARA

A DARK ECOLOGY PROJECT Carmen Wientjes





This essay is structured around gaining an understanding or positioning towards the changing 'natural' conditions, 'nature', reffered to as 'ecology. Changes in our surroundings that have an impact on our health and wellbeing, but also on the terrestrial cycles around us. How does architecture manifest itself in such a territory? In an age of ecological emergency, this research firstly wants to understand the positioning towards ecosystems within postmodernity. Then aspects of Morton's 'Architecture without nature' and 'Dark Ecology' will be introduced, as an agent for new understandings of human act in relation to the environment. Mortons theory depicts the current ideas we have on nature, and sees this as non-existent. He underpins our current ecological crisis as a consequence of agrilogistics.

How can this theory be related back to architecture, or how architecture can respond to and in a territory of such changes. How can we gain an understanding of the territory and how do we make these entanglements that create or are an effect of this phenomena apparent?



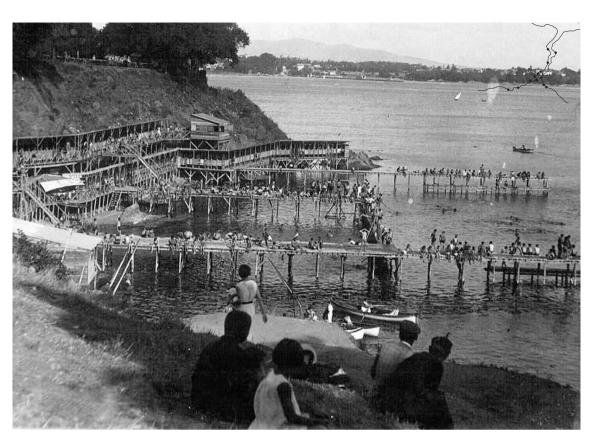
## INTRODUCTION

In this essay three themes are adressed regarding water in relation to human and land. In the first chapter a general introduction is given into urbanization processes and its effects on surrounding water conditions and is linked to an understanding of Territory. In the second chapter the Border condition between land and water is discussed as rather a zone, an edge zone instead of a harsh line. The third chapter is dedicated to notions of reading the ocean, where the Oligopticon is introduced. Each chapter is closed with a contextual example. These three themes are the themes that serve as a guide for an architectural response. In this essay they are discussed in a seperate manner. It will form a lense through which the Sea of Marmara can de disected into its conditional factors. How can the relation between human and sea be understood or redefined? How can architecture be a medium to translate these factors?

#### **TERRITORY**

## **Urbanisation & ecological shifts**

In this paragraph a small glimpse is given on the human positioning towards ecosystems. In Corboz discription of the land in relation, which he wrote in 1983, he mentions the land not as a given commodity, but a result from various processes. On the one hand there are spontaneous transformations that bear witness to terrestrial morphology. Systems we do not seem to have a direct influence on. On the other hand there is human activity that turns the land into a other cycles of remodeled space. Both influencing eachother into new cycles of being. Once enough time would have passed, and enough generations will have passed, the idea of 'nature' would not be distinctive from before that human interaction would have acted in it. Here, 'Nature' then is formed out of human activity and natural processes that together work into new ways of everchanging. Through a more in-depth perspective into ecologies with the help of, amongst other things, environmental sciences since the end of the 20th century, we have gained a better understanding of the impact of urbanization and industrialization on ecosystems (Forman, 1986). As Belanger states 'We can no longer isolate ourselves from the consequences of the process of urbanisation'. In his 'Landscape as Infrastructure' he gives the example of the areas around the Great Lakes in North America that in the 70's were the industrial centres of North America. Nowadays they mark one of the most contaminated areas in the region and are left behind with a landscape of industry, pollutants and decay (Kirkwood 2001). Another example he mentions is the Love Canal between the upper and lower Niagara Rivers, built by William T. Love. This canal could first, amongst other functions, be used as a swimming basin by the population that lived around it. At the start of World War I its usage became a weapon dump, and it simultaneously became a chemical dump in 1942. After the area was closed of and





recognised as former dumpsite, it became the location for a small neighbourhood during the baby-boom period. High rates of illnesses and birth defects were registered in the second half of the 20th century.

In the case of the Marmara region, through the change and evolution of the waterfront and industrialisation of the area, the changing relationship between the sea and the human becomes apparent. Throughout the last centuries the environmental water conditions of the Marmara sea and Istanbul strait have become unliveable for the human body to be in or close to. We move our way along the water and over it for means of transportation, but no longer in it. So it goes for most of the biodiversity in the sea. To illustrate the changing relationship between human and water. The phenomena of the seabath is used as an example. The water front of Istanbul at the end of the 19th century and beginning of the 20th century once contained public seabaths on multiple locations along the Bosphorus, Golden Horn, but also along the coastline of the Marmara Sea. In the illustration on the left most of them are shown along the Bosphorus. The concept of the seabaths was borrowed from the french 'Bains de Mer': wooden constructions that framed a part of the sea connected to the shore through a pier (see image on the rightside of the last page). The wooden construction prevented bystanders from looking through it for privacy reasons. The sea baths were of a time when the Bosphorus had no environmental or bacteriological problems and were considered therapeutic and an essential part of public health. The location and usage of these structures was an indicator of the socio-environmental conditions of that part of the city or coast (Sert, E. 2020). The seabaths later became the places where one could find the famous plajes, and some coastlines got fully detached from the public through the construction of roads during the industrialization in the 20th century to transport cargo products from harbours over the land.

In a way, the water, or better to say, the ocean is the place where we can read the consequences of what happens on the land. Through our waters we can read our societal and environmental values. I 'Dark ecology' Morton states: 'The oceans, the

unconscious of the built space.' Morton deflicts the current concepts of how we perceive 'nature' and redefines it, in a rather joyful way. We have come to an objectification of 'Nature' and in that manner distanced ourselves from it. As if we would have put the phenomena on a pedistole, isolating ourselves from it. In this new view of 'nature' or rather 'ecology', the one entity, can not be over- or undermined by the other thing, so must be irreductionist based on an object-oriented ontology. The base for this comes down to the idea that entities, exist outside of the human perspective and everything on this planet exists out of its affiliations between particles, though that does not mean that all objects are equally dignified, as that seems to be a great misconception that people have to this theory (Graham. H.). Through this understanding, phenomena such as climate change, are reduced to the emergent properties of its parts, climate change is then seen as a hyper-object. All parts equally influence eachother: an entanglement of responses, relations. Mutual affiliations between objects and beings, including substances or particles, that is what this new idea of ecology comes down to. It forces us to think of interconnections with, for instance, plankton, radiation, chemicals, nutrients, etc.

Morton mentions that we have, through instrumentalizing our environment, have come into this <u>Loop Space</u>. In this space, we have encountered major population growth through centuries of innovation, and are stuck in a cycle of climate change in which we have to build more and more logistics to keep the cycle going. Like a computerprogram that is still running. From the scale of the solar system to the scale of water cycles, or waste distribution, everything we seem to know has a loop shape.

To reach a new stage of ecological awareness, a place where we become aware of ourselves as a species in the world, Morton proposes another Loop Space: the Dark Ecological loop. place in which <u>Ecognosis</u> can be reached, a sense of awareneness or becoming known to something strange, through the griefing of the ecology that is lost.

## **BORDER CONDITION**

## The edge zone between sea & land

Looking at the border condition between land and sea, as In 'Border conditions Marginal Urban areas' J. Bloomer, architect and author, adresses the border condition between land and sea, not as a harsh line but as a continuous zone. In contrast to Kevin Lynch in 'Image of the city', who understands the 5 achetypal elements of where the city is made out of as very linear phenomena, such as the edge, the node, the landmark, Bloomer describes territories not as edges or harsh cuts, but as interrelational edge zones. she gives the example of the beach, where it becomes clear that the edge of land and sea is neither any of those things, but both. The seas edge as an imaginary phenomena, that is made out of a interrelational zone of life, that knows noe end or beginning, as the sea does not.

'The edge of the sea – that skittering, rolling, splashing, salty, translucent blue-green foaming non-thing – is impoverished in representation: a line on the map, graphically indistinguishable from any other lines drawn on maps.' (2010) Through new understandings of the non-linearity of the border between land and sea, new insights can be given to us about our oceans. In the past, discoveries about the border-condition between land and sea have led to new technologies and sciences. From the first mappings of the ocean and its sea life to the first time the ocean floor was mapped, our behavior towards the phenomena changes with the perception we have of it. When we look back at the first time the world ocean floor was mapped by American scientist and oceanic cartographer Marie Tharp and her colleague Bruce Heezen from the Lamont-Doherty Earth Observatory this becomes apparent. The duo created the first map of the ocean bed floor through interpretation of rhythms of the earths surface, and in that way they discovered a rift valley along the Mid-Atlantic. This map later confirmed theories of continental drift and led to the base of new research areas.

Image: Marie Tharp in Lamont Hall. Lamont-Doherty Earth Observatory & the estate of Marie Tharp (1961)



Image 1 The Dark Ecology Project, Norway



## THE OLIGOPTICON

## Monitoring the sea

'Paris Invisible' by Latour describes the city of Paris through different oligoptica, supported by photographs. His oligopticon is opposing the panopticon (panoptes: 'all seeing') by Jeremy Bentham, dating back to the 18th century. Water, electricty, different sciences, all have their own oligoptic lense: control rooms or spaces where one can understand macro phenomena through a look into the micro. One can only see little at that moment, but through seeing that specific selection of a system one can make more sense of the bigger whole. In Plan 21 of Paris Invisible, the 21st of 53 stories, he discusses the oligopticon of the lab, with the example of astrology. The Astrophysics Institute is a place where data is obtained of the galaxy, the place where they hold the instruments to point at the sky and measure phenomena. These measurements then get translated to different factors that then determine the weather forecast or share with us data about the local polluted air, that then get published in the newspaper. For the astrophysics institute to know where to point their instruments at, not to wonder without direction, the astronomer would have had to ask Simbad for the list of specific galaxies to point their telescope at, to not gaze at the sky without direction'. Different specializations, a network of oligoptica, that form an image of what we, as regular citizens, see in front of us is constructed, but a network that can tell us more about what we see than what we could ever see without. 'The sky – galaxies, pulsars, dwarf stars, stars, planets () There's no way, we now realize, that we can grasp the structure of the universe by looking up at the grey and polluted skies of Paris. On the contrary, we have to focus on channels through which the entire sky moves in the form of a dual series of adjustments () These days we see clearly only if we look at the phosphorescent light of some computer screen.'

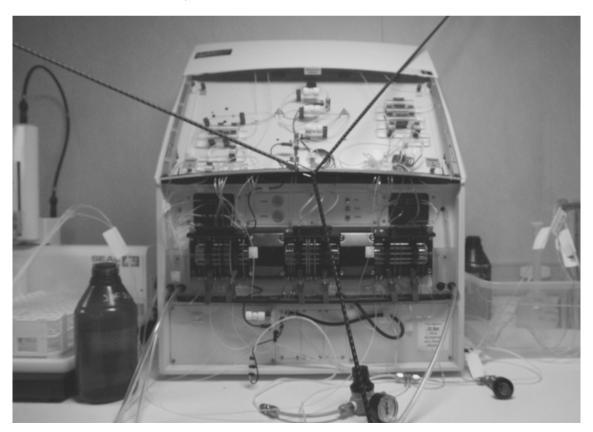
The Sea of Marmara, a sea with a highly industrialized waterfront, is dealing with many pollutants since the industrialisation and urbanisation of Istanbul and the surrounding region and the sea conditions are being monitored and studied on a frequent basis. Through different apparatus different values of the sea are measured and then used for research and communication. Oceanographers, biologists and other fields work together from their main institute near Gebze (in between Istanbul and Izmit bay) and conduct their field research through frequent sampling by boat around the Sea of Marmara, Istanbul strait and Dardanelles strait, studying the Black Sea, Aegaen sea and mainly the Sea of Marmara, as they directly impact eachother.

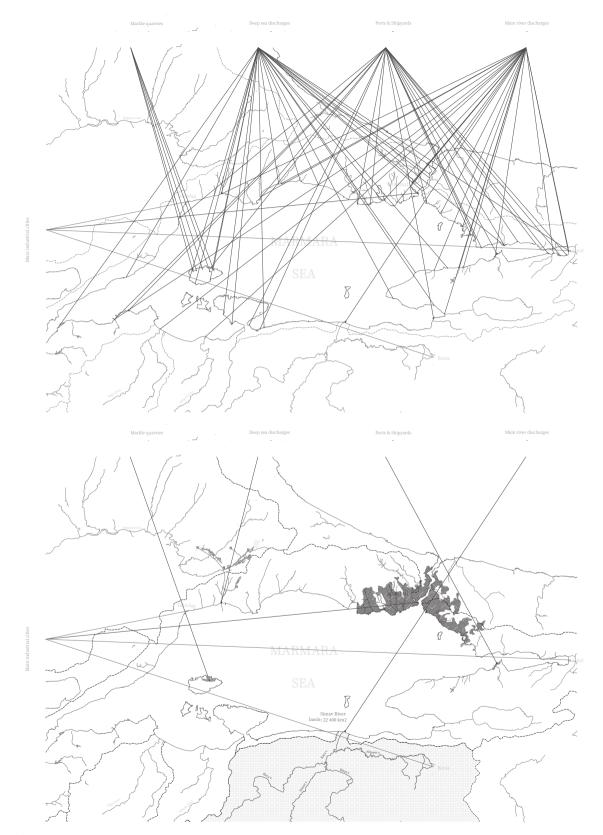
## CONCLUSION

Three themes regarding the human understanding and relation of the sea are brought forward within this essay in relation to Territory, Border condition, and Oligopticon. Architecturally these serve as tools to come to an architectural manifestation within the Marmara sea region to respond to the conditions:

The changing milieu or increasing pressure of the Marmara waters and the human socio-environmental relation to it, the reading of the water through places of research, and the disecting of coastline and natural processes though its multiplicities and entanglements.

Image: Measuring Nitrogen & Phosphorus, on an R/V. C. Wientjes (2022)







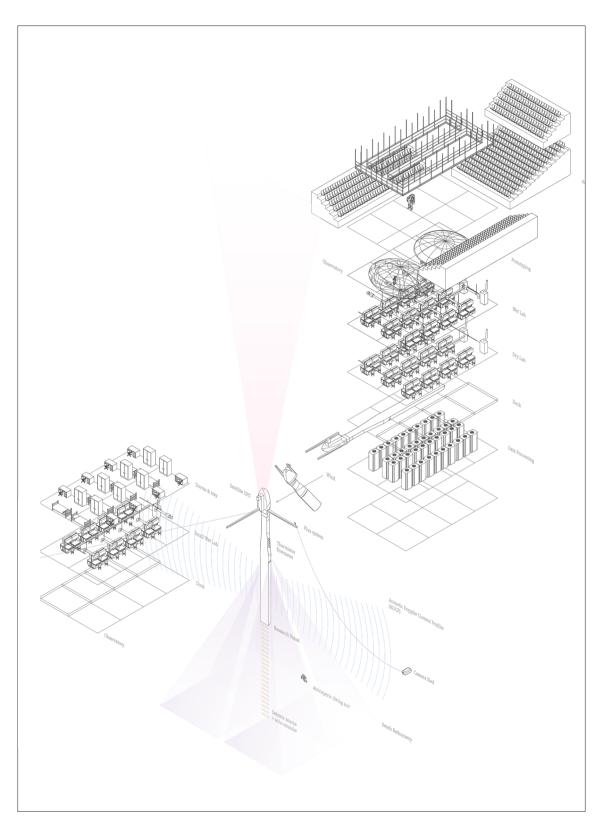
1979 Shipcrash MT Indepenta, Bosphorus, Istanbul

## INTRODUCTION

Istanbul & Marmara region through the lense of sea water pollution Within the city and coastal regions of the Marmara Sea a detachment between human and oceanic waters is taking place through the pollution of the Sea by the post-industrial anthropogenic processes put on the sea and the hinterland of the area. Largescale pollution has led to a mucilage plague (2021) in the waters causing a thread to marine life, from the scale of the Golden Horn to the scale of the Marmara Sea. The mucilage, better known as algae bloom, makes the pollution

visible on the surface waters, and shows itself along these places where people flourish along the coast or docks in urbanized areas such as Istanbul. Istanbul itself forms the largest cause for the pollution occurence, though the causes of pollution are part of a terretorial scale.

In this project the pollution and instrumentalization of the Sea of Marmara by the urban region of Istanbul and its hinterland, is adressed. The water conditions form a reflection of the activities on land. This project tries to remove the border between land and water, making th**387** 

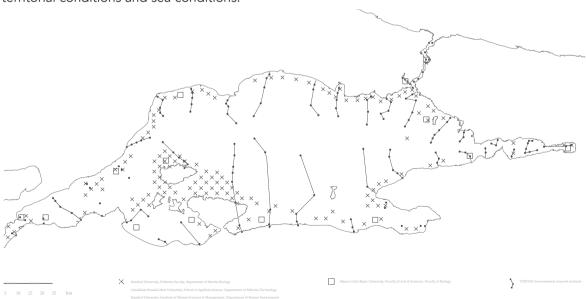


'A network of Marine & Ocean studies in axonometric

in our oceans visible. The project aims to enhance the importance and societal value of the oceans wellbeing. The importance of knowledge on the topic has been recognised by the United Nations with the proclamation of the Decade of Ocean Science for Sustainable Development (2021-2030) as the ocean is vital for human health, climate, biodiversity, the food chain and nevertheless is connected to our economy. However, due to increasing anthropogenic impact such as nutrient flows, CO2-emissions, and other pollutants the ocean is rapidly changing. Through architecture can a new light be shed on the marine sciences that form a key player in maintaining the oceans. New approaches need to be explored to find or alert the relation between territorial conditions and sea conditions.

# UNDERSTANDING TERRITORY THROUGH MARINE STUDIES

On the image on the left the system of Marine studies is expressed in an axonometric. From sampling, to on-site llaboratories, to educational purposes. There is a distinction made between dry labs, wet labs, room for data-processing, ROV prototyping, educational facilities, accomodation on site, and room for docking. On the map below the current sample locations of different parties is collected. A new system that is proposed, that can facilitate this research further.



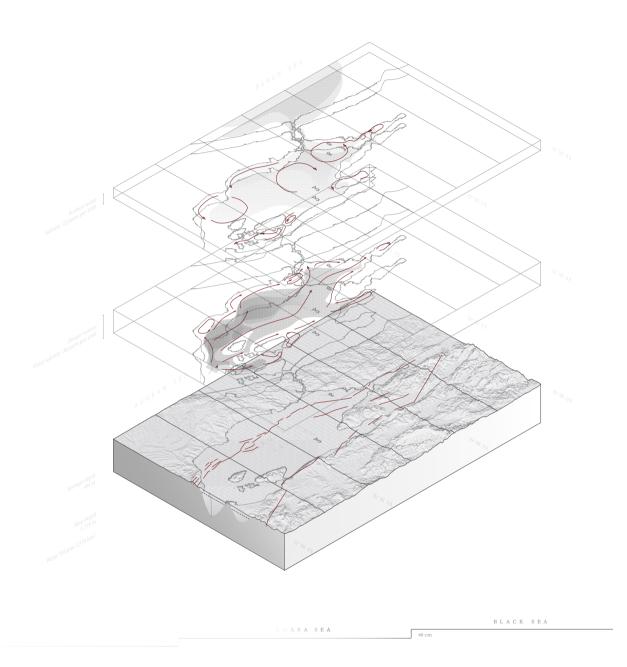
Sea of Marmara 389

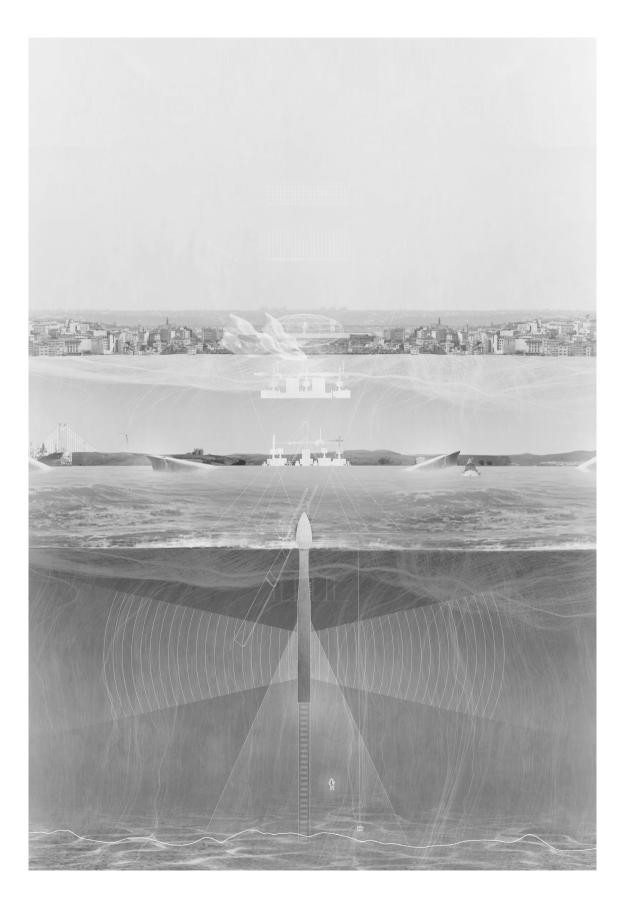


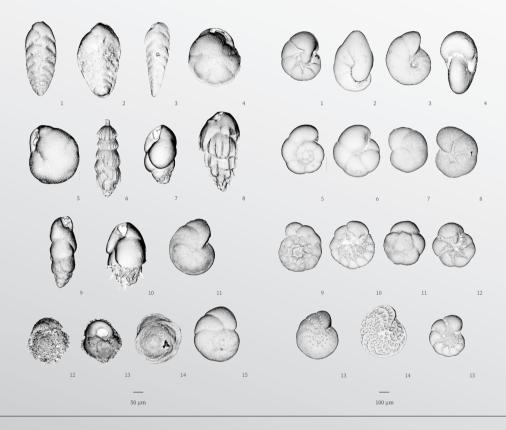












#### Benthic Foraminers of the Sea of Marmara

- 1 Bolivina variabilis
  2 Brizalina dilatata
  3 Brizalina spathulata
  scale = 100 μm
  4 Cassidulina carinata
  5 Globocassidulina subglobosa
  6 Rectuvigerina phlegeri
  7 Bulimina aculeata
  8 Bulimina costata
  9 Bulimina ecostata
  9 Bulimina marginata
  110 Biscorbinella bertheloti
  12 Asterigerinata adriatica
  12a spiral side
  12b sterigerinata mamilla
  scale = 100 μm
  14 Valvulineria bradyana, spiral side
  scale = 100 μm

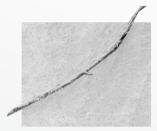
- 1 Valvulineria bradyana umbilical side 2 Nonionella turgida scale bar = 50 µm. 3 Melonis barleanum 3a sideview 3b apertural view 4 Gyroidina umbonata 4a spiral side 4b umbilical side 5 Aubignyna perlucida

- 4b umbilical side 5 Aubignyna perlucida scale bar = 50 μm: 5a spiral side 5b umbilical side

- Sb ümbilical side
  6 Ammonia compacta
  6a spiral side
  6b umbilical side
  7 Ammonia tepida
  7a spiral side
  8 Crib umbilical side
  8 Crib umbilical side
  9 Elphidium poeyanum
  10 Porosononion subgranosum







Si - 5.61 % Al - 1.79 % Fe - 0.98 %

\_\_\_\_ 10 μm

100 μm

100 μm

#### Microparticles morphology in the Sea of Marmara, Kadikoy district

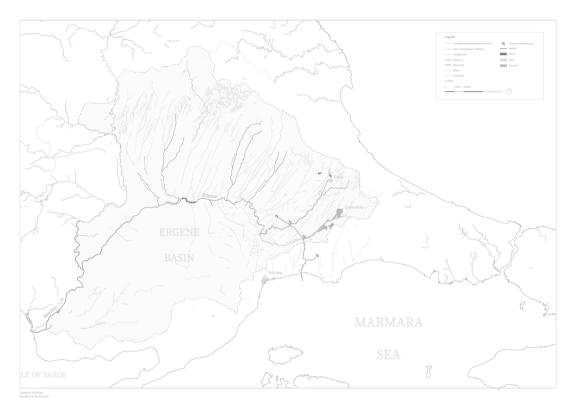
1 Bead

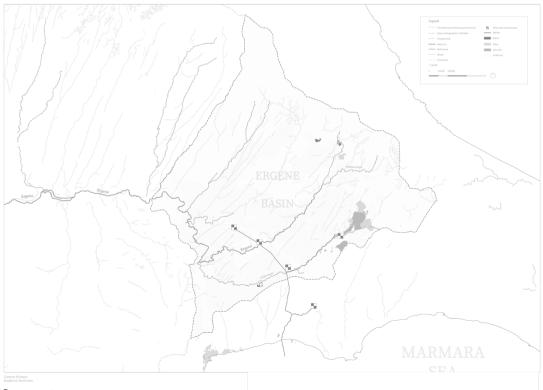
EHT: 10.00 kV WD: 11.55 mm Mag: 1.00 kN 2 Fragment

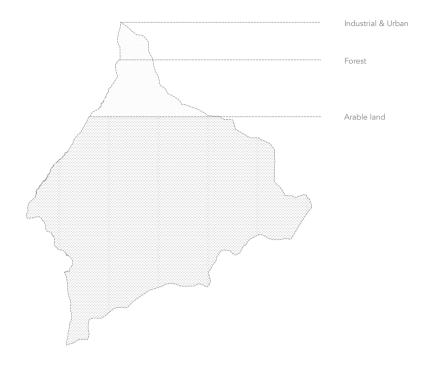
EHT: 10.00 kV WD: 9.55 mm Mag: 0.2 kN 3 Fibre

EHT: 10.00 kV WD: 11.0 mm Mag: 0.5 kN

EDS results (in weight percentage)





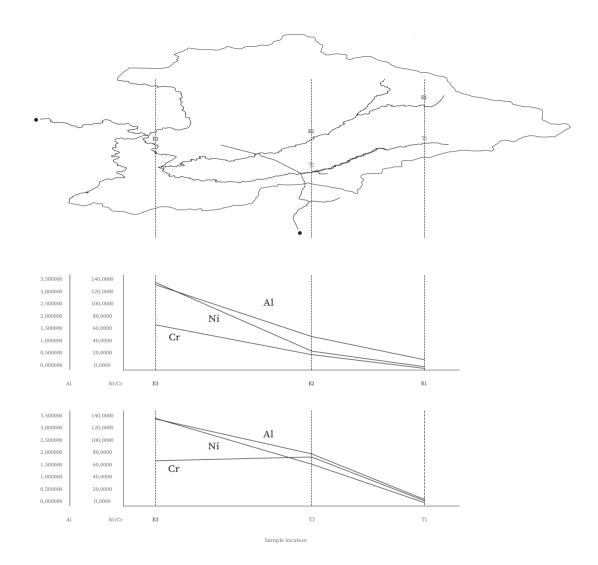


#### **ERGENE RIVER, TESTING GROUND**

THRACE REGION

The Ergene river is one of the larger rivers within the Thrace region and leads, through smaller creeks, all the way back to the Istranca mountains. It runs through highly industrialized regions that discharge their wastewaters into the river, and within its basin contains for a large part arable land and thus carries with agricultural waste waters as well. It is known to be one of the most polluted river ecosystems of Turkey, due to its rapid industrialization and urbanisation (C. Tokatlı, et al. 2021). The Ergene river further continues down into the Meriç river where it ends in the Gulf of Saros, a bay in direct connection to the Aegaen Sea. At least, it ended in the Gulf

of Saros before 2020. Since then, the Ergene Deep Marine Discharge System has been put on the river. A pipeline with a diametre of 2.2 m and a total length of 60 km, of which 4.500 metres that runs in the sea. Located 47 metres below sea level it dicharges the collected wastewater that is contained in the Ergene river into the Marmara Sea, instead of letting it run downstream into the Gulf of Saros as it did before. In 2021, the mucilage outbreak of the Marmara Sea became apparent in totality, making shifts in ecologies more than apparent.



#### Contamination in Ergene river basin







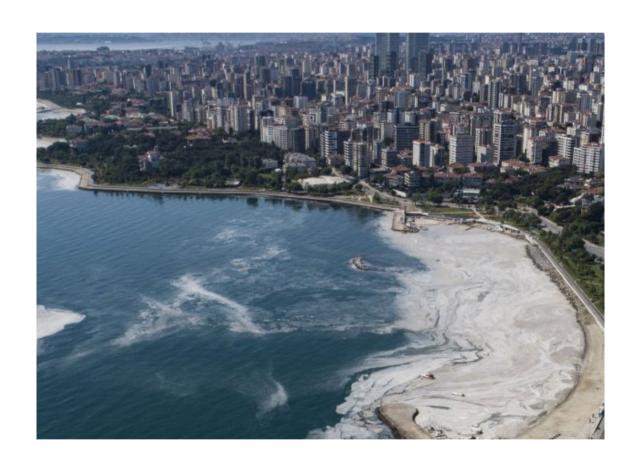
#### 'Stuck in a loop space' (morton. T)

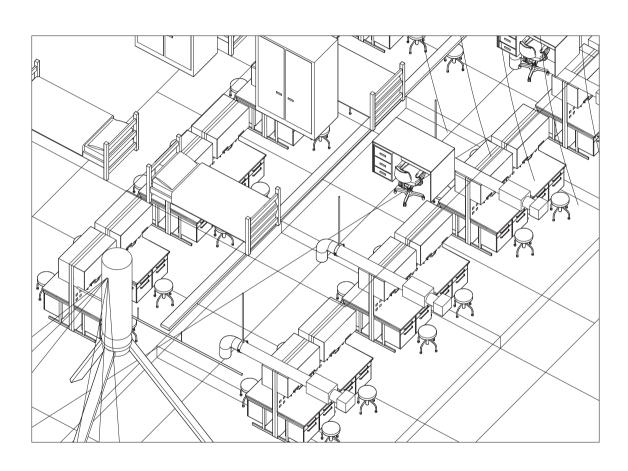
Moving piles of dust

through instrumentalizing our environment, we have come into this <u>Loop Space</u>. In this space, we are are stuck in a cycle of climate change in which we have to build more and more logistics to keep the cycle going. Like a computerprogram that is still running. From the scale of the solar system to the scale of water cycles, everything we seem to know has a loop shape. Loops can be positive or

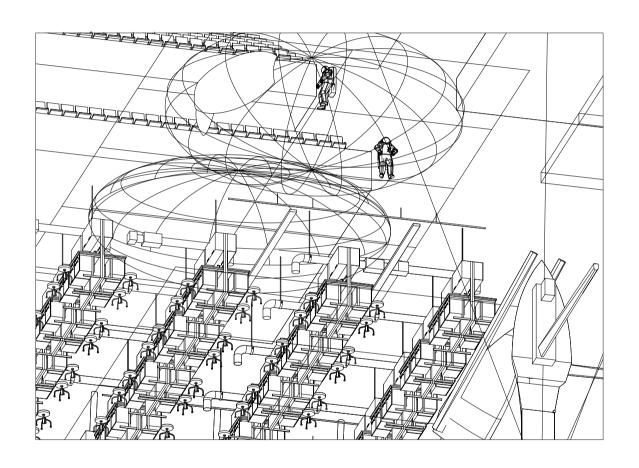
negatively impacting that specific cycle, and they always flip back into eachother like a vicious cycle. To reach a new stage of ecological awareness, a place where we become aware of ourselves as a species in the world, Morton proposes the dark-ecological loop Space in which <u>Ecognosis</u> can be reached, a sense of awareneness or becoming known to something strange.

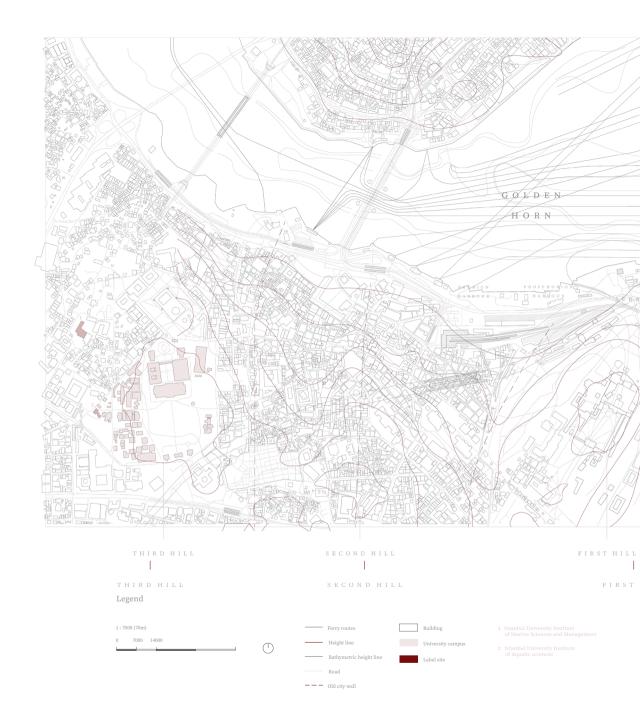






'An on-site laboratory' exploration of programmatic functions

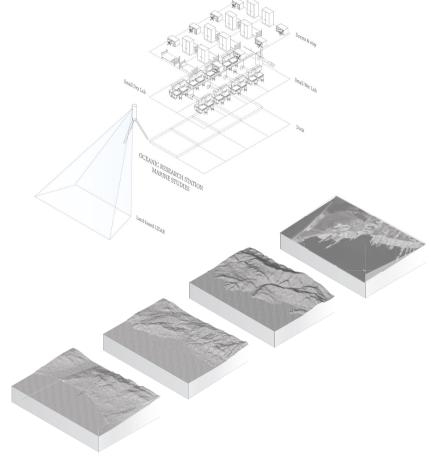






HILL

A division is made between two types of buildings Together they form a symbiotic unity of five in total. A system.



1. Tekirdag (Tekirdag basin) 2. Simav River estuary

(Gulf of Erdek)

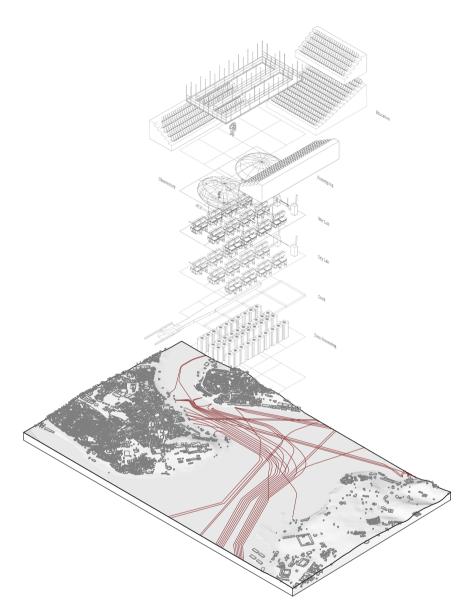
Marmara Island(Central basin)

4. Izmit bay

### PROTOTYPICAL ON\_SITE LABORATORY

Each small on-site laboratory station covers a different zoning of the Marmara sea, stationed on a place that is causing pollution. The stations feed the data and research that then comes together in the main headquarters of Marine Genomics & Ocean-408

ography in the city of Istanbul. Architecturally these stations are made to withstand extreme terrain conditions. Programmatically, one could think of on-site laboratories (wet & dry labs), accommodation for approximately 30 scientists or students, gear for field research, and space for docking.

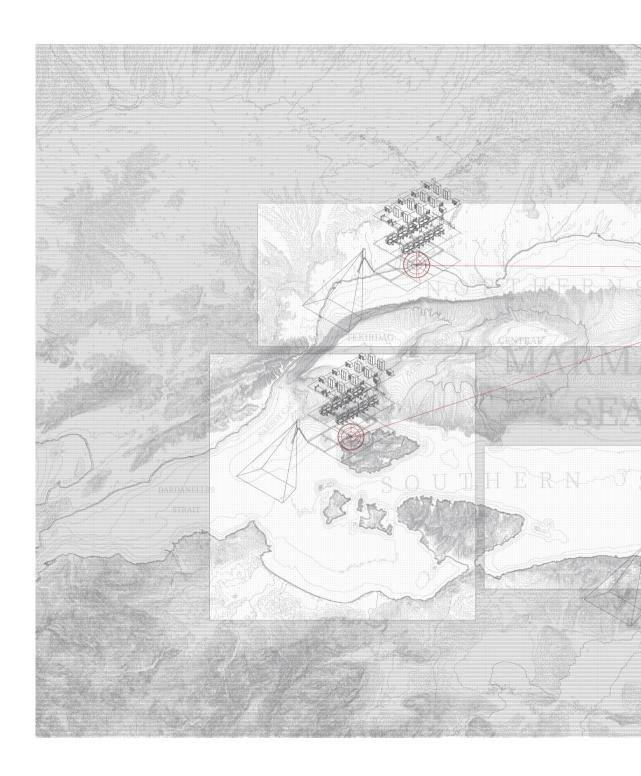


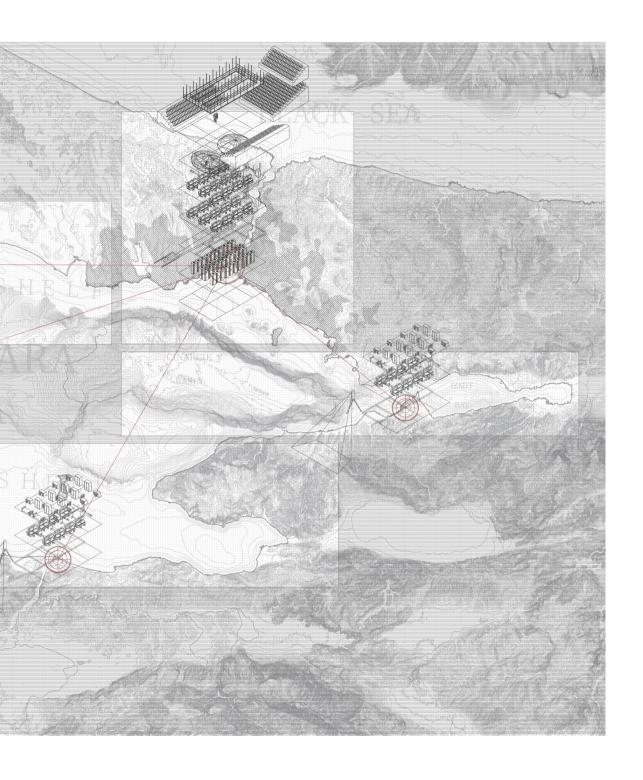
5. Sarayburnu (Seraglio Point)

Crossing of Golden Horn, Bosphorus & Marmara Sea

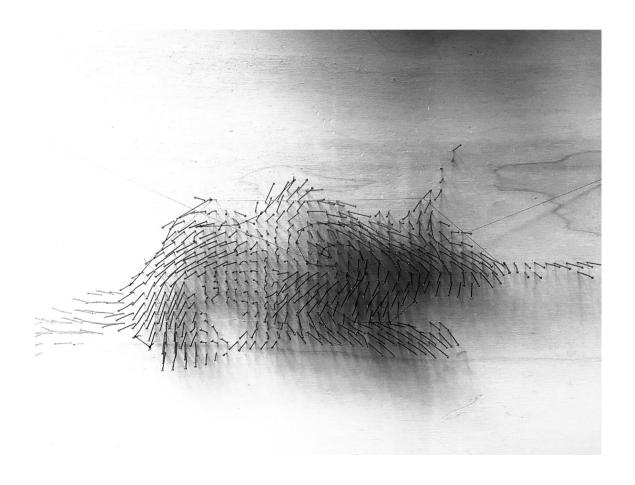
## INSTITUTE OF MARINE GENOMICS & OCEANOGRAPHY

The main Institute of Marine Genomics & Oceanography embodies the collection of research and data of all smaler unites combined and contains the main large-scale laboratories, prototyping of ROV and research gears, educational facilities and forms a new on the coastline. The building that gets 'fed' by the smaller stations. This main institute wil be located on the very crossing of the bosphorus, golden horn and Marmara Sea, in the old centre of Istanbul. From here the institute will have easy access to all the waterways and from on proximity from Istanbul university.







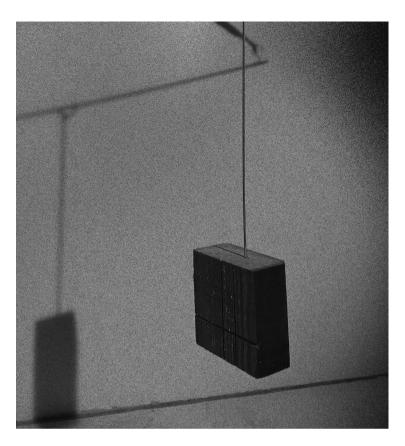


The illusion of movement is demonstrated through the use of nails, hammered in both a piece of wood and clay, the clay showing the bathymetry. The nail direction is based on the water flow of the Marmara Sea. Through the nails, the natural process of the currents is exposed, made tactile and read.

Günther Uecker (born in 1930)
German sculptor and Installation artist







MODI OPERANDI, MODEL 3

The phenomena of tension, between weight andmaterials, is demonstrated. Furthrmore the intention of structural articulation, and the working together of constructional and transformal materials, is expressed here. The object can be open and closed in the blink of an eye. There is a response to weight, to movement. Both halves of the white body form a mirror shape of eachother and will move with eachother in a similar way once the weight would shift.

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Front page background.
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Mucilage, or "sea snot," covers the shoreline in Istanbul, Turkey, June 6, 2021. (AFP PHOTO)

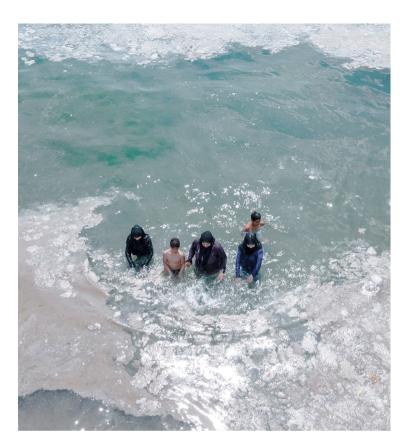
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Marie Tharp in Lamont Hall Marie Tharp in Lamont Hall (1961). Credit to: Lamont-Doherty Earth Observatory and the estate of Marie Tharp

World Ocean Floor map Painted by Berann, H. (1977) by Bruce Heezen and Marie Tharp Copyright by Marie Tharp 1977/2003.

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Avcılar, 'Istanbul, Turkey
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in the submarine Sarkoy Canyon, western Marmara Sea

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# 'MARITIME TRADE AND THE CLOSED SPACE'

THE SCENOGRAPHY OF A

MACHINE

Marilou van Dalen

16.Lemaire, Philosophyof the landscape,76.

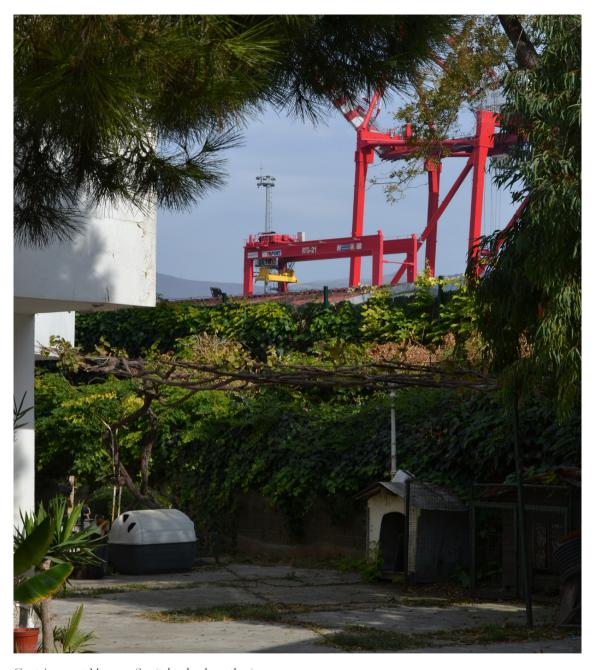
17. Ibid..

18. Ingold, Tim. "The Temporality of the Landscape." World Archaeology 25, no. 2 (1993): 152–74.

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20. Corine Pelluchon, Réparons le monde: Humains, animaux, nature (Paris: Payot & Rivages, 2020).

logic for the landscape, plotted economically efficient to maximize yield. Within this discussion, the reflections on landscape of Ton Lemaire provide interesting insights. In Lemaire's view, the landscape is constructed of different layers; through culture, collective memory, technical artifacts and as visual entity<sup>16</sup>. Emphasizing that the landscape should be seen as a cultural concept in which a second form of nature becomes evident, Lemaire argues that the landscape is more than just a scientific natural entity. The mathematical scientific perspectives on land through infrastructure, land division, geography and topology are just fragments of the landscape. Landscapes always relate to the natural component of the horizon, as part of the larger whole. In this sense, it not solely a calculable form, but also a cultural concept. Landscape is the blending of culture and nature<sup>17</sup>. Today, spatial problems on the regional scale such as environmental, economic, infrastructural questions challenge the structure of the urban territory. Subsequently, the friction between the corresponding actors provides a ground, a margin where design could act as an instrument to explore, mediate, program and raise awareness. This mutual relationship varies from time to time and from place to place. According to Tim Ingold, landscapes are in their true essence temporal<sup>18</sup>. Topography is the cumulative outcome of different physiological processes shaping the landscape, but human activities contribute more and more to processes like erosion and deposition. Cultivating the land continuously binds places to a single horizon of the present. This interaction of nature and culture allows the individual to position within time and space. Ingold argues to see the earth not as a surface, but as a four-dimensional volume which can be understood through the dimension of time<sup>19</sup>. The grounding of our society has degraded in our current day and age due to shifting sensory predominancies. The evolution of land consumption hardly considers the fundamental value of the soil. The non-renewable aspect and slow rate of growth calls for a multifunctional and diversified design approach in relation to soil. The ecological potential of soil requires the maintenance and servicing of this organism, the re-establishment of our interaction with the soil. To this end, the continuous 'becoming of the world, the working on the world and repairing the world'20 is vital. To give a new type of value to the landscape, the notion of coexistence has to be put central in the design question. The multifunctionality of the soil offers opportunities for design. The formation of soils involves the gains and losses of matter. Both urban soils and other soils are dynamic systems which change the environment, the main difference is accentuated in time. The speed of soil formation is the result of rapid intensive transformations compared to the slower deep



Container port Marmara Sea (taken by the author)

#### INTRODUCTION

"The Ocean, tat expanse of war water which antiquity describes as the immense, the infinite, bounded only by the heavens, parent of all things...the ocean which.. can neither be seized nor enclosed; ay which rather possesses the earth than is possessed." Hugo Grotius <sup>1</sup>

## An Introduction to the Marmara region, a transit area for maritime trade

The international shipping industry is responsible for the carriage of around 90% of world trade and with maritime trade volumes set triple by 2050. <sup>2</sup> Shipping is the crux of the global economy and provides important linkages in the network of supply-chains. It is woven into our daily lives, and people have made themselves dependent on it without always realising it. The apple in the supermarket, the car people use every day, and the telephone that people have become so dependent on, have all been made possible by international trade and shipping.

Because of the strategic geographic location of Turkey, by connecting Asia and Europe, it has become an increasingly important part of the global supply chain. The main mode of import and export in Turkey goes via maritime lines. On cost-effectiveness maritime transportation is compared to other transpiration modes more convenient since it can transport products with larger volumes and because of the lower freight costs. <sup>3</sup>

When one looks at the maritime world empires nowadays, one can state that China is playing a major role in the global maritime trade. The Belt and Road Initiative which China introduced in 2013 aims to revitalise the historical Silk Road with an emphasis on the seaway route. China has already

- 1.Grotius, H. & Magoffin, D. R. V. (1916). The Freedom of the Seas: Or, the Right Which Belongs to the Dutch to Take Part in the East Indian Trade. A Dissertation (1608ste editie). New York: Oxford University Press p.37
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claimed ownership of a big part of the Mediterranean shores. <sup>4</sup> For China the Eastern Mediterranean functions as a channel for it's maritime and land-based supply chains from China towards destinations in Europe like Brussels, Berlin, Budapest, Roma and Rotterdam. Turkey is the second country in which China has the highest trade volume after Russia. <sup>5</sup> Therefore, approaching the notion of marine trade with reference to infrastructure and infrastructure space, will substitute to the understanding of the the Marmara region.

This paper will investigate maritime trade,- and the role of ports. It provides a deeper understanding of the infrastructure of the maritime trade networks, the position of ports within the territorial space of maritime trade, and how these themes are relevant in relation to contemporary architectural discourse. To begin with, it is essential to understand the deeper meaning of infrastructure and to give the graduation project a theoretical framework this paper will provide different theoretical perspectives. To analyse the topic of infrastructure and spatial products within the scope of maritime trade, three different academic perspectives will be examined. In the first chapter, the notion of infrastructure space will be introduced. The various zones of exemption which are formed around these infrastructure space will be examined. The second chapter jumps to another scale within Keller Easterlings infrastructure theory. It addresses the notion and importance of the container port and its structures, a port seen as a spatial product. The third chapter conceives the sea, a new form of global city as the logistic city.

This theoretical research contemplates several concepts and perspectives on infrastructure and spatial products that interrogate the notion of maritime trade and container ports. By using the theoretical framework to unfold the characteristics of maritime trade and container ports it could help with gaining knowledge for the next project steps.

6.Easterling, K. (2016). Extrastatecraft: The power of Infrastructure space (Reprint ed.) Verso. p.1

#### INFRASTRUCTURE SPACE

The word "infrastructure" typically conjures associations with physical networks for transportation, communication, or utilities. Infrastructure is considered to be a hidden substrate, the binding medium or current between objects of positive consequence, shape and law. Yet today, the shared standards and ideas that control everything from technical objects to management styles also constitute an infrastructure. Far from hidden, infrastructure is now the overt point of contact and access between us all—the rules governing the space of everyday life'.6

Infrastructure space, in the scale of global trade network

Behind all parts that form the world around us, like parking places, driveways, resorts, cash machines and container ports, lies a matrix of details a repeatable formulas that generate most of the space in the world. Easterling calls it infrastructure space. It behaves like a spatial software, and it became a medium of information. Although we do not always see the agency of all the static objects and spaces in urban space, it is still part of a bigger operating system that is shaping the city. It is not per se the content but the content manager that is dictating the rules of the game in the urban milieu. The infrastructure space is an updating platform that is constantly reacting on new circumstances. Keller Easterling discusses large-scale spatial organisations like infrastructure projects, as a site of multiple overlapping, or nested forms of sovereignty, where domestic an transnational jurisdictions collide, infrastructure space becomes a medium of what might be called extrastatecraft. Hence, she calls the dominant software making urban space nowadays as 'the

7. Turkey leads world in exports to Russia since start of war - NY Times. (2022, October 31). Retrieved from https://ahvalnews.com/russia/turkey-leads-world-exports-russia-start-war-ny-times

8.Easterling, K. (2016). Extrastatecraft: The power of Infrastructure space (Reprint ed.) Verso. p.1

#### Container port Marmara Sea (taken by the author)



8. ibid

9.ibid

10.ibid

11. Easlinterg, K. (2007). Enduring Innocence: Global Architecture and Its Political Masquerades (The MIT Press) (Illustrated). The MIT Press. p.4

12. ibid p.1

free zone' a formula that operates under authorities indecent form the domestic laws of its host country, the zone typically provides premium utilities and a set of incentives, - tax expeditions, foreign ownership of property, streamlined customs, cheap labor and deregulation of labor or environmental laws - to entice business. <sup>8</sup> It is here that the global power players are hidden to play their game in the free zone. Yet, it is this place where the state is interested in, fundamental to partner with it so it can benefit from the same systems to serve as a camouflage for activities off the radar.

The Free Trade Zones, is used by container ports and other developments to bypass the jurisdictional power of the state. Since the 1970s the zone had become a more thoroughly abstract and formulaic instrument now distinct form the maritime spaces that had previously shaped trade. <sup>9</sup> The zone has been the ground for the so called 3D jobs (dirty, dangerous, and demanding). <sup>10</sup> Countries use it to compete in the race for the most 'attractive' working environment, enabling companies to earn the most money out handling commodity. In the next chapter infrastructure space will be unfolded into spatial products, where it will be implemented in the notion of ports and as being spatial products.

#### SPATIAL PRODUCTS

"Spatial products aspire to establish worlds or global regimes - domains of logic that are given franchise to expend their territory with non national sovereignty, they desire to be worlds unto themselves. Self reflexive and innocent of politics. They exist outside normal constituencies and jurisdictions - in difficult political situations around the world." <sup>11</sup>

How container ports embody spatial products and can be unfold as worlds designed with software.

In the study of architecture spatial products are often treated as banal or not responding to the architectural language. And indeed, argued by Easterling these formats are often only a by-product of data and logistics. Yet, when they are adopted by rogue nations, cults, diplomats and other impresarios, even the most perfunctory spatial products are imbued with maths, desires and symbolic capital. They main gain entry into any situation. <sup>12</sup> In the context of the world of maritime trade the port as being a spatial product could be a relevant object to be studied. As an architectural student this study could be seen as a non architectural direction. However, this is foolish, as Keller Easterling states, architecture presumably has more to learn than to teach in the study of global politics. It could contribute to some vivid evidence of another set of mechanisms, perhaps as telling as financial and political indicators

in characterising the market's weakness, resilience, or violence. 13 13. ibid

Ports of all sizes and importance, together with the sea as territory, form the global network of maritime trade. Therefore it is not a unique object on itself. Although it has is own specific characteristics, to dismantle the port and seeing it as a spatial product and part of infrastructure space, it is evident to conceive the design as a software. The designer of this software, as Keller Easterling calls the 'new orgman', designs the software of every game off spatial production in a way that it can be played the same way on every location. <sup>14</sup> Genius loci is ignored. This software is designed on the basis of statistics like flight distances, weather forecast, labor costs, and cargo characteristics. Félix Guattari argues that architecture is a technology - the medium of open platform storing both structure and content. The information it stores as, both data and persuasion, is literally a product, property, or currency. <sup>15</sup>Hence, implying this on a container port, it could be identified as a spatial product that contains a software which is composed by data and statistics. Data of amounts of cargo it needs to load-, and unload, data of how deep the ships lay in the water, or data of how profitable owning a terminal could be. If one would use it as a computer and play the spatial game it could control and manipulate the data which could have major importance.

14. ibid p. 2

15. Easterling, K. (2007). Enduring Innocence: Global Architecture and Its Political Masquerades (The MIT Press) (Illustrated). The MIT Press. 1 p.2-3

#### Worlds

'World condition. There plural one no world only many worlds' Keller Easterling Spatial products aspire to establish worlds or global regimes - domains of logic that are given franchise to expand their territory with non national sovereignty. 16 The boundaries of these worlds deserve a critical perspective, they include - but also exclude, they are capable of expanding, extending but also when necessary tighten. <sup>17</sup> The territory where various worlds hit each other is where the friction and segregation is happening. These spaces formed by fences, and uneven developments, are to be ought of value for understanding the territory of 'worlds and spatial products'.

16. ibid

17. ibid

#### WHOEVER CONTROLS THE SEA RULES THE WORLD

'The cargo containers are everywhere, mobile and anonymous: 'coffins of remote labour-power', carrying goods manufactured by invisible workers on the other side of the globe. For apologists of globalization, this flow is indispensable for the continued prosperity of the West and for the deferred prosperity of those who labour, so far away. But perhaps this is a case for Pandora—or for her more clairvoyant sister, Cassandra.' 18

18. Sekula, A., & Burch, N. (2011). The Forgotten Space: Notes for a Film. New Left Review, 69. p.17

## How the sea functions as territory hosting a mechanism for the global spread of capitalism

The sea, no longer the peripheral territory of the state, shapes a new form of global city- the logistic city. Keller Easterling designates the headquarters of this logistic city as "parks" or materializations of digital capital that resides on the network side the computer screen. She names the aggregate units of this new global conurbation the "distriparks", such as the automated enclaves that sort and redistribute the contents of containers for e-commerce. 19 Within the notion of the logistic city, the automated devices are necessary for the seamless and increasingly efficient movements of goods and rapid transit to achieve omnidirectional movement. 20 Most of the system is automated nowadays, like an increasingly automated machine. Everything in the sake of efficiency, because time is money and is it not the motive of this machine, that spreads capitalism. The industry entitled "materials handling" is deployed by Automated Guided Vehicles (AGVs), which are matured in the military, are now devised of logistics. <sup>21</sup> The megaships that inhabit the ports have nearly doubled it's capacity as a consequence this demands

19.Easterling, K. (2007). Enduring Innocence: Global Architecture and Its Political Masquerades (The MIT Press) (Illustrated). The MIT Press. 1 p.99

20. ibid, p. 100

21. ibid

#### Container port Marmara Sea (taken by the author)



for increase in efficiency. To fulfil this demand, ports are surrounded by "distriparks". Moreover they attract intelligence office space, export processing centres and IT campuses. A good example is the SMART Port, Rotterdams so called 'rock-solid combination of Global Hub and Europe's Industrial Cluster - both leading in the field of efficiency, quality and sustainability'. Their goal is to be the smartest and first in class port worldwide in 2030. Several distriparks form a hub of partnership between the Port of Rotterdam Authority, Deltalings, the Municipality of Rotterdam, the Erasmus University, Delft University of Technology, TNO and Deltares. The logistic city tries to stay off the radar of political jurisdiction. This is not done by locality but its positioning within a global network of identical enclaves managed by autonomous infrastructure. One could say that they are places of exemption, but surely not free of lewd practices, like piracy, tax sheltering and labor exploitation. Therefore it is a powerful entity susceptible to be subject of political discussions.

Coming back to efficiency, in the case of maritime trade, one can juxtapose this with the obsession for sorting and stacking behaviour. All major container ports try to compete with one another, Rotterdam, Shanghai, Los Angeles, Hamburg and Antwerp all admire to be at the top of the ranking. The terminals are over regulated, completely wired, producing and correlating data about every aspect of shipping. The stacking cranes work day and night on the maximum speed ofhandling cargo. They are automated but observed by a small team in a control tower.23 This extreme form of efficiency and over achievement is to meet the needs of the highly competitive commodity chains. Commodity chains compete with each other by looking for the cheapest labor, and efficient material handling. <sup>23</sup> As a result, parts and raw materials are first shipped around the world to be processed and manufactured as cheap as possible in countries where labor costs are low. To eventually end up in prosperous countries as an end product. This means that the supply chain becomes extremely long and large shipping distances are covered.

To store all cargo, container ports are equipped with enormous warehouses. They behave like machines where storage is easily stacked and sorted by stacking devices moving in horizontal en vertical ways. Warehouses no longer consist of standard floors but the floors are designed to work with robotic gantries and are part of an intelligent navigation system. As Keller Easterling describes, these automatic warehouses also literally perform like the motherboard of a computer, combining and redistributing goods as bytes and containers like software containers.<sup>24</sup>

22.About us. (2021, 16 november). Geraadpleegd van <a href="https://smartport.nl/en/over-ons/">https://smartport.nl/en/over-ons/</a>

23. Easterling, K.
(2007). Enduring Innocence:
Global Architecture and Its
Political Masquerades (The MIT
Press) (Illustrated). The MIT
Press. 1 p.102

24 . ibid p.104

#### CONCLUSION

It is not about good or bad. It is about the notion of the expansion of this enormous network of maritime trade and all related developments. We can not ignore the spatial, social, and political impact of this extremely automated alobal machine. Therefore, having a better understanding of it could perhaps help with awareness and making the right choices. Ships, containers, barges, train, ports and trucks all connect the international supply chain. When we order something only or buy a shirt in the shop are we aware of the world that lies behind it. It is inevitable that these metal boxes of containers will stay floating on the horizons of the sea. But if we design the software of the machine in the right way it could perhaps decrease the negative side effects. Like the shady business happening in the free zones. But is it truly possible to solve these problems and is it even is it even necessary to oppose this. Allan Sekula calls it "a forgotten space". But is it really forgotten or is the leaders of the global trade network whom try to make us not see it, to hide the loopholes in which spaces of exemptions exist.

To conclude the findings, the paper instrumentalizes notions of infrastructure space and spatial products to better characterise the structures of maritime trade. It was productive to decipher the network of maritime trade, by all means it is not possible in the scope of this paper to grasp all of it. However it did gave me a better understanding of it and for the next steps in the projects process it could help me. I can use the knowledge to learn from a system that is so automated and has found a prominent place in both the spatial landscape and the political landscape. And is at the same time a source of inspiration in the world of photography, film and art.

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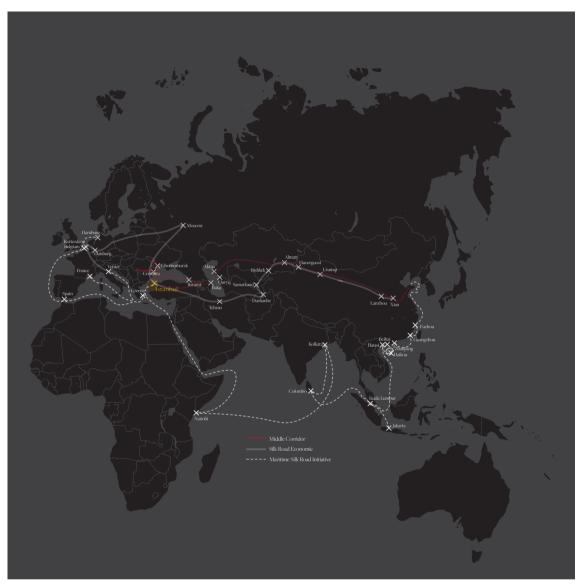
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World map New Silk Road (made by the author)

## \_ An Introduction to the Marmara region A transit hub between Asia and Europe

#### The new Silk Road

As in history, the Old Silk Road consisted mainly of overland routes. The New Silk Road is mainly an existing route by sea. Thus, an important manifestation of the New Silk Road is global shipping and the big container ports that are part of it. This research started with an interest in the invisible and visible geopolitical forces that shape the urban context. Considering the studio's theme for

this year; 'Transient Liquidities along the New Silk Road II', I got intrigued by the influence of this New Silk Road on the Marmara region.

'Shipping is the crux of the global exonomy and provied important linkages in the network of the supply chains.'

## The Ambarli port Istanbul

The Ambarli port area is situated on the edge of Istanbul along with the infrastructure that connects it to the context of the global maritime trade system. It is located on the northwest coast of the Sea of Marmara. It occupies an important strategic position on the Eurasian continent. Close to the economic zone of Istanbul and directly connected to more than 140 locations on five continents. Just 35 kilometers from the Bosphorus Strait, a choke point between the Black Sea and the Mediterranean Sea. The port acts as a gateway to the Black Sea and hosts the third- biggest container terminal in Turkey.

Ambarli port complex (taken by the author)



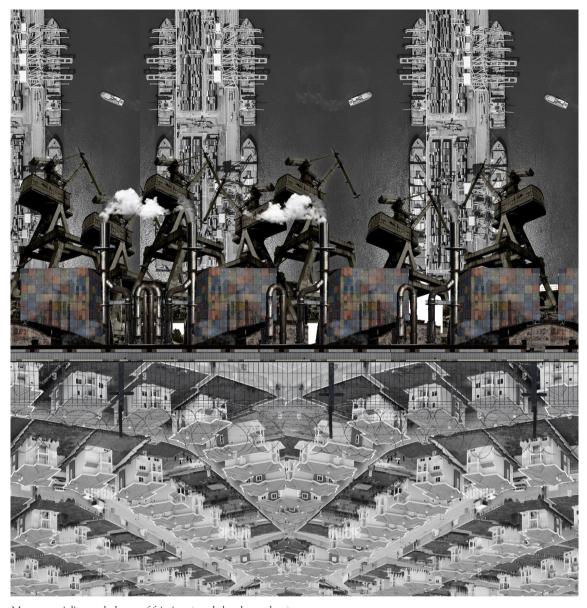


Ambarli port, Istanbul Turkey (source: google earth, edited by author)

'The port acts as a gateway to the Black Sea and hosts the third-biggest container terminal in Turkey.'

Container ports Marmara Sea (source: google earth, edited by author)



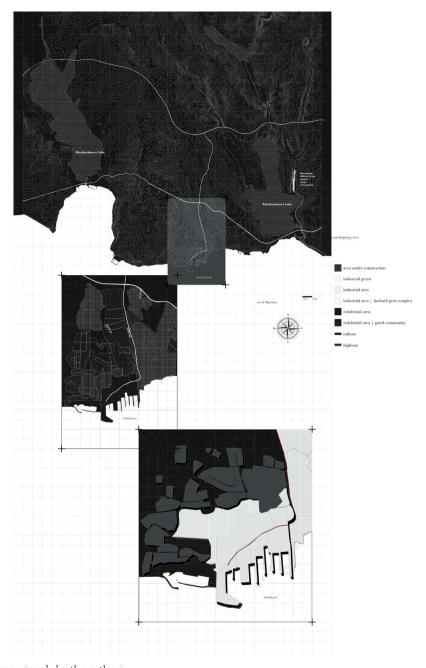


Map materiality and places of friction (made by the author)

## \_Materiality and places of friction

perspective, they include but also exclude. It is the territory where various worlds hit each other and it is there where friction and segregation are happening. These spaces are formed by fences and on both sides opposite worlds with different developments and activities. These

moments of friction are to be ought of value The boundaries of the port deserve a critical to get a better understanding of the territory.



Site map (made by the author)

## \_Site analyzes

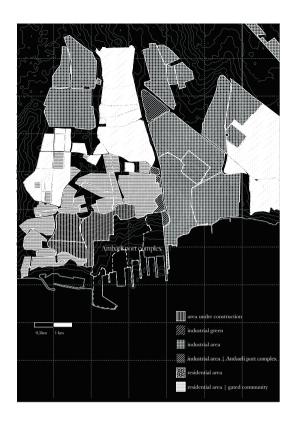
The port of Ambarli was established in 1989 when the owners of the Kum- port Port Services and Logistis Trade Copany Inc. had to move from the Zeytinburnu district of Istanbul. Because of the rapid urbanization in that area, which is closer to the city center of Istanbul, they had to move to an area which was not as ur-banized yet. The first for the development the called. of Ambarli SO Port were approved that year. In 1992, Turkey's Ministry of Transport established ALTAS Ambarli Port Facilities Trade Company Inc. Thus, a state owned company. This new port integrated the existing serviced of the terminals under one umbrella. In this way it could support the needs for other ports in the region like the Port of Haydarpasa and of Istanbul.

## **Connectivity Port**

China invested in the infrastructure of Turkey. To substitute to the New Silk Road. To improve the road connection they invested in a new highway connection around the marmara sea and trhough Istanbul. Next to that they maed a huge investment in a railway connection between Istanbul and Baku, Azeirbedjan. Part of it is called the Marmaray and one main station is located close to the Ambarli port complex. In this way, Istanbul the intermodal connection with Asia and Europe is improved.

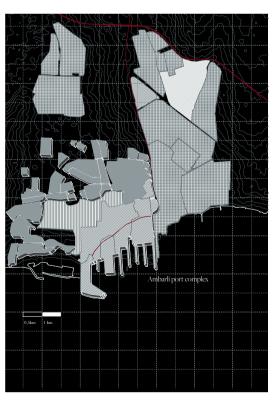
Connectivity Ambarli Port (made by the author)





Site map (made by the author)

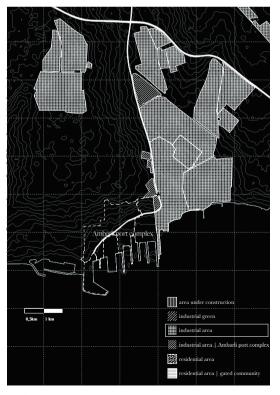
Site map and gated communities (made by the author)



## Ambarli port area

When the port was built in 1989, the entire area around it was undeveloped. in the following years the entire area was built up with residential areas, industry and warehouses. The area is still under construction, which gives the area a very rapidly changing character. Also next to the port is a large piece of land that is still under construction.

Industrial area around the Ambarli port  $(\mbox{made}$  by the author)



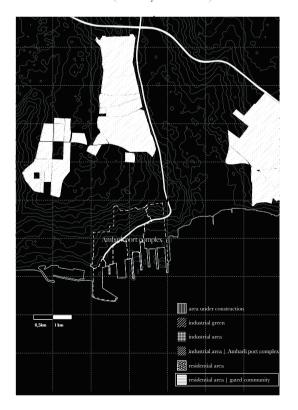
Areas under construction (made by the author)

## Industrial area

In order to meet all industrial activities of the port, the port and its activities reach further inland. Right next to the port is a large field with a water treatment plant, a power plant. the port is also connected to the warehouses



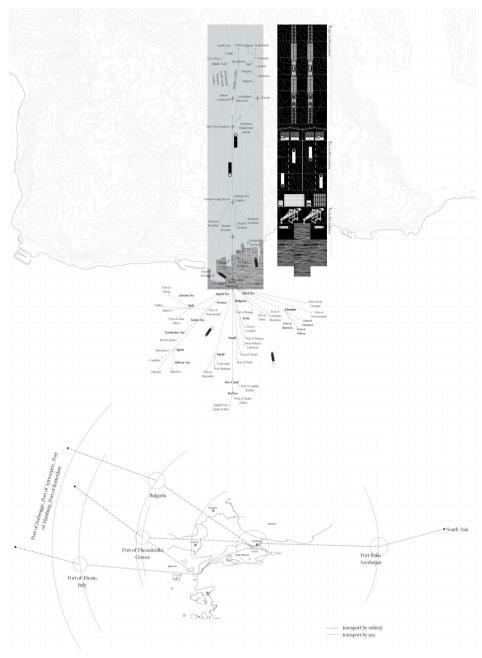
Gated communities (made by the author)



Residential areas (made by the author)

## **Gated communities**

High walls everywhere, landscape began to change into a locked prison. navigating around this area is not easy, you need to walk around these closed enclaves, which takes much longer. The port is, as it were, packed with gated communities. However, as the walls make it seem closed it is fairly easy to enter these gated communities. One steppes into surreal world. From busy streets in the residential areas up north it turns into a neighborhood with large detached houses where streets are empty.

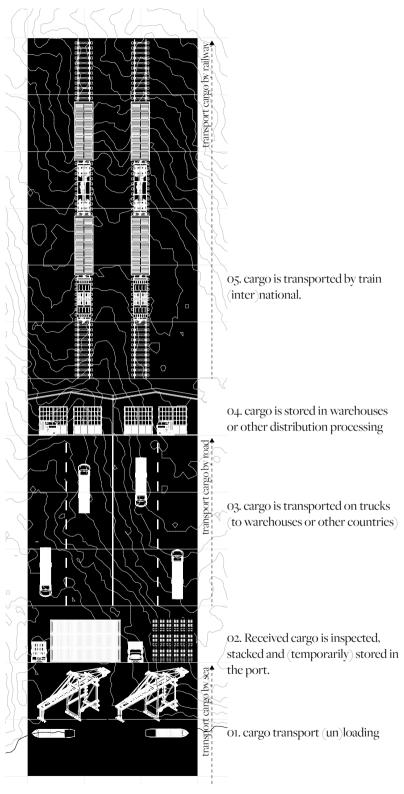


System map (made by the author)

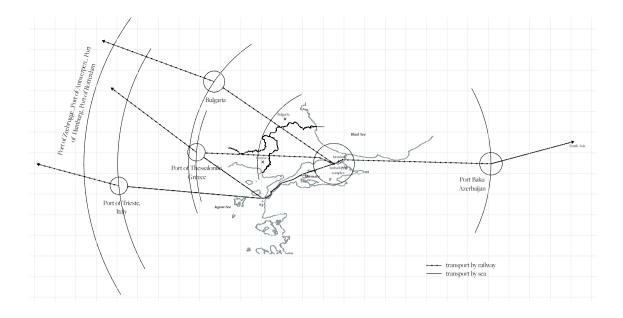
## \_System map

The Ambarli port is understood as a part ports and the territory of the sea inbetween. of the global network and an integral port terminal for international trade. To get a better understanding of this system one can not analyze the port without taking both scales in account. The smaller scale could be the scale of the port itself. The bigger scale is the global

trade infrastructure connected by worldwide



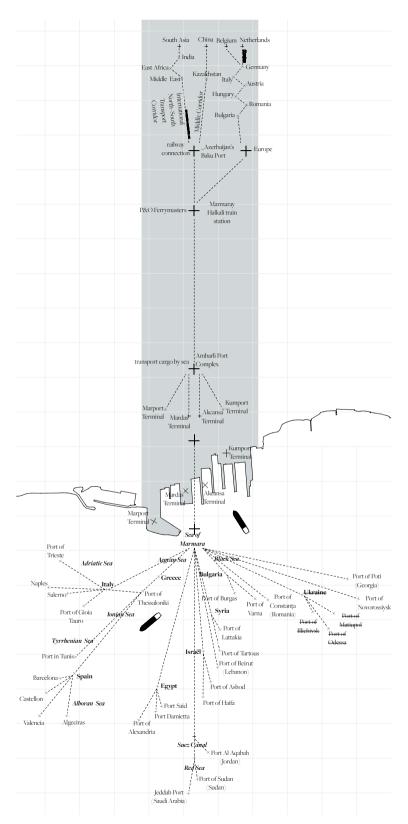
System cargo handling (made by the author)



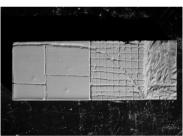
System sea,- and land routes (made by author)

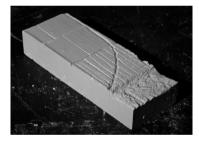
# \_Connected Sea ports and trade destinations

Because this port is such an important node on the New Silk Road, China invested 65% in the ownership of one of the Terminals in the port, the kumport. From this and the other terminals, there is a direct intermodal connection between the ambarli port and Baku. The sea and land routes connect the port in the end to big ports in China. Towards the other direction of the continents, the port is connected with Europe. An intermodal connection transports the cargo from Turkey towards important ports in Europe like the port of Antwerpen, Rotterdam, and Hamburg. It has stops in other notable ports and countries in the world.









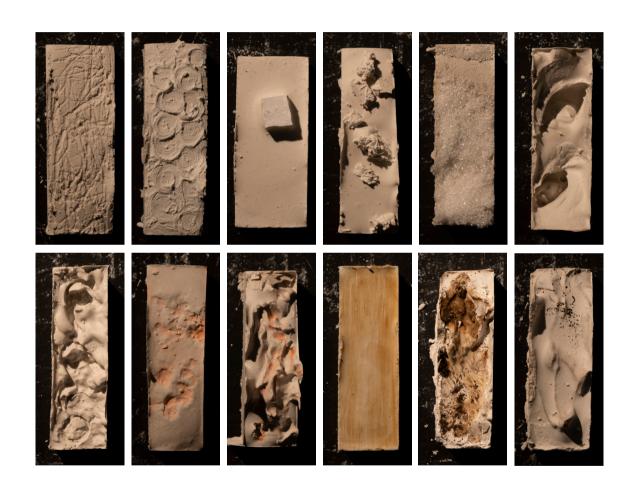
## \_Modi Operandi | Model 01

Materials - gypsum plaster + foam bord + sugar + coloured pigment

2.5D plaster model study showing the parameters of the site without the system of port on top of it. It is an experiment to see the site seperated from the global sea trade and residential activities that it is hosting its land for. What is left? A vacant site, in port development they call it greenfield. There are two elements of importance; the land that is made of water and soil. They both have certain characters which are used with or against. For me it is about the momeyemt of the water and the

movement of the ground. How do they treat the site to make a port? the human interaction upon the ground is; digging of the ground, filling, dredging and rainbowing. Rainbowing is a process in which a dredging ship poropels sand that has been dredged from the ocean floor and is sprayed in a high arc to a particular location. For me this experiment is about the human intervention upon the vacant site, like these human activities and the consequences of the shipping industry. I experimented by making the same movements but because it is implemented on plaster which is different from water, the movement can be captured in time.

MODEL 01



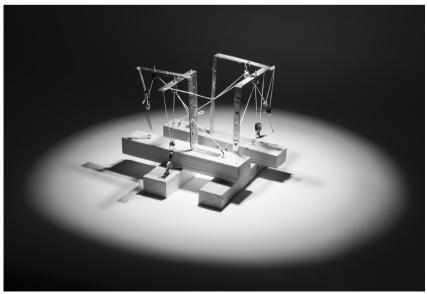
## \_Modi Operandi | Model 02

Materials - steel + screws + rope + pulleys + magnets + timber

\_Deus ex Machina 'God ou of the Machine'. - Assemblage
This model demonstrates the relation of the container
port to the machine. Deus ex Machina is a plot device
where an unsolvable problem in a story is abruptly
resolved by an unexpected and absurd occurrence. It is a
device that resolves a, for the composer, irresolvable plot

situation. It surprises the audience and could be used to make a happy ending or as a comedic device. The term originated from the ancient Greek theaters, where the actors were used as a plot device and played God by being brought onto the stage by a machine. It was either a crane (mechane) and they were lifted from above or they used a riser that brought them from below the stage upon the stage by a trapdoor. For me this is of huge value as I see the port and the crane activities as a spectacle where closed containers are brought into the air, flying like gods.





MODEL 02







MODEL 02

## \_Modi Operandi | Model 03

Materials - steel + screws + gears + timber

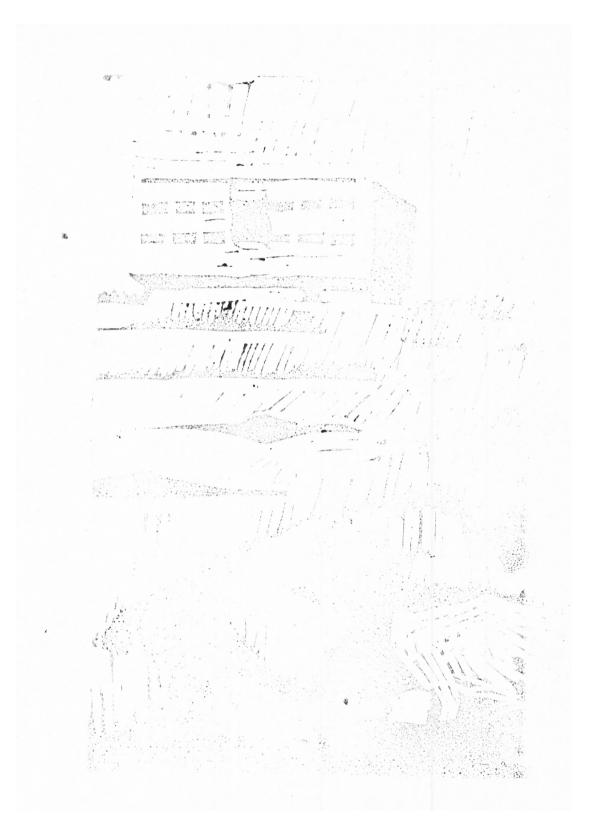
A 2D model about the mechanical system of worldwide shipping trade. It works as a system with gears. One turns on one gear and the other parts start turning and things are in movement. But the same as this mechanical

system the world wide trade system is not such a well-oiled machine as it seems.





MODEL 03



# MUTENESS IN VISUAL PRACTICE

KAYABAŞI, ISTANBUL

Katarzyna Ingielewicz

#### INTRODUCTION

1. Mute (Adj.)', in The Britannica Dictionary, accessed 19 November 2022, https://www.britannica.com/dictionary/mute.

2.https://www.tate.org. uk/art/artists/kazimir-malevich-1561/five-ways-lookmalevichs-black-square, accessed 19 November 2022. Muteness is a state of being unable or not willing to speak, express or represent in a particular context. Unwillingness to speak does not equal emptiness or lack of communication, quite the opposite: silence sometimes has more capacity than words as a medium for conveying emotions or views. One of many definitions describes the word mute as "felt or expressed without the use of words" where words are just one of the codes used to deliver the message. Furthermore, silence can be very loud, even deafening, it can cause scandals and raise questions. Full of inner contradictions, it can emit tension that is created on the border of the unspoken.

Despite the fact that it is mainly associated with the sense of hearing, muteness infiltrated the sphere of visual arts at the beginning of the 20th century when Kazimierz Malewicz developed a style of severe geometric abstraction called Suprematism. The painter announced his breakthrough showcase in 1915, knowing that it would be one of the key moments in the art of the 20th century or a sign of a new era, bringing everything back to point zero. This is why he added "0.10" to the title of the exhibition, part of which was the Black Square (1913), placed in the upper corner of the room, a spot which, in Orthodox Russia, was intended for depictions of saints. That manoeuvre provocatively produced a new representation system, one that was strikingly mute. What increases the complexity and broadens the field of interpretation here is the fact that, although Malewicz declared the Black Square as the first suprematist painting, x-rays show a multi-coloured suprematist composition underneath. Together with the works featured in Last Exhibition of Futurist Painting 0.10, the later Suprematist Composition: White on White (1918) were definitely the most radical paintings of their day: a geometric abstraction without any reference to external reality.

What could be another reason why the *Black Square* left a permanent mark in the history of art was that the composition was slightly asymmetric with respect to the frame of the painting. One can easily see intentional disharmony in it, introducing the element of chaos into a raw, geometric whole. Here, the author initiated the reception of abstract art also as a carrier of emotions, which in this case were far from aesthetic pleasure. Aesthetics as a philosophical discipline was an invention of the Enlightenment, since when most of the historical discussion has focused on the beautiful and the sublime. However, a modern scholar Sianne Ngai has dedicated years of research to more marginal categories within aesthetics. Ngai coins the term "ugly

feelings" to speak of "minor" negative emotions (animatedness, envy, irritation, anxiety, stuplimity—a mixture of boredom and shock—paranoia, and disgust), that she employs to discuss moments when characters' experience a loss of agency; moments in which these "ugly feelings" are often seen and felt<sup>3</sup>. Apart from Malewicz's intention, his painting at the time of its premiere could certainly have aroused them through visual indetermination, deliberate imperfection, provocativeness or overall impression of dullness. A similar impression may be evoked by the translation of Malewicz's gesture into spatial practice. By suppressing the now expected aesthetic teasers, mute architecture becomes intriguing in its ambivalence towards context and apathy towards the body. Its attitude is strange, absolutely bold and withdrawn. Elusive and alien, silence has recently become ostentatious, which delivers persistent irritation.

 Sianne Ngai, Ugly Feelings
 (Cambridge, MA: Harvard University Press, 2005).



Fig. 1 Kazimierz Malewicz, *Black Square*, 1915, Tretyakov Gallery, Moscow.

source: wikipedia.org

#### LITERATURE REVIEW

This paper examines the manifestations of muteness in architecture through the lens of minimal art, taking into account both examples of historical and contemporary buildings. One of the few studies devoted to describing the phenomenon of silence in spatial practices is a book titled *Mute Icons - and Other Dichotomies* of the Real in Architecture, which covers the dualistic image of the mute as follows: "A mute silence is intellectually engaged but

4.Marcelo Spina and Georgina Huljich, Mute Icons
- and Other Dichotomies
of the Real in Architecture
(New York: Actar Publishers,
2021).

5.Rem Koolhaas and Bruce Mau, S, M, L, XL (New York: Monacelli Press, 1995). socially withdrawn. Sound, in the form of language or noise, activates the interior, but the interior remains unresponsive or hidden. Hovering near but not on the collective ground, muteness outlines the enigmatic realm between extroverted exteriority and introverted interiority." 2 The aforementioned introversion or refraining from direct expression, usually considered as passive, in a certain context, can become truly subversive. This is evidenced by the emotions that accompanied the entry of abstract art into the galleries that until then had been only presenting attempts to reproduce an illusion of visible reality. In order to accurately and comprehensively compare the silence in art with certain architectural examples or to suggest a system of references between the two fields, it was necessary to analyse the works of leading representatives of minimalism in the second half of the 20th century, with aid of extensive studies like Art Since 1900 by H. Foster, R. Krauss, Y.-A. Bois and B. Buchloh or Movements in Modern Art: Minimalism by David Batchelor. The notion of aesthetics and its changing perception is described in a collection of essays titled The Anti-Aesthetic edited by Hal Foster, featuring writings on sculpture, sociology or postmodern culture. Architectural analysis and aim to pin down some spatial manifestations of muteness is supported by Rodolfo Machado and Rodolphe el-Khoury's Monolithic Architecture, which gives a new meaning to solidity of form and dissects the abstraction of certain built objects. With assumption that muteness in architecture can also be performed through arrangement of buildings in space, their number and a degree of similarity, the paper would not be complete without looking at examples of mass and generic, which is interesting in particular for a Dutch architect, Rem Koolhaas. In S, M, L, XL written with Bruce Mau, Koolhaas announces a new urbanism for the Metropolis that is based on "ultimate excitement, creative forgetting, disconnection from history and unpredictability"<sup>5</sup> and he defines Generic City as a reflection of unconscious working response to metropolitan conditions.

Through analysing the materiality, form and context in which the selected examples are embedded, the essay aims to capture what makes architecture silent and how it affects its reception and exploitation. The first chapter will look closer into characteristics of Minimal sculpture and the role of aesthetics in postmodern society which emerged shortly after. The second chapter will look at physical signs of muteness in architecture, with a closer look at Istanbul's peripheral spaces and an idea of a Generic City in the third chapter. Even though sameness, lack of visual stimulants and detachment are not widely promoted today, this argument intends to accept their inevitability and highlight their important role and potential. Could doubt become architecture's force?

#### **CHAPTER I**

## 1.1 Tracing the origins of muteness: Minimalist Art

Almost any approximately geometric, vaguely austere, more or less monochromatic, and generally abstract-looking work has been or is likely to get labelled Minimal. And, conversely, almost anything labelled Minimal will automatically be seen by some as starkly austere, monochromatic, abstract and so forth, irrespective of its actual appearance. The origins of this reach back to the 1960s, when a new art movement was growing together with the number of attempts to name it. In 1968 the Museum of Modern Art came up with "The Art of the Real" as a category that would highlight the unframed character of the work abandoning a usual sculptural pedestal in order to share the real space of its viewer 2. By 1968, "Minimalism" came to widespread usage, winning with other names, such as "Systemic Painting", which the Guggenheim used to emphasise the impersonal quality of the works through their industrialised character 2. Similar associations are evoked by slightly earlier sculptures by Carl Andre which alternated between readymades of Duchamp and constructivism, using given elements like bricks, wooden blocks or metal plates which he "combined to produce space"2. In terms of the broad periodisation of post-war art, Minimal Art has been held up by some commentators as the apotheosis of "modernist idealism", though not, by modernist critics themselves. As Ngai points out, "Art's identification with critical or theoretical discourse about art, in particular, seems to have become one of the most important problems informing the making, dissemination, and reception of art in our time—as important, perhaps, as the loss of the antithesis between the work of art and the commodity. The 'merely interesting' conceptual art of the 1960s and 1970s seems to have been a concerted effort to grapple with this." Paradoxically or not, it is noted that this art movement is dependent on the viewer, and also condemned to words, as Michael Fried wrote, "criticism inextricably linked with modernist painting, has set itself the role of a close cousin, staying only few steps behind." 10 This is what three-dimensional, mute objects also demand.

#### 1.2 Anti Form

In the second half of the 20th century, the term sculpture began to be more and more obscure. Together with other artists of his generation, Robert Morris took on the journalistic task of mapping out the theory and describing new artistic attitudes. His Notes on Sculpture, four essays

 Hal Foster et al., Art Since
 (London: Thames and Hudson, 2011).

7. ibid

8. ibid

9. Sianne Ngai, "OUR AESTHETIC CATEGORIES:
AN INTERVIEW WITH SIANNE NGAI
The cute, the interesting, and the zany" interview by Adam Jasper, Cabinet Magazine, Fall 2011, https://www.cabinetmagazine.org/

10.Fried, Michael, Three American Painters: Kenneth Noland, Jules Olitski, Frank Stella (New York: Garland, 1965.

issues/43/jasper\_ngai.php.

 Robert Morris, Uwagi o rzezbie. Teksty. (Muzeum Sztuki w Lodzi, 2010).

laying down the conditions for Minimalism, were published between 1966 and 1969 in Artforum, American magazine with its distinctive square format. Just before publishing the fourth part, entitled Beyond Objects, Morris published a short text entitled Anti Form, which, although not belonging to the Notes series, seems to have formulated the essence of the art theory debates in the clearest possible way. The concept of anti form expressed an attitude against formalism and criticised the "presentness" of a work of art.

Essays and numerous statements by the artists indicate that the search for the most universal language of art, in which there would be no room for individual expression of the work, was accompanied by the conviction that there was a need to revise the habits related to the reception of the work. "Forms without expression" were to show how real experience is related to aesthetic experience, how stereotypes related to the reception of art weaken the strength of this reception. The *Anti Form*, presented by Morris in 1968, seems to have closed the stage of minimal art. From then on, the critics would follow the steps of the above-mentioned artists under the banner of conceptual art.

#### **CHAPTER II**

## 2.1 Monolith or the mystery of the unseen

The term "monolithic architecture" applies to objects made from a single piece of material, historically stone, so buildings that are carved, cast or excavated. Being one of the first noted building methods, history of these practices reaches back more than thousand years BC. One of the most astounding examples can be found in Lalibela, Ethiopia, where the Church of Saint George was carved downwards from a type of volcanic tuff in the late 12th or early 13th century AD. On first approach the site appears wholly inaccessible, with sheer drops on every side and no access bridge. It is accessed via a very narrow man-made canyon, spiralling downwards, which changes to a tunnel close to the church, to further conceal its presence. Its cross-shaped plan is visible from a closer distance, together with modest, but detailed ornamentation and a monumental base. What makes the church in Lalibela stand out is the fact that all its external walls are visible, revealing the geometric form. Another temple which was carved out, however, in a different manner is Al-Khazneh in Petra, Jordan. The structure is believed to be built in a solid sandstone cliff during the 1st century AD, where the only externally visible element is the elaborate facade. Even though many of the building's architectural details have eroded away during the two thousand years since it was carved and sculpted, the conspicuous

symbolic layer of the object is dominating the experience of a visitor, which is contrasted with its plain and simple interior. Representational sculptures, columns with detailed capitals and tympans seem not to remain silent, on the contrary, they intend to tell the whole story immediately. Such a comparison poses a question if all monoliths can be perceived mute? Maybe due to a well-protected and inaccessible location at the edge of a deep desert canyon, the temple in Petra could "allow itself" to such directness?

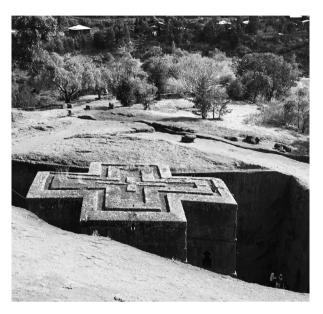




Fig. 2 Church of Saint George, Lalibela, Ethiopia. source: bbc.co.uk

Fig. 3 Al-Khazneh, Petra, Jordan. Photograph taken by the author (2018).

Moving significantly forward to the middle of the 20th century, an example of a cast monolith will be evoked. During the times when defensive properties of mute architecture were most desired, concrete, casted in place objects had been scattered widely in Europe, in particular on the Atlantic coasts, which delineated fronts of the II World War. In the late 1930s, German engineers improved the Siegfried Line, fortifications facing the French Maginot Line. Special focus was directed to the Channel Islands, where a small island Guernsey got massively supplied with cement and steel. The most visible elements of the so-called Atlantic Wall were observation towers, among which was MP3 Pleinmont, built in 1943, based on a project by Fritz Todt and Albert Speer. Thick reinforced concrete, constructed using a continuous-pour method, is pierced by narrow horizontal openings facing the sea. Raw material and the simplicity of the tower's form give an aura of uncompromising resistance, hostility and fraughting anticipation. All the

12.Rodolfo Machado and Rodolphe el-Khoury, Monolithic Architecture (Munich: Prestel-Verlag, 1995).

13.Edwin Heathcote, "Ornament", The Architectural Review, 3 September 2015, https://www. architectural-review. com/essays/ornament/ ornament-is-the-language-through-which-architecture-communicates-with-a-broader-public.

14. Adolf Loos, Ornament and Crime (Penguin Classics, 2019).

details, traces of the building process and openings revealing the inner spatial layout had been concealed. Observed today, the adamancy of MP3 Pleinmont is even more striking in the context of the horrendous events it was part of, standing in the middle of a blossomy meadow as a tourist attraction.

In Monolithic Architecture by el-Khoury and Machado, we read that "(...) we understand monolithic to signify monolith-like, and hence to confer a sense of solidity and homogeneity on objects that are not and could not be integrally solid and homogenous."12 Contemporary architecture can rarely afford conceiving a true, textbook example of a monolith in that sense, today however such visual effect can be achieved through skillful detailed design and construction work which withhold the complexity of structure and joints. Paradoxically, remaining silent can at times require the biggest effort. Like the case of a musical instrument, the membrane of an organ, or the protective shell of a machine, solidity can be hollow but not empty.

#### 2.2 Formal measures

Having a general outline of what distinguishes mute buildings from the others, it is now time to look more precisely into details of their forms which create or give an impression of an impenetrable shield. That demands asking through which physical features can a building communicate anything to the external world, and consequently, how can architecture remain quiet. "Ornament is the language through which architecture communicates with a broader public - each remove puts another degree of separation between the profession and the public."13 The first and very obvious feature of the architecture parlante is a decorated surface, telling a story about its purpose through appearance. The term was first used to refer to architecture created around the time of the French Revolution, by architects like Claude-Nicolas Ledoux, it reached its height of popularity in the late 19th century and early 20th in styles like Beaux Arts and Art Deco (not to mention the postmodernist Chiat/Day Building, 1991, by Gehry and Oldenburg) when a Viennese architect stood in its way in 1908, presenting a lecture titled Ornament and Crime. At times moralising, a definitely controversial text claimed that stripping-off of ornament suddenly became an ethical duty: "The terrible damage and the devastation wrought by the awakening of ornament in aesthetic development can be easily gotten over, (...) But it is a crime that human labour, money and material are thus wrecked in economic terms."14 Loos however distinguishes ornament, being an additive, secondary or illogical with the structure and material properties element, from style which is a result of bare, honest craftsmanship

essential in construction and following the physical properties of used materials. His theory was put into practice with the Looshaus (1912) in Vienna, where an unprepared public found out what a building without ornament or a completely nude structure looked like. At first the street level seems conventional enough, with its four Tuscan or Roman Doric columns suggesting an entrance.



Fig. 4 Atlantic Wall, MP3 Pleinmont, 1943, Guernsey Island. Photograph taken by the author (2020).

However, it was the upper sections, strikingly white, with three floors marked by plain unadorned windows, starkly outlined in black trim, that displeased the public to such an extent that Loos was forced to compromise and add bronze boxes placed below the windows that would be filled with flowers to soften the naked facade. <sup>15</sup> In fact, what he set up was the demarcation between the past and the future, igniting an intense, still ongoing dialogue.

Openings in a building are considered as a "breathing" element for the building. The more fenestrations a building has, the more it is connected with the outside environment. Muteness in architecture, however, does not completely exclude any perforation of the outer "shell", because what influences the perception of the whole body of a building are the proportions and rhythm in which the piercings were made. A very developed study of a proportional system was created by Dutch Benedictine monk and architect, Dom Hans van der Laan (1904-1991), who understood a volume (of a wall, for instance)

15. Jeanne Willette, "Adolf Loos (1870-1933)", Art History Unstuffed, 18 January 2019, https:// arthistoryunstuffed.com/ adolf-loos-1870-1933-part-two

16.https://domhansvander-laan.nl/theory-practice/theory/scale-iii-on-the-wall/.

17.Spina and Huljich, Mute Icons - and Other Dichotomies of the Real in Architecture.

18.https://failedarchitecture. com/graveyard-of-postmodern-architecture/ not as a mass but as a set of lines, which intervals are crucial in its expression, in other words, our perception translates volumes into lines that we count<sup>16</sup>. An example of a building maintaining its rigid form despite a large number of openings, is Aldo Rossi's Ossuary in San Cataldo Cemetery, Modena (1971). Within the wall-enclosed space, a cubic shape or a seemingly abandoned house emerges. A structure designed as a collective or nondenominational temple to be used for funeral, religious, or civil ceremonies is given a bright terracotta hue. A thick, monochromatic frame's expression is amplified through dark shadows resulting from extreme depth of the windows. Their obsessive repetition and aesthetic monotony "articulates the bureaucratic aspects of death"17, which certainly is not a pleasant realisation, what is generally confirmed: "This solid terracotta cube is a shipping container for souls, impermanent as a spell in purgatory"18. According to Rossi, this concept aimed not for incompleteness from lack of response, but a perceivable state of completeness that remains open-ended.<sup>19</sup> Where others see irritating introversion and formality, "Rossi saw the possibility of stimulating individual identity and, therefore, true difference"20, what mute architecture could strive for.

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Silence of form can compel not only unrest or anxiety, but also a sense of calm and relief. One of the buildings that achieved it can be found in Hasselt, Belgium. Z33 House for Contemporary Art (2019) designed by Francesca Torzo completes a historical urban block in a very restrained, but elegant manner. In the architect's description we read that "The new building form responds to the context: towards the city it folds to accompany the street walkway; towards the garden it folds to welcome the garden in a niche, echoing the facade of the XIX century neighbouring Gin factory. (...) Walking along the street people experience the guietness of a long solid brick wall and a few openings from which one is overlooked by leaves and branches."21 Here muteness serves as a nod to the historical context, which is given primacy, instead of being challenged. The building chooses to be silent towards the street, keeping its intricacy and technical prowess to itself. Torzo's design proves that muteness is not always obliged to contend against the context.

18.ibid.

19.ibid.

20..ibid.

21. https://francescatorzo.it/works/n09-z33-hasselt-belgium-2011-2019.

#### **CHAPTER III**

One of the most significant and largest metropolitan cities in the world is located on the intersection of Asia and Europe. Istanbul is a city, which has hosted many different civilizations throughout history, has a cosmopolitan structure where people from various backgrounds live together. It can feel counterintuitive to seek silence in such a multilayered, rich and seemingly chaotic area, although, in these conditions, mute buildings can really thrive and display potential. Contemporarily, Istanbul's urban spatial structure has been dominated by three phenomena: informal housing, uncoordinated and uncontrolled urban intensification, and mass housing projects.<sup>22</sup> Those are results of the rapid rural-urban migration in 20th century, which at first brought the informal, illegal settlements called *gecekondu*, what then was targeted

23.ibid

by the Turkish government, which created The Housing Development Administration of Turkey (TOKI) meant to provide legal, safe and affordable housing for the less affluent inhabitants and newcomers. Institution has quickly become very influential, in some cases even more than local authorities<sup>23</sup>, and continued to push out the city's limits with typified, characteristically uncharacteristic groups of blocks.



Fig. 5 Adolf Loos, Goldman & Salatsch Building, 1912, Vienna, Austria. Image via Aaron Young.

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<sup>22.</sup>Fatih Terzi and Fulin Bolen, 'The Potential Effects of Spatial Strategies on Urban Sprawl in Istanbul' (2012).

Transport infrastructure and commercial facilities do not always keep up with the pace of rapidly growing TOKI housing units, therefore from the outside, some of them have a bizarre, overwhelming aura of a group of aliens or pioneers, hoping for a bright future on the newly claimed land. It stands out particularly in the case of Kayabaşı neighbourhood located on Istanbul's Western periphery. Rigid, orthogonal layout of each "group" gives a dose of abstraction to the spaces in between the blocks, whose oppressive repetitiveness reminds of a mechanical pulse that accompanied their creation. The neighbourhood surrounded with hilly meadows, landfills, ash and scattered houses does not give a welcoming impression, from the distance, their aligned facades create a clear demarcation line between inner and outer world. However, after observing this housing unit from the inside, with a perspective of an inhabitant, it becomes clear that some of the mentioned attributes may be in fact preferred by the lively crowd occupying bus stops, walkways, sipping Turkish coffee in front of a bakery. On the peripheries of Istanbul, we can see many similar cities within a city forming a rim of a frame of the metropolis. Mute Icon associates sameness with muteness, which overall effect "loses discreteness in favour of contributing to the tightening of the continuum. The material becomes the substance of the natural condition of the building: free from the self-consciousness derived from the anxiety of understanding, it becomes intrinsic to the value of the whole "

24. 'Generic' in Cambridge Dictionary, https://dictionary.cambridge.org/dictionary/english/generic, accessed 25.11.2022.

25.https://genericarchitecture.org.

 $26. Koolhaas \ and \ Mau, S, M, \\ L, XL.$ 

Although, does same equal generic? The two words seem interchangeable after reading the definition: "generic - shared by, typical of, or relating to a whole group of similar things, rather than to any particular thing"24. Generic refers not only to an undifferentiated common quality or ability, which is prior to the individual, but also to the idea of a 'life-activity,' 'originating,' 'giving rise,' 'becoming.' The term was planted into the architectural discourse by Rem Koolhaas, describing a Generic City as a reflection of unconscious working response to metropolitan conditions. He emphasises that today "cities actually grow faster than humans"26 and in order to supply the requirements and accommodate the global world, the city breaks all kinds of connections that can be an obstacle for its development process. Therefore, all the traditional methods of urban design are dismissed and whatever grows fast is accepted. Generic Cities present a strange sense of familiarity. It is all the same building blocks that are constantly being assembled in different ways. Koolhaas's Generic City thrives on the liminal residual zones in between cities, which are free from conscious state politics and the site of endless commercial manipulation. Even though the author does not clearly position himself as a proponent or an opponent of the described phenomenon, he is certainly fascinated with it: "The great originality of the Generic City is simply to abandon what doesn't work - what has outlived its use - to break up with the blacktop of idealism with the jackhammers of realism and to accept whatever grows in its place." What seems vital in Koolhaas reasoning is definitely the need to observe and reconcile ourselves with the fact that generic, repetitive, abstract and mute objects are present and do not seem to suddenly disappear, based on the presented examples. Overlooking them poses the risk of losing the opportunity to understand silent forms, recognize their potential and discover what they have to offer.

26.ibid



Fig. 6 Aldo Rossi, San Cataldo Cemetery, Modena, Italy. source: failedarchitecture.com



Fig. 7 Francesca Torzo, Z33 House for Contemporary Art, Hasselt, Belgium. source: archdaily.com

#### CONCLUSIONS

By limiting legibility and visual pleasure, mute architecture demands closer scrutiny. Anti-aesthetics, being its inherent feature, seems to be the key to understanding the relevance and placing Minimal Art, contemporary culture and architecture side by side in this paper. The collection of essays edited by Hal Foster undertakes the challenge of determining the type of thinking "resistant both to academic modernism and political reaction" which are not intended as a negation of representation in art or aesthetics in general. Anti-aesthetic aims to "destruct the order of representation in order to reinscribe" it. The idea behind this argument is to ask if the aesthetic categories, which have been reigning for centuries, are still valid? Sianne Ngai focuses on aesthetic experiences grounded in equivocal affects, the ones grounded on feelings that explicitly clash, releasing energy, creating new lookouts.

28. Hal Foster, The Anti-Aesthetics. Essays on Postmodern Culture

The essay presents visual muteness as a potential answer to Foster's demand to inscribe visual representation in a new way. Mute and abstract aesthetics are relevant today, because of their illegibility, indifference, counterintuition and doubt, which invite the idea of complexity and ambiguity, which are crucial in understanding the present. When looked at closely, silence offers mutability and plenitude of interpretations and re-readings. However it may seem, its resistance conveys resilience, and its introversion stimulates communication.



Fig. 8 Kayabaşı housing, 2010, Istanbul, Turkey. Photograph taken by the author (2022).

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Kazimierz Malewicz, *Black Square*, 1915, Tretyakov Gallery, Moscow.

source: wikipedia.org



Robert Morris, *Untitled (3Ls)*, 1965, 1970.

source: ocula.com



Carl Andre, *Uncarved Blocks*, 1975.

source: francetvinfo.fr

Muteness is a state of being unable or not willing to speak, express or represent in a particular context. Unwillingness to speak does not equal emptiness or lack of communication, quite the opposite: silence sometimes has more capacity than words as a medium for conveying emotions or views. One of many definitions describes the word mute as "felt or expressed without the use of words"1 where words are just one of the codes used to deliver the message. Furthermore, silence can be very loud, even deafening, it can cause scandals and raise questions. Full of inner contradictions, it can emit tension that is created on the border of the unspoken.

Despite the fact that it is mainly associated with the sense of hearing, muteness infiltrated the sphere of visual arts at the beginning of the 20th century when Kazimierz Malewicz developed a style of severe geometric abstraction called Suprematism. The painter announced his breakthrough showcase in 1915, knowing that it would be one of the key moments in the art of the 20th century or a sign of a new era, bringing everything back to point zero. This is why he added "0.10" to the title of the exhibition, part of which was the Black Square (1913), placed in the upper corner of the room, a spot which, in Orthodox Russia, was intended for depictions of saints. What increases the complexity and broadens the field of interpretation here is the fact that, although Malewicz declared the Black Square as the first suprematist painting, x-rays show a multi-coloured suprematist composition underneath. What could be

another reason why the Black Square left a permanent mark in the history of art was that the composition was slightly asymmetric with respect to the frame of the painting. One can easily see intentional disharmony in it, introducing the element of chaos into a raw, geometric whole. Here, the author initiated the reception of abstract art also as a carrier of emotions, which in this case were far from aesthetic pleasure. Aesthetics as a philosophical discipline was an invention of the Enlightenment, since when most of the historical discussion has focused on the beautiful and the sublime. However, a modern scholar Sianne Ngai has dedicated years of research to more marginal categories within aesthetics. Ngai coins the term "ugly feelings" to speak of "minor" negative emotions (animatedness, envy, irritation, anxiety, stuplimity—a mixture of boredom and shock—paranoia, and disgust), that she employs to discuss moments when characters' experience a loss of agency; moments in which these "ugly feelings" are often seen and felt<sup>3</sup>. Apart from Malewicz's intention, his painting at the time of its premiere could certainly have aroused them through visual indetermination, deliberate imperfection, provocativeness or overall impression of dullness. A similar impression may be evoked by the translation of Malewicz's gesture into spatial practice. By suppressing the now expected aesthetic teasers, mute architecture becomes intriguing in its ambivalence towards context and apathy towards the body. Its attitude is strange, absolutely bold and withdrawn. Elusive and alien, silence has recently become ostentatious, which delivers persistent irritation.

- 1 'Mute (Adj.)', in The Britannica Dictionary, accessed 19 November 2022, https://www.britannica.com/dictionary/mute.
- 2 https://www.tate.org.uk/art/artists/kazimir-malevich-1561/five-ways-look-malevichs-black-square, accessed 19 November 2022.
- 3 Sianne Ngai, Ugly Feelings (Cambridge, MA: Harvard University Press, 2005).

Mute and abstract aesthetics are relevant today, because of their illegibility, indifference, counterintuition and doubt, which invite the idea of complexity and ambiguity, which are crucial in understanding the present.

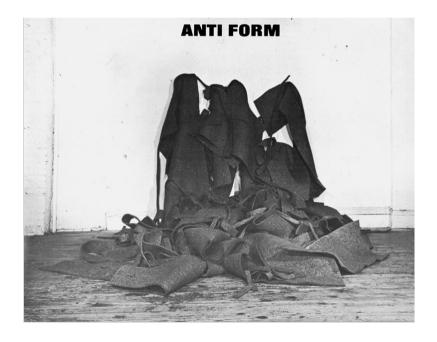


Lucio Fontana, Concetto Spaziale, 1965. source: kollerauktionen.ch

Limiting visual pleasure, stepping out of the representative aesthetic realm is often considered to be a sign of nihilism or negation of art. As explained by Hal Foster *The Anti-Aesthetic*, it can be a starting point for so much more:

Here then, "anti-aesthetic" is the sign not of a modern nihilism-which so often transgressed the law only to confirm it-but rather of a critique which destructures the order of representations in order to reinscribe them. (...)

"Anti-aesthetic" also signals that the very notion of the aesthetic, its network of ideas, is in question here: the idea that aesthetic experience exists apart, without "purpose," all but beyond history, or that art can now effect a world at once (inter)subjective, concrete and universal-a symbolic totality. Like "postmodernism," then, "anti-aesthetic" marks a cultural position on the present: are categories afforded by the aesthetic still valid? <sup>4</sup>



Robert Morris, untitled, 1967, from Artforum, April 1968. source: artforum.com

4 Hal Foster, The Anti-Aesthetics. Essays on Postmodern Culture (Washington: Bay Press, 1983).



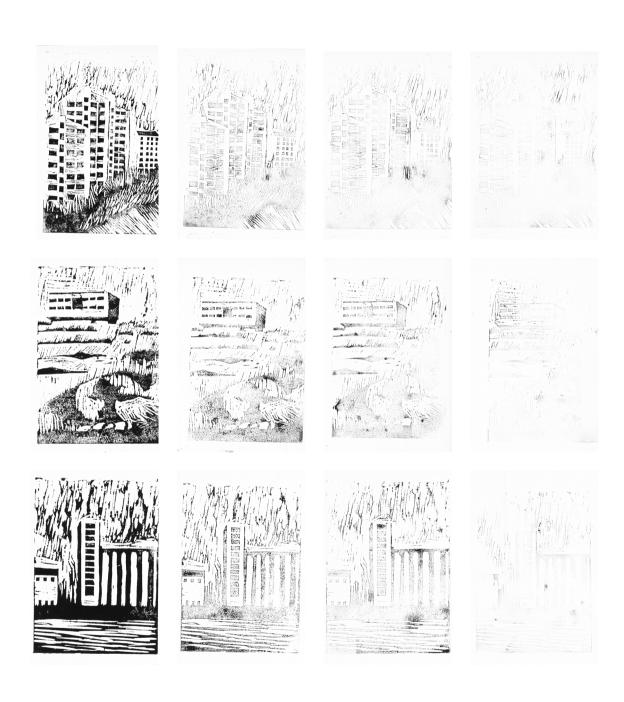


TOKİ housing complex in Kayabaşı, Istanbul.

Taken in November, 2022.

Around the ferry terminal in Tekirdağ.

Taken in November, 2022.



Experiments in silencing: linotype prints.



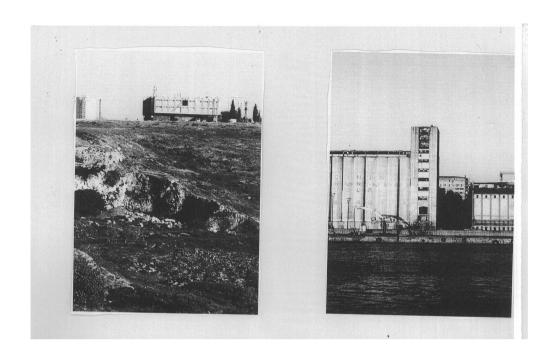
Experiments in silencing: Istanbul, photo collage.

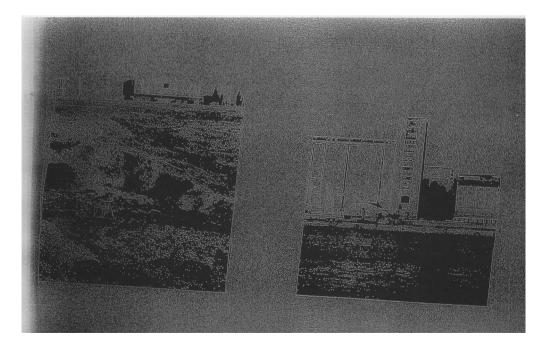
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16 https://domhansvanderlaan.nl/theory-practice/theory/scale-iii-on-the-wall/.



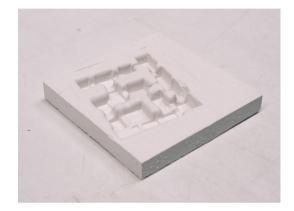


Experiments in silencing: Kayabaşı Istanbul, xerox.

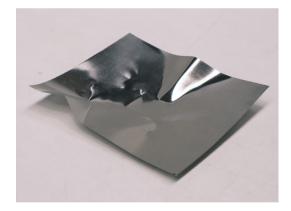
# **MODI OPERANDI I**

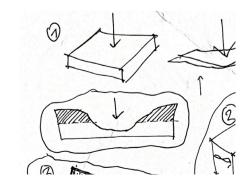
The first part of the Modi Operandi workshop aimed at projecting the relationship between the analyzed objects and the ground. Using plaster and metal sheet enabled projecting the top-down relationship of repetitive housing blocks unrelated to the context.







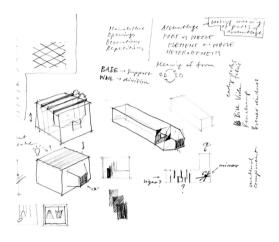




## **MODI OPERANDI II**

The next part was an excersise in creating space through a "flat assemblage". Here, the black, closed box was produced to display a number of spaces made with screens with aid of light. The idea shows one of the many possibilities offered by introverted objects.









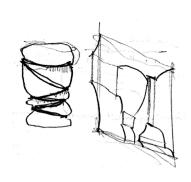


#### **MODI OPERANDI III**

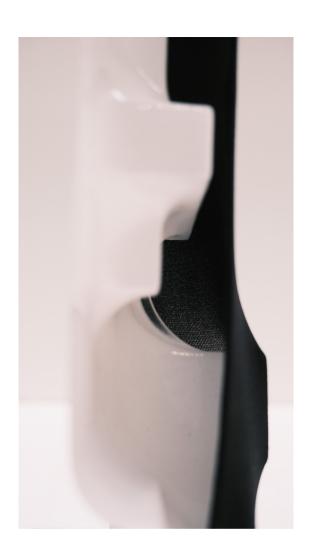
Final excersise was meant to develop and present the program or spatial situations of the future architectural intervention. Thinking about mute expression, the crucial element seems to be the skin, barrier between what is visible and what could be shown. The model

was focused on exploring the spatial situations created as a result of the existence of such a division and how the tension can be shown on both sides.









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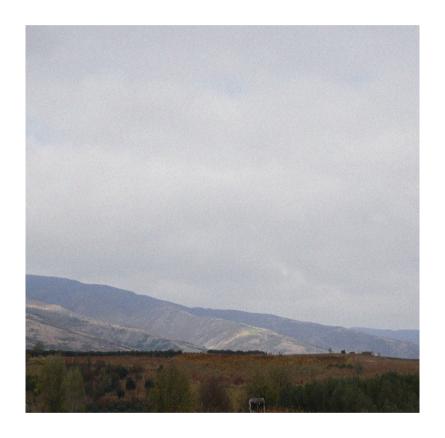
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# POST-ANTHROPOCENTRIC ARCHITECTURE

AN ALTERNATIVE REALITY OF PRODUCTIVE CATASTROPHES

Luis Druschke

#### INTRODUCTION

It is not easy yet increasingly important to acknowledge that architectural interventions cause harm. "Every building is a gaping hole of material ripped out of the earth, the cause of poisoned waters and destroyed habitats. Every building is a giant exhale of Co2 (...) Every building holds the promise of gentrification and displacement."

1.Allison, Rebecca. "9/11 wicked but a work of art". in The Guardian. accessed November 19, 2022. https://www.theguardian.com/uk/2002/sep/11/arts.september11

This research, however, does not reside in postulating the negative environmental effects of material accumulations nor in positing the solutionist techno-driven sustainability movements. Instead of following this positivist path, the paper starts from an understanding of destruction as an intrinsic condition of creation and proceeds by analyzing different characteristics of the interdependencies of creation and destruction to engage creatively with the anthropocentric notion of a catastrophe.

The Dialectic Nature of Catastrophes stems from a fascination with the inherent destructive condition of creation – in other words, the creation through destruction. This paper argues for a paradigm shift from the dichotomy of creation and destruction to an intrinsic understanding of these phenomena. Therefore, it becomes pertinent to transcend the catastrophic aftermath of an accident to understand the complexities and more importantly the reciprocal affects of the creative and destructive act. Introducing the clear aim of this investigation, the primal premise of this proposal becomes apparent: To what extent is destruction a necessary condition for creation? Are creation and destruction two separate entities or are they mutually dependent and merely expressed in different manners?

Contemplating these questions, the main body of the paper is structured into three sections which will each examine the putative dialectic understanding of catastrophes from a different perspective. While the first chapter is an initial theoretical elaboration on the key terms under investigation, the two following chapters shall be directed toward a specific example of man-made and natural catastrophes. Acknowledging the limited nature of this investigation that can only inappropriately capture the multidimensional essence of the topic, this paper intends to be understood in its deliberate bluntness.

## ON CATASTROPHES, DISASTERS, AND ACCIDENTS

Let us depart from a clarification of the terminology at hand that will inevitably direct us toward a different understanding of creation and destruction. Supposing we agree that the notion of catastrophe, disaster, and accident do not represent the same thematic construct, it becomes more intricate in dissecting the fundamental differences between these terms.

Today, the terms of catastrophe and disaster are widely used interchangeably, more often than not with the prefix "natural" and intend to communicate the sudden occurrence of a destructive event. Looking at the etymological origin of both words allows us to derive a more nuanced, profound, and less eclectic understanding. The term disaster originated from the French désastre and the Italian disastro and is composed of the prefix dis- (pejorative, equivalent to English mis-) and astro (star, planet).<sup>2</sup> The literal translation "unlucky star" indicates an astrological and mythological reference in which an unfavorable position of a planet is blamed for a calamity. Important to emphasize here is the occurrence of an event that is solely based on misfortune and that implies a certain unpredictability. The force majeure that a disaster is originally ascribed to resonates with the contemporary understanding that clears humans of all responsibility. Reflecting on this denotation under the current anthropocentric conditions induces some doubt if this conception is still legitimate.

2.Benjamin, Walter. Gesammelte Schriften I. Frankfurt am Main: Suhrkamp, 1991.

In The Arcades Project (1982)³, Walter Benjamin calls for an intrinsic catastrophic condition for the notion of progress. He argues that "the concept of progress must be grounded in the idea of catastrophe. That things are "status quo" is the catastrophe." He strongly relates here to the etymologic origin of the term catastrophe that is derived from the Greek word katastrephein (eng. to overturn). Contemplating this thought, we shall identify that the idea of a catastrophe is associated rather with a rupture, a discontinuity of the existing, a conceptual overturning than with a disastrous event. This understanding could be further elaborated by examining Benjamin's Selected Writings I (1991). The aphorism "catastrophe is progress, progress is catastrophe"<sup>4</sup> exacerbates the hypothesis that natural progression – in itself conceived calamitous - can only be overcome by a genuine catastrophe.

Considering the ordinary use of the terms of disaster, catastrophe, and accident, we could establish a common ground by referring to the unintentional and unpredictable nature of these events. Paul Virilio however, mediates the accident in his theorization in a contrasting way

3.Benjamin, Walter. The Arcades Project. Boston: Belknap Press, 1982.

4.Bratishenko, Malterre-Barthes. "How to: do no harm." *CCA*. accessed November 19, 2022. https://www.cca.qc.ca/en/85366/how-to-do-no-harm.

5.Britannica Encyclopedia.
"Definition of Disaster."
accessed November 19, 2022.
https://www.britannica.com/
science/disaster.

6. Cohen, Marc. "Accidental Beings in Aristotle's Ontology." in Reason and Analysis in Ancient Greek Philosophy. Dordrecht: Springer Verlag, 2013.

7.. Cohen, Marc. "Accidental Beings in Aristotle's Ontology." in Reason and Analysis in Ancient Greek Philosophy. Dordrecht: Springer Verlag, 2013.

claiming that "the accident is the hidden face of technical progress"<sup>5</sup> and thus becomes an inherent condition. With every invention, there is a concurrent creation of a new accident, or how Virilio puts it "to innovate the vessel was already to innovate the shipwreck, to invent the steam engine, the locomotive, was again to invent the derailment, the rail catastrophe".<sup>6</sup> As we clearly conveyed the intrinsic condition of accidents in technological advancement, let us move to a more ubiquitous approach explaining the interdependencies of accidents. According to Aristotle, reality is made of two principal dimensions, the substance (lat. substare – hold firm) and the accident (lat. accidere – to fall down, to happen). The substances are independent entities while accidents depend and exist through substances.<sup>7</sup> A person, for instance, is a substance, his dark hair the accident that is inherent in the substance. Thus, it is to be understood that we cannot separate reality from the accident and acknowledge its fundamental existence.

The clear approach to dissect the notions of disaster, catastrophe, and accident by analyzing their etymological origin and drawing on the conception of selected philosophers allows us to reveal a multiplicity of dimensions that creates a dialectic relationship with their everyday use. Specifically, we shall advocate transcending the pejorative connotations of catastrophes and accidents. This leads us to an understanding in which every catastrophe and every accident is a fundamental constituent in the creation of novel conditions. Scrutinizing the meaning of the term disaster based on its etymological root puts forth the cause of misfortune and fate. In the recent anthropogenic context, where many effects of climate change are disguised as "natural" disasters, the idea of a certain innocence seems inappropriate. We may conclude that the use of the terms under investigation will rather reveal the personal interpretation of an event than relate to an objective description.

#### ON MAN-MADE CATASTROPHES - THE ART OF THE ACCIDENT

After this etymological analysis with digressions into different ontologies that blurred the putative dialectic of creation and destruction, let us look at the catastrophic event through the gaze of its artistic potential. The question here is, whether the accident unveils another productive dimension and overcomes its destructive nature.

Contemplating destruction in the context of art, it is eminent to refer to the avant-garde movement of the early 20th century. The Futurists called most radically for the destruction of existing aesthetic, social, and political principles. "We want to glorify war – the only cure for the world (...) the destructive gesture of anarchists." While the avant-garde was primarily concerned with the destruction of the current order to create a new order, in the very sense of *katastrephein*, we will expand this elaboration by a discussion on the aesthetics of destruction.

Therefore, we might look at the epitome of man-made catastrophes, namely the attack on the World Trade Center in 9/11 that created strong resonance in the art world. Bluntly rendered as "the greatest work of art imaginable" by Karheinz Stockhausen, the crash of the airplanes into the buildings and the subsequent collapse of the towers induced a certain admiration from an artistic standpoint. The seduction that inheres the event of this catastrophe is twofold – with both dimensions being inextricably related.

The first layer concerns a visual aesthetic that is based on overcoming technocratic boundaries and determinism in its physical expression. Virilio expands on it by foregrounding that "the accident is what remains unexpected, truly surprising, the unknown quantity in a totally discovered planetary habitat", especially in the context of "a world which is now foreclosed, where all is explained by mathematics or psychoanalysis". <sup>10</sup> Further described as "visually stunning" <sup>11</sup>, the attack transcends all imaginable scales and thus creates a new visual language that can be conceived as an enticing and fantastic spectacle. One could argue that the act resembled a sublime performance that was planned, rehearsed, and staged.

The second layer we shall put forth relates to the subversive intentions of the avant-garde. Here the event of 9/11 enters a new realm of tragedy. "(R)eality outstrips consciousness: the word catastrophe applied to the event (...) is insufficient." It can be described as both "post-conceptual and post-scientific." Indeed, as discussed earlier, the attack has an aesthetic value, yet it does not reside there. Speaking in the realm of art, it is essential to connotate it to its conceptual reality. The pictorial

8.Kant, Immanuel. Critique of Judgement: Immanuel Kant Philosophical Writings. New York: Continuum. 1986.

9.Marinetti, Filippo Tommaso. Century Art Futurist Manifestos: The Founding and Manifesto of Futurism. Art Press Books. 2013.

10. .Schechner, Richard.
"9/11 as avant-garde art?."
in PMLA/Publications of the
Modern Language Association America, Vol. 124, no.
5. 2009

11. Virilio, Paul. Politics of the Very Worst: An Interview with Philippe Petit. Cambridge: MIT Press. 1999.

12.Wikipedia. "North
Anatolian Fault." accessed
November 19, 2022. https://
en.wikipedia.org/wiki/North\_
Anatolian Fault. .

expression of the event is subjugated, though immanently connected to the iconographic meaning of the attack. The message conveyed by the jihadists of al-Qaeda was an assault on western values, standards, and culture. Hence, what followed were major changes in politics and public life. In that sense, the attack can be rendered as a destruction in the very notion of the avant-garde.

With the intention to unveil the intrinsic creative condition of destruction, we can certainly state that a disaster becomes productive in its aftermath as it engenders change and can propel progress. The question at hand here is if also the very event of a catastrophe, interpreted as an artistic act, creates something new. This has been discussed with the example of the attacks from 9/11. Based on the enormous decomposition and disintegration of the event, we entered a new dimension of sublime aesthetics. Kant addresses the catastrophe in its "chaos or in its wildest and most irregular disorder or desolation (...) it gives sings of magnitude and power... chiefly excites the ideas of the sublime." Hence, we can infer the creation of a new visual reality that is inherent in the destructive act of 9/11 and transcends imagination.

13. Woods, Lebbeus. "The Fall." in Unknown Quantity. London: Thames & Hudson Ltd. 2003.

# ON NATURAL CATASTROPHES - THE

COEXISTENCE OF QUAKE AND CREATION

After having centered man-made disasters, in this section, we shall work in the realm of natural catastrophes. Let us begin by clearly identifying one specific incident that will enable us a clearer understanding of the interdependencies of creation and destruction. Among the different typologies of natural catastrophes, the earthquake constitutes a specific role as it is the primordial reason for a myriad of subsequent events such as tsunamis, landslides, sedimentations, and subsidence. We localize our interest in one of the most active seismic regions in the world that follows the North Anatolian Fault from eastern Turkey, across northern Turkey into the Aegean Sea.

The first question we shall identify to challenge the perception that seismic activity entails solely destructive repercussions is to ask whether tectonic plates produce more than the rupture of an earthquake. To dwell on this thought, let us apply Virilio's theoretical construct of the accident. The hypothesis that every technological invention, creates a new kind of accident, establishes the event as one constituent of a system. Relating it to the catastrophe of the earthquake, it becomes

important to comprehend it as an inevitability of the independent system of continuously moving tectonic plates. Further, this shall lead us to an understanding of the earthquake not as a single catastrophic event, but as one logical consequence of the interdependencies of this system. This shifts the question from the productive dimension of the earthquake itself to the productivity of the system from which the earthquake emerges as one mere probability.

In 1999 the last major earthquake along the North Anatolian Fault occurred in Izmit following a sequence of ruptures moving from east to west. It had a magnitude of 7.6 with devastating casualties of 17,200 dead and more than 44,000 injured people. Firstly, we must ask if the rupture, operating independently, killed the people or if it is the collapsed buildings that have not been built for the earthquake. Secondly, as we understand the earthquake as one constituent of the system, the question emerges what the other effects are that are engendered by seismic activity. Therefore, we will shed the focus on the geological characteristics of the adjacent landscape induced by the accumulation and release of pressure of the tectonic plates. In a case-study approach, we will briefly outline the genesis of the landscape around Lake Iznik which shows specific territorial conditions that can be traced back to seismic activity.

14. Yaltirak, Cenk. "The Relationship between the Tectonic Setting of Lake Iznik Basin and the Middle Strand of the North Anatolian Fault." in Turkish Journal of Earth Sciences. 2009.

The North Anatolian Fault (NAF) formed around 13 milion years ago, propagated westward and reached the area around Iznik no earlier than 200.000 years ago. The subsequent process of a right-lateral strike-slip fault, in which two tectonic plates slide horizontally past each other created the pull-apart basin of Lake Iznik. The pressure of the fault led to an interesting morphology, where the lake is bordered by two mountain chains. The erosion of these mountains carved deep cuts into the surface, detailing triangular mountain facets and creating deltas adjacent to the lake. These deltas provide favorable conditions for agriculture that can be read as direct results of the system of tectonic plates, just like the event of the earthquake itself.

15. Zabci, Cengiz. interviewed by author. Technical University Istanbul. October 31, 2022.

16.. ibid

In this chapter, we distanced ourselves from the single event of a catastrophe and interpreted creation in the context of its system. As analyzed before, the accident is intrinsic to the substance – to speak in Aristotle's terms – and thus also the productive nature of the substance cannot be separated from the accident (in this specific case the earthquake). With the ambition to unravel the dichotomy of creation and destruction, we encounter here that the cycle consists of two constituents: the system and the event. Which part of it, we consider

productive or destructive is merely a matter of interpretation.

#### **DISCUSSION AND REFLECTION**

The initial discussion of the different notions of catastrophe, disaster, and accident provided us with an analytical background that we applied to the subsequent analysis of man-made and natural catastrophes. As the limited frame of this research lacks the ambition to holistically examine the productive dimensions of destruction with an emphasis on incisive events such as catastrophes, we elaborated on two specific layers: its artistic potential and the context which produces these events. Here, we identified three different types of how destruction can become productive.

First, a catastrophe has the potential to engender change. It must be understood in its ability to produce discontinuity. Benjamin goes even further by claiming that real progress can only be achieved through a catastrophe. This understanding puts forth the etymological origin of catastrophe (katastrephein - eng. to overturn). Second, the elaboration from an artistic standpoint revealed that the event of a catastrophe itself has the potential to become productive. Here we are pointing to the act of destruction as an artistic performance that inheres its own visual language. The analysis of 9/11 proved that material decomposition creates a certain aesthetic that addresses the sublime of chaos and unexpectedness. Third, a catastrophe is always the outcome of a system. Acknowledging its inevitability puts the accident in line with the other outcomes of a system with the sole difference of being conceived unfavorable as it overcomes determinism. Hence it performs in a context of production where creation and destruction are interdependent entities. The focus here is not on the catastrophe itself but on the intrinsic creative condition of its context.

Aiming at overcoming the dichotomy of creation and destruction, we can constitute that accidents are an eminent part of creation. "Accidents, in the deterministic sense, are not designed, but simply "happen". They are out of control in that we can never predict exactly what, where, or when. But they are designed, in the Virilian sense, because the creation of any working system insures their probability, thus their inevitability."<sup>17</sup> Hence their existence is a fundamental consequence, yet their articulation is spontaneous which enables their potentiality of being productive.

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## POST-ANTHROPOCENTRIC ARCHITECTURE

An alternative reality of productive catastrophes

The project stems from a fascination with a new reality in which human's hegemony shall be reconsidered and human and nature shall coexist. This defines the frame in which the intervention shall operate in. The question emerges here, how I want to look into that alternative reality to confront human supremacism renegotiate the agency architecture. The project engages with the anthropocentric understanding of a catastrophe and the human dualism of creation and destruction asking what has been created by a catastrophe?

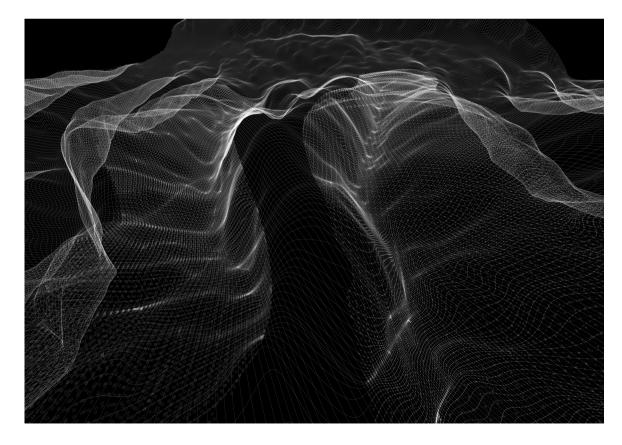
This demands firstly to redefine the notion of a catastrophe. A catastrophe is an intrinsic constituent of every system. Liberated from the destructive understanding of a catastrophe, it becomes merely a denotation for an erratic outcome of a system. Its existence is inevitable, its articulation is spontaneous.

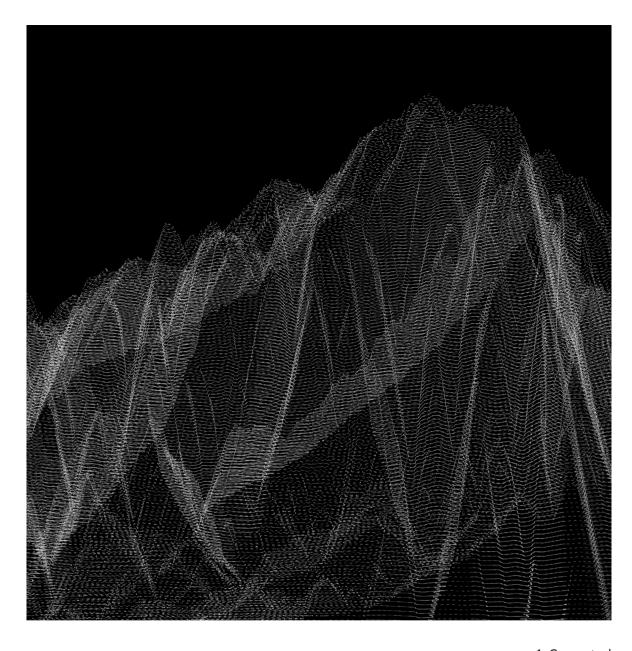
To apply this theoretical construct, the specific site conditions of the area under investigation that is strongly influenced by seismic activity of the North Anatolian Fault Line are taken as an instance. Here,

the earthquake must not be understood as a single catastrophic event, but the logical consequence of the interdependencies of the system of moving tectonic plates and the accumulation and release of pressure. The project departs here from the hypothesis that the earthquake is merely one potential outcome of this system such as the creation of mountains, erosion and the formation of deltas that are all shaped by tectonic forces. In that logic, they can be considered equally catastrophic. The design ambition is to engage with these natural forces that shape the landscape and reveal their productive dimension. Therefore, the understanding of "productivity" shall be redefined based on the scenario that challenges human supremacism.

# SITE CONDITIONS

The choice of the site is strongly informed by the occurrence of catastrophes that are the outcome of the system of moving tectonic plates such as erosion, landslides and sedimentation. The first drawing renders a conceptual understanding of the site conditions. It can be read as an x-ray of a mountain revealing its three dimensionality. It is carved out by different natural processes and is thus depicts its state of constant reconfiguration. The second drawing is an investigation into the spatiality of channels that are created by erosion. It conveys this process as a method of space-making that is intrinsic to the cycle of natural landscape transformations. Overlaid with the fictional space before water and wind left their trace on the landscape, it





1. Conceptual Simulation of Site Conditions

2. Investigation into the Spatiality of Erosion Channels

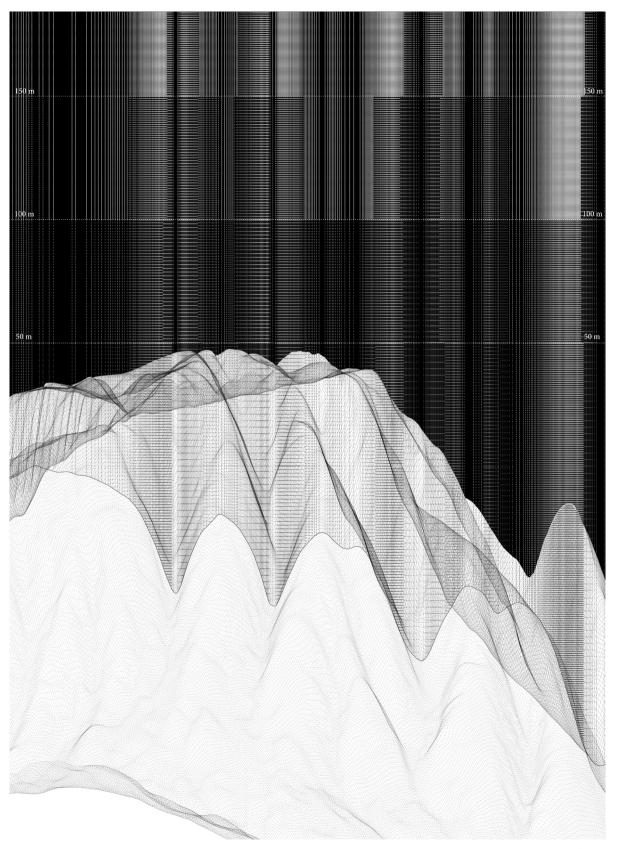
## **EXTERNAL FORCES**

Wind Section

The analysis has been hitherto primarily concerned with the spatial characteristics of the site. The following part shall put forth forces that operate upon this very landscape and induce an understanding of landscape as different intensities of forces. This challenges the conception of landscape as a surface.

As one of the primal forces shaping landscapes, the drawing investigates different intensities of wind in a vertical section. Distancing from the conventional understanding and representation of wind in top view perspective, the drawing relates the morphology of the landscape to different wind speeds. The horizontal density of the points is related to the inclination of the terrain. The steeper the landscape, the higher the density. The vertical density of the section refers to different intensities of wind. It works with values at heights of 10m, 50m, 100m, and 150m above ground. The first observation can be bluntly summarized in "the higher above ground, the stronger the wind". Yet, more interestingly the drawing clearly articulates that the erosion channels function as wind channels. The wind speed inside these channels is considerably higher than on the facets of the mountains.

> Vertical Section of Different Wind Intensities



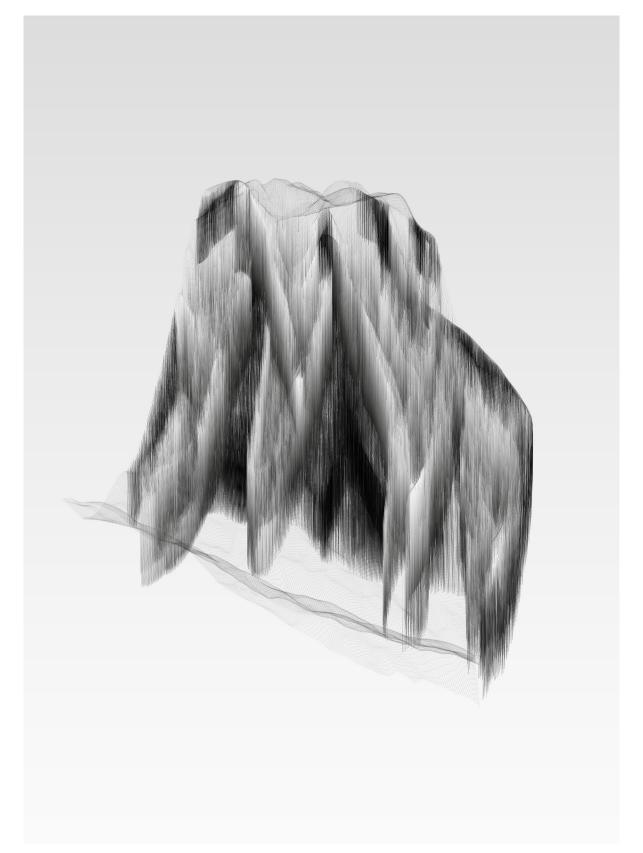
# **EXTERNAL FORCES**

Potential Landslides

The ambition of the project is to challenge the human dualism of creation and destruction. Therefore, it engages with the anthropocentric understanding of catastrophes and reveals their productive dimension. External forces that shape the landscape - analysed here in drawings - can be conceived as the input factors, the catastrophic events that act upon the terrain. The prospective intervention then engages with these catastrophes and manipulates them to become productive.

The drawing analyses different intensities of potential landslides. Therefore, the area has been categorized in different risk zones of landslides based on its morphology. As the intention was not to create a risk map, but to scrutinize the intensity of landslides, the movement of soil displacement becomes a crucial condition. Lines of different lengths have been applied to each risk zone, representing the potential soil displacement. The higher the risk of a landslide, the longer the line. The longer the line, the darker. The result is a map that relates the potentiality of landslides to different intensities of displaced soil. Central to this process is the intention to represent landscape not as a static surface, but as a continuously reconfiguring system informed by different natural and human processes.

> Intensities of Potential Soil Displacement by Landslides







### **EXTERNAL FORCES**

Intensity of Water

These analytical drawings become deliberately more abstract. Departing from an understanding of landscape as varying intensities of forces, a post-representational approach allows to put forth an alternative and experience of this More specifically, the drawing becomes an autonomous source that is open to reinterpretation and has the potentiality to inform the physical expression of a prospective site intervention.

This drawing deals with different intensities of running water resulting from rainfall. Investigating water as a force, the average precipitation is less interesting than the relation of running water to the ground. Therefore, the first step has been an analysis of the slope on site. Different degrees of inclination could be identified that refer to different speeds of running water. These areas are now rendered with different symbols that create various densities. Overlaid with the topography of the site, it reveals the reciprocal relationship of water shaping the landscape while being guided by the path of least resistance (which is congruent to the steepest slope). The drawing becomes a critical agent in dissecting the external forces that act upon the landscape and thus inform the localization of the intervention.

> 7. Intensities of Running Water Resulting from Rainfall



## THOUGHTS TO MATTER

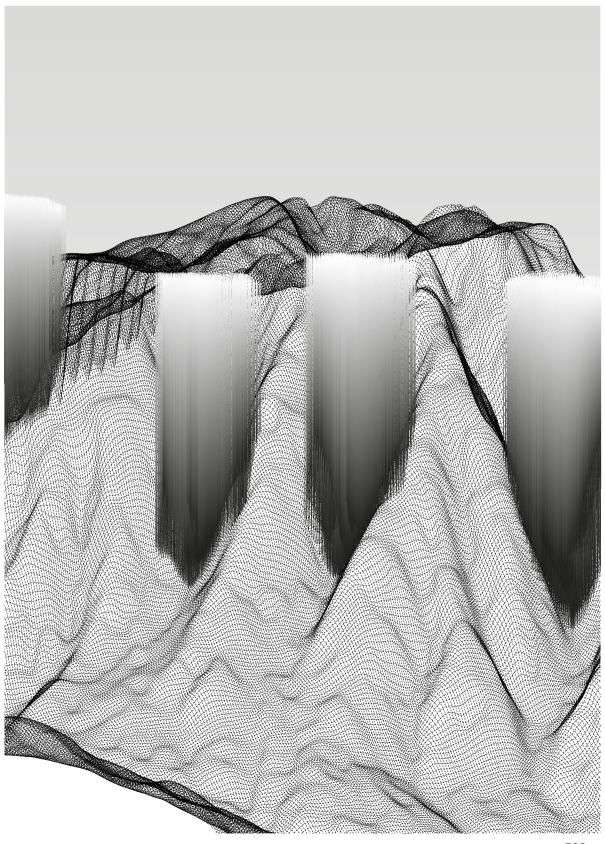
Spatialization of Concept

I introduced my project by referring to the personal fascination of a scenario that challenges human supremacism. From there, I derived my ambition of revealing a productive dimension of catastrophes. Now, After having analysed the fundamental characteristics of the site in relation to spatiality and intensity, the question emerges what "productivity" means in this post-anthropocentric scenario.

Contemplating this thought, it is crucial to understand geology as forms of life. Life understood as processual existence or metabolism. And all these forms of live (human and non-human) are deeply entangled with each other. This results in the purpose of postanthropocentric architecture to negotiate continuity between these different lifes.

The space where these different forms of existence intersect are the erosion channels. It is where life is nurtured, biodiversity accommodated and climate produced. The intervention situates itself exactly in these conditions. The preliminary shape of it is derived from the interaction with the forces of wind, water and landslides that constitute the input factors that shall be manipulated by the intervention.

8. Volumentric Study at the Intersection of human and non-human acteurs



# ANTICIPATED PRESSURE RELEASE

The translation of fundamental characteristics of the site into physical expression, allowed to engage with the external factors of tension and pressure. It renders the critical state of release that is followed by a change of state - from solid rock to sediments. It relates to the transformative process of erosion and landslides that are intrinsically concerned with this change in state. It prompts the question, when the state has reached its tipping point and more importantly, what processes lead to and will follow it. The model clearly visualizes this tension and makes it tangible.

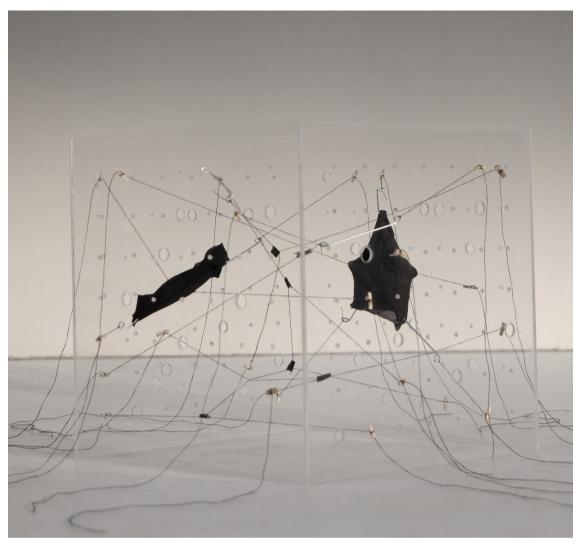
The physical expression of the model induces an allusion of an anticipated or controlled release of pressure. That gives the idea of a potential productive dimension of these events. Following the concept of challenging the human dualism of creation and destruction, one could infere a provocation of the events that lead eventually to a change in matter.



# INPUT - OUTPUT RELATIONSHIP

The second iteration of the Modi Operandi Workshop deals with the topic of form. Here, the crucial condition of the site that is shaped by external forces such as wind, erosion, and water is brought into relation with the subsequent space-making processes. The model emphasizes the relation of these forces to the landscape. These forces operate on the landscape and concurrently create space. Hence, there is an input-output relationship between the forces on site and the morphology of the landscape.

The interactivity of the model allows to simulate the operation of these forces resulting in different spatial configurations. Pressure and tension can be applied from the outside of the cube and shape the interior space. Interestingly, after a certain density of connections and strings, it is not predictable anymore how the space will be affected. This refers to the complex processes of space making where one input can have a myriad of different outputs based on their interrelations.

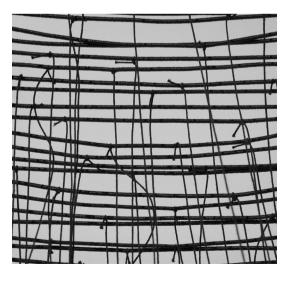




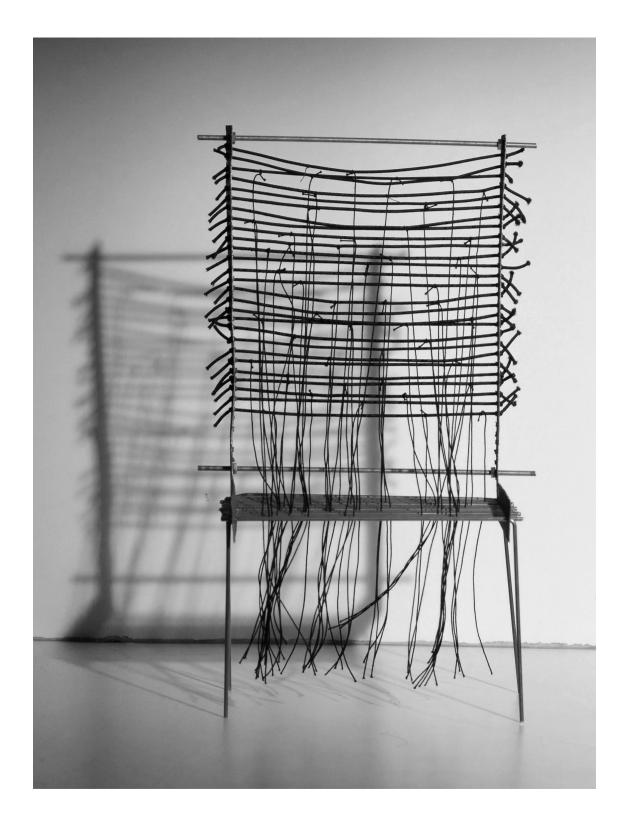


# MANIPULATION OF CATASTROPHES

The third iteration of the workshop is preoccupied with a potential program of the
intervention. Emphasizing the ambition to
reveal the productive dimension of catastrophes, this model senses ground alterations
(catastrophes) and changes its formation of
strings accordingly. Therefore, the model becomes intrinsically related to its site, engaging with forces that operate on the landscape.
The model acts as a manipulator of these catastrophes and intervenes in the fundamental
logics of natural space making in landscape.
The model can be conceived as a machine
that puts forth the changes of state of the surrounding terrain and alters these stimuli to a









# **ODE TO EXCESS**

A CRITICAL INVESTIGATION INTO THE FORMATION OF EPHEMERAL CITIES ALONG THE NEW SILK ROAD

Taha El Barazi

#### PROJECT ABSTRACT

This research investigation stemmed from a fascination with the forces that shape urban contexts. It takes inspiration from existing theoretical and practical debates on the theme of landscape and territories. It is an investigation into socio-political actors, factors, and forces that constitute the built environment. The particularity of this graduation proposal is the use of an abstract theoretical concept and employing the logic behind its formation in dissecting the contemporary built environment. Indeed, a certain landscape is not only observed as an amalgamation of objects, but rather as indeterminate forces, events, and systems that are in constant state of transformation. This project is thus an investigation into the specific conditions that give birth to impermanence, more particularly the condition of formation of ephemeral cities emerging along the new silk road.

The establishment of a dichotomy between Landscape and City gives way to a more specific divergence, one that relies on the notion of Time as a main authority in this analogy. Subject to exponential spatiotemporal factors, landscapes, settlements, and the relations that define them are thus understood as ephemeral entities in constant state of transformation. The city then emerges as a juxtaposition of ephemeral and permanent components, subject to inevitable transformations across multiple spatiotemporal scales. Here is where Indeterminacy is introduced as a phenomenon capable of understanding and interpreting the state of permanence of the landscape. Undeniably, a built environment's life cycle is heavily conditioned by ephemerality as a condition and Indeterminacy as shaping phenomenon of these conditions.

The establishment of Indeterminacy as Method is then the essence of this graduation proposal. To understand the previously mentioned phenomenon, we shall adopt Rahul Mehrotra and Felipe Vera's understanding of ephemeral landscapes, where they state: "temporary cities are ones that are usually structured around one main purpose" (Mehrotra & Vera, 2018). Here, the site under investigation is introduced: the mining city of Can is the main investigation region, along with the many Infrastructures that connect it to its context. As such, Can shall be understood as an amalgamation of systems in explicit tension, subject to constant spatiotemporal uncertainties. This is greatly due to the presence of a surface mine producing 2.5 tons of coal yearly at the edge of the city.

Thus, the demonstration of the state of impermanence of the city shall be performed by emphasizing the elements of Indeterminacy that surround it. Consequentially, the research aims to employ Indeterminacy as a lens capable of dissecting and intervening on the Territory, bridging the gap between the inherent spatiotemporal impermanent conditions of a site, and the ability to employ this phenomenon as a shaping agent, As such, the main research question guiding the investigation is the following: How could Indeterminacy frame the state of impermanence of the landscape?

#### **FUNCTIONAL INDETERMINACY**

Practice is nearly always anteceded by experience, manifested through knowledge and repetition, taking birth from the unconsciousness of the author. What if it was possible to present a tool that introduces mechanisms and design processes that mirror these entities? Let us consider that this tool would rely on the sentience of the design process. At its core, the process would be manifested in the use, consideration and representation of uncertainty and indeterminacy as systems capable of shaping spatiotemporal complexities. For the purpose of this paper, the manifestations and connotations of a spatial phenomenon shall be investigated by its impact on the Territory. Uncertainty becomes the actor that defines these manifestations. It is then important to define the terms under investigation.

Terms such as landscape, environment, and territory are in danger of becoming pseudo-concepts of a single broader understanding of space. They are linguistic devices that attempt to grasp the manifestations of ecological, social, and political systems on the land. Thus, the interchangeability of the terms must reside in the specific association the Territorial understanding is investigated through. To spatialize the initial premises, the adopted method aims to translate the built and natural environments into a series of systems and organizational



Suggested Study Region Post-Industrial Mining Regions

models defined by the uncertainty that births them.

Thus, Uncertainty shall be understood as a phenomenon at its core. It bridges the gap between what is real, and the ultimate metamorphosis of the process. It is thus a tool that explores the unconscious aspects of the process of design. What is meant here is the investigation into the representational and agential power of Architecture. We shall assume that Bataille's definition of Architecture is true: it is "another name for system itself, for the regulation of the plan [...] (it is) the human ideal, the superego. It immobilizes harmony, guaranteeing the duration of motifs whose essence is the annulment of time". (Bataille, 1929). Uncertainty as a design method then consists of a specific model: it provides potential to be used as both tool for shaping and understanding space, matter, and form in its different chronological and transitional stages, each essential to the process. It is only through that specific process, and a careful orchestration of its different phases, that the process of uncertainty and its subsequent considerations is true.

As such, this paper is concerned with the establishment of a clear conceptual and theoretical framework that situates the reasoning within contemporary considerations. With the introduction of a clear investigation aim, the principal premise of this proposal becomes apparent: How could uncertainty frame contemporary theory and method and transcribe the pair into a design method capable of specific agencies? How could we understand the Territory as an entity through the lens of Uncertainty and Indeterminacy? In order to demonstrate the previous proposals, it is firstly important propose the use of Uncertainty as method and examine its use in contemporary discourse. Secondly, Uncertainty shall be examined as a system capable of analyzing the landscape, through its role as an essential phenomenon in the environment.

The spatiality, temporality, and simultaneity of the landscape condition will be highlighted as praxis guiding the theoretical process. Lastly, the attempt to understand the landscape as an ambiguous space and explore its complexities through the actions exerted onto it will provide a specific definition of the Territory, more importantly its role in organizing spatial and socio-political agencies.

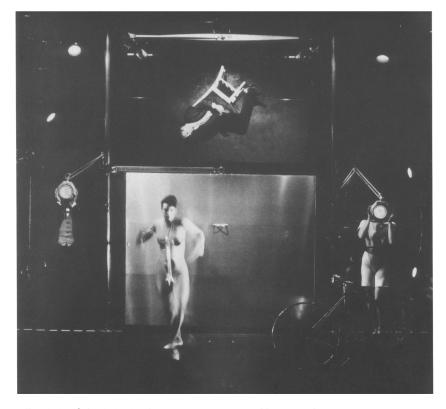
#### **INDETERMINACY AS METHOD**

# a- The Rotary Notary and his Hot Plate

Diller & Scofidio investigate the duality of space and transcription of matter in space in their 1987 performance, 'The Rotary Notary and his Hot Plate'. Stemming from a fascination with spatial contradictions such as inside and outside, above and below, interior and exterior, the performance depicts a choregraphed ritual of attraction and pursuit between a bride and a bachelor.

As such, the human body is metamorphosed into a mechanical object, critiquing the intrinsic relationship between body and space. The construction of the interactions between these two entities becomes then the focus of the performance. Diller & Scofidio introduce the hinge as a mediating element between different spatial and physical expressions. The hinge becomes the moment of resolution and contradiction of spatial complexities: the dialectic between man and his environment – more specifically between man and space – is then defined by the instability of the relationship that defines them.

Uncertainty is here expressed through various mechanical apparatuses,



Diller & Scofidio (1967). The Rotary Notary and his Hot Plate

Indeterminacy bridges the gap between what is real, and the ultimate manifestation of the process. It is a tool that explores the unconscious aspects of the design process



Alfred Stieglitz (1925). Equivalents

and in the perception and apparition of the different tensions that define the environment. Indeed, the very stage design, and the perception of the body in space produces a state of indeterminacy as a result of the use of machinery, as it dictates the effect of the intended perception. Diller & Scofidio, in an extremely Duchampian understanding of space, identify the phenomena that shape the complexities of spatial contradictions. Their use of indeterminacy is then consequential: it is the manifestation of specific spatial expressions of tension.

# b- Equivalents Alfred Stieglitz - 1925

In 'Seizing the Light', Robert Hirsch describes Alfred Stieglitz's Equivalents photograph series as "The first photographs intended to free the subject matter from literal interpretation" (Hirsch, 2000). Stieglitz dedicated nine years of his life photographing a series of clouds, in different forms and reflections, separating his subject from the context that surrounds it. He believed that the importance of representation should lie in the expression of the object, rather than the context that defines it.

Indeterminacy presents itself as both the irrelevance of the spatial context, and the possibility for a multiplicity of interpretation and reading of a certain subject. Additionally, the strength of Stieglitz's work lies in the multiplicity and iterations of a single subject matter. The multiple expressions of one specific phenomenon, and the insistence of the photographs in defining their own representational process, create by consequence an essential inherent condition.

It becomes important to regard Stieglitz's work as an experiment with uncertainty. He aims to construct a mobile space, liberated of topological positioning, relying on the interpretative aspect of his work, made possible by a clear visual model: it is a conversation between represented space, and space of representation.

# c- Simultaneity Uncertainty as Phenomenon

Uncertainty, as a phenomenon, provides grounds to be used as a design method in its simultaneity: it is a process capable of both analyzing and implementing Territorial praxis. Uncertainty and Indeterminacy enable a specific understanding and definition of the multiple spatial manifestations that, for the purpose of this paper, are represented in landscape transformations.

These phenomena requestion the environment's meaning: the state of tension the objects and landscapes are in, individually and within their context, are in a state of suspension. More specifically, the entities under investigation, after consideration of their transcription in space, become multi-disciplinary. The case studies discussed above demonstrate the use of indeterminacy as an inherent design method. They exemplify the simultaneity of the phenomenon in its ability to consider the object as a series of actions and activities that define it.

As such, the next two chapters of this paper attempt to formulate a specific understanding of both Uncertainty as a phenomenon, and an understanding of Territory through the manifestations of this phenomenon.

#### INDETERMINACY AS OCCURENCE

## a- Temporality

"The universe inherited from Kepler, Galileo, Copernicus, Newton, and Laplace was a cold, frozen universe of celestial spheres, perpetual movements, implacable order, measurement, balance. It isnecessary to exchange it for a warm universe with a burning cloud, balls of fire, irreversible movements, order mixed with disorder, waste, imbalance.". The very measure of the notions mentioned in Fernandez-Galiano's statement resides in the use of Entropy as a lens through which we can observe the environment. Subject primarily to the factor of time, it is a phenomena that is extracted from the second law of thermodynamics. We shall understand Entropy as being in a Heraclitan state of transformation and decay. Transition from order to disorder is at the essence of this interest, understanding its different manifestations spatially: it is the measure of disorder and uncertainty. Hence, Entropy could be understood as the transformation of landscapes through multiple temporal conditions.

Robert Smithson, through his writings on Entropy, further ties the concept to economic and social conditions surrounding a landscape. As such, the fascination resides in understanding the multiple interventions and transgressions a certain site endures for infrastructure and complex landscape systems to exist. This entropic process that invokes creation through inevitable destruction is then apparent. When describing post-industrial landscapes, Smithson states: "The vast forces of entropy, both natural and social, silently worked to dissolve the landscape, cancel the

present, render experience as memory.". It is from this conception of Entropy that we could clearly measure Uncertainty, more specifically the tensions it unfolds by examining temporalities of territorial practices.

# b- Spatiality

Similarly, the manifestations of Indeterminacy lie in the spatial permutations of the previously discussed phenomena. There is a realization that structures, infrastructures, and human interventions are bound to expire. Ephemerality, as Baudrillard suggests, is "undoubtedly the truth of our future habitats". Obsolescence is certain. "Nearly all believed in obsolescence's inevitability. Some even embraced its largest gift, the possibility that architectural transience could engender human freedom"4. Thus, uncertainty's antithesis, personified here by obsolescent certainty, spatializes models of territorial practice, and allows the identification and classification of indeterminacy.

Through the certainty of the existence of a predetermined temporality for territorial interventions, we could start identifying traces in the landscape that point to the manifestation of uncertainty in space. Let us consider the specific example of post-mining industrial landscapes as an illustration to the previous argument. Infrastructures become mute icons. The holes left behind are literal spatial manifestations of obsolescence. Vestiges of a predeterminate economic, social, and anthropogenic obsessions with capital and control, they become mere imprints in the landscape.

Thus, the interest lies in the traces theses infrastructures engender, which then become spatial manifestations of Uncertainty (in this case, the act of mining as a conversation between void and land). Smithson refers to these phenomena as 'entropic voids in the landscape'. He spatializes the entropic procedure in his 'Half-Buried woodshed', an installation where, through the dumping of soil on a structure, the



Robert Smithson (1970). Partially Buried Woodshed process becomes visible. The acceleration of the destruction process, illustrated with the slow erasure of the structure, makes Smithson's premise clear. Uncertainty is then identified by the spatial traces of obsolescence, as witnesses to transient practices that are dictating a particular spatial order.

#### **DEFINING THE TERRITORY**

### a- The Abstract Landscape

The fundamental aim of Architecture is defining intentional boundaries, appropriating space against a seemingly anarchic backdrop. It is, essentially, concerned with the notion of instilling order: man and nature are in conversation. With the coining of the term 'urbanization', Ildefonso introduces a paradigm shift in spatial thinking, one that illustrates the erasure of the dichotomy between the urban and the rural brought forth by capitalism. He states: "[capitalism] is a vast whirling ocean of persons, of things, of interests of every sort, of a thousand diverse elements that work in permanent reciprocity and thus form a totality that cannot be contained by any previous finite territorial formations such as the city."

This perception of the environment encourages a broader consideration of space and is concerned with the establishment of a clear landscape. Rather by being defined by geographical properties, the landscape emerges as a volumetric entity: it is the amalgamation of political, ecological, and ethnographic technologies, and the tensions that define their relationships. This could be further demonstrated by considering the transient nature of the landscape under question: it is ever changing, across different scales and temporalities.

This is clear in Pier Vittorio Aureli's elaboration on urbanization, where he states: "[urbanization] has blurred for good some of the dualities upon which previous subjects built their world, first and foremost the distinction between public and private, and, subsequently, the triad labour-work-vita active. Oppositions between work and otium, private and public, inside and outside cease to have any meaning, as the spaces we live in become increasingly hard to label as belonging to one definite sphere: work mingles with living, private with public, production with reproduction.". As such, we could observe our environment as a series of Abstract Landscapes: they are a symptom of artificiality and capitalism, forms with adaptable, indeterminable content. Abstraction therefore holds a certain aesthetic, a promise of imagination and

# b- Landscape as Action

If abstract landscapes are a combination of different volumetric entities, their ability to transform to different entities and consequences should also be acknowledged, and more importantly open to participation. As Umberto Eco states in his definition of 'open work': "every performance of some of the open-end musical compositions, explains the composition but does not exhaust it. Every performance offers us a complete and satisfying version of the work, but at the same time makes it incomplete for us, because it cannot simultaneously give all the other artistic solutions which work may admit." <sup>7</sup>. Therefore, he argues that one medium of interpretation should never nullify the other. For the scope of this paper, Eco's reasoning shall be understood as a proposal for alternative readings of our environment, simply based on the possibility of simultaneity of interpretation.

Many of these practices are already debated in contemporary theory. John Cage's notation systems for his musical compositions, which he describes as mediums that enable "the ability of a piece to be performed in substantially different ways" are an example of the inherent assumption of indeterminacy as a preliminary entity in the design process. The illustration for 'Fontana mix' produced in 1958 had the goal to illustrate the many different ways the piece could be performed, and the intersections of the performances of the different members of the orchestra. Silence becomes as important as the produced music. The representation method then relies on the performed action in the musical piece. Similarly, it becomes important to define specific practices pertaining to spatial metamorphosis in the landscape. Landscape phenomena could be regarded as actions that constitute the essence of the Territory: landscapes are defined by the actions and imaginations projected upon them. This specific perception of the environment assumes the use of uncertainty as a lens through which these 'actions' are manifested, clearly defining the expression of specific spatial practices. This reveals uncertainty's ability to dissect complex territorial practices. Thus, it becomes essential to define the many systems, infrastructures, and apparatuses that form the 'totality' of the territorial practices under investigation.

We could identify the environment as a series of these systems – and the actions previously discussed – that cite an 'unnatural' order of things. Here, Álvaro Domingues' interpretation of Transgenic Territory is introduced: "the landscape is a work-in-progress combining elementary materials and processes that generate, arrange and encode the complex structures and systems to which they belong.". Every single element of this Territory becomes a hanging object in space, acting in tension to define spatial and temporal realities.

#### **V- REFLECTIONS & PROPOSALS**

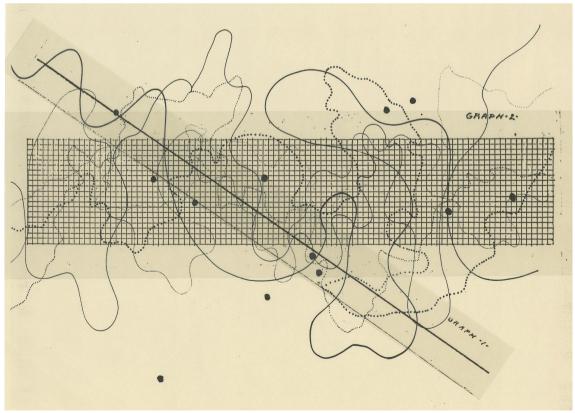
The need for a decisive shift in conventional practices pertaining to exponential globalization and reactionary planning is imminent. Paradigm shifts in defining and shaping contextual landscapes and their impact on the territory is at the heart of this proposal.

Uncertainty then affirms itself as a complex phenomenon, defined by both its spatial manifestation and transient expressions. It is thus a multi-disciplinary approach that can determine complex agencies, putting forth systems and processes that produce urban and rural contexts. As such, contemporary territorial practice can be understood as the catalyst for social, economic, and political landscapes.

Supposing (and witnessing) the failure of the Anthropogenic understanding of environment and territoriality, we must examine our context through a specific lens capable of unveiling spatial and ecological complexities. Here, uncertainty is introduced as an agent and method capable of understanding, analyzing, and shaping the Territory.

By consequence, theory, praxis, and the tensions that arise as they shape one another become vital components in dissecting and defining landscape conditions that respond to a new understanding of Territory, and more specifically its spatiality and simultaneity.

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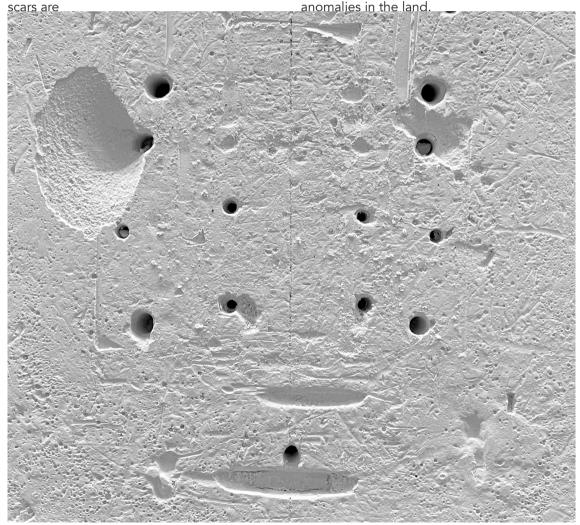
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# Self-Destructing Cube

The first exercise resided in reimagining the site as a entity in constant state of inscription. By casting a pure plaster cube, the site is abstracted into its most basic condition, a 'blank canvas' acting as a stage for destruction. Consequentially, the model, as the landscape, is greatly altered by external forces, infrastructures, and anthropogenic actions demonstrated onto it. As such, the cube, when coupled with elements of indeterminacy, is witness to these actions, recording and tracing the actions of hammering, scratching, eroding, and delineating. These landscape

thus concretized into a physical form, acting as a recorder and archive of a specific repetitive action. The site is thus understood as an amalgamation of landscape alterations, revealing themselves as anomalies in a continuous landscape. The fate of the cube is then ultimate disintegration, an imagination of the future of landscapes under constant exploitation and alteration. The state of spatial indeterminacy resulting from these anomalies are thus captured as final inscriptions on the cube, the traces of the unpredictability of



#### II - ASSEMBLAGE

### Conditions of Inherent Tension

The assemblage exercise was aimed towards reconstruction the state of tension present in the study region, with a particular focus on the mine as a catalyst for social and territorial complexities. The mine is seen as the main organizational force in the region. As such, the model organizes itself around a central element essential to the stability of the spatial assemblage. It was important to treat every ready-made found object as its own independent, unaltered entity, put

together in the whole of the composition. A rod always visualizes the state of tension, held in place in a state of hinge thanks to the other elements in the composition. Different assemblages, using the same fundamental elements, make clear different states of tensions with the rearrangement of the components. These iterations all aim to spatialize an essential inherent condition of the study area, making clear elements of tension that define its basic core.



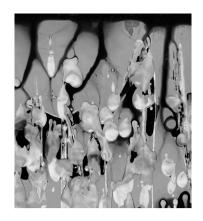
#### **III - PROGRAM**

#### Generative Destruction

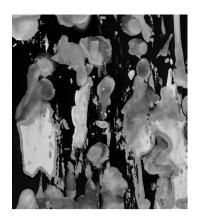
The program exercise aimed to translate the specific actions and phenomena exerted onto the land into specific, architectural manifestations of a program. The site is once again observed through a different lens, examining the relationship of each landscape alteration with its immediate context in terms of the generated elements due to its implementation, in addition to the actual act of inscription. The interest here is to observe these places of indeterminacy as space generating phenomena, due to the many spatial connotations and traces that mark their presence. By dripping wax onto photographic

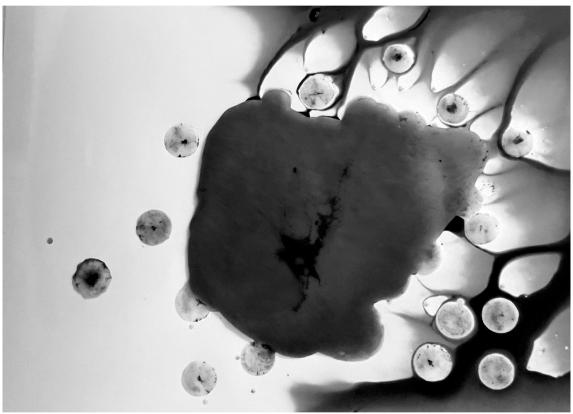
paper and eventually developing the pictures after the wax dries out, we are able to complete a survey of the site under investigation and analyzing the impact of these traces in relation to their intensities, flows, and regions of development. The hot wax, as it drips onto the paper, develops it before instantly halting the development when it lands on the paper, resulting of spatial explorations pertaining to specific alterations in the core of the experiment. As such, the relationship between site, form, and behavior is captured into the inherent program in the study region.











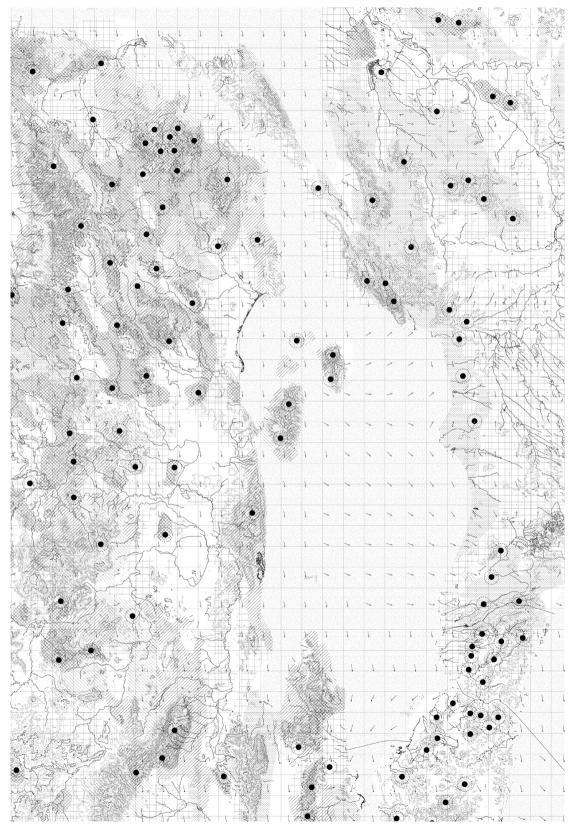
Wax experiments on photo paper

# I - THE EMERGENCE OF INDETERMINACY

Mining Activity	Jurassic	
Cretaceous	Myocene	
Paleocene	Quaternary	

The research investigation started problematizing the study area into a temporal condition where indeterminacy is born. As a result of the 5-year Industrial plan implemented by the Turkish government to accelerate industrialization, a mining 'boom' saw a multitude of industrial spaces being brought into existence. As such, we observe the emergence of indeterminacy: the action of mining births landscape alterations across the territory. Introducing many high influence forces across the landscape, these social and ecological forces severely impact surroundings. Conditions of high indeterminacy are thus surrounding these new scars in the landscape. The study area shall examine the region of Canakkale as a

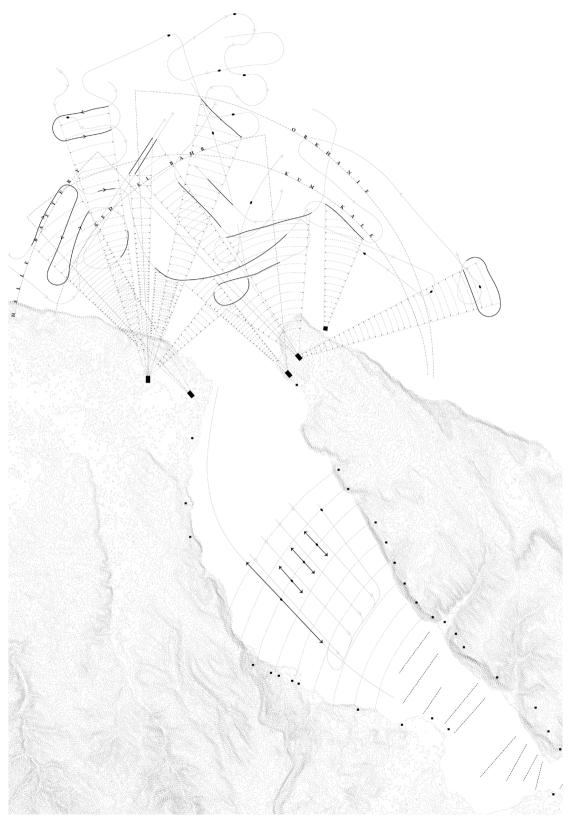
main investigation region, due to the high concentration of landscape alterations - and consequentially areas of high indeterminacy - in the surroundings. This map overlays the location of implemented mines around the Marmara basin, over a clear delineation of geological epochs that have led to the formation of the current landscape. The sudden emergence of land alterations, in comparison with the temporal scale of the land that existed before them, are quite remarkable in terms of their immediate impact. As such, the research area is materialized into a specific phenomenon, highlighting indeterminate forces that underline the ephemerality of its formation.



#### II - WATER WARS

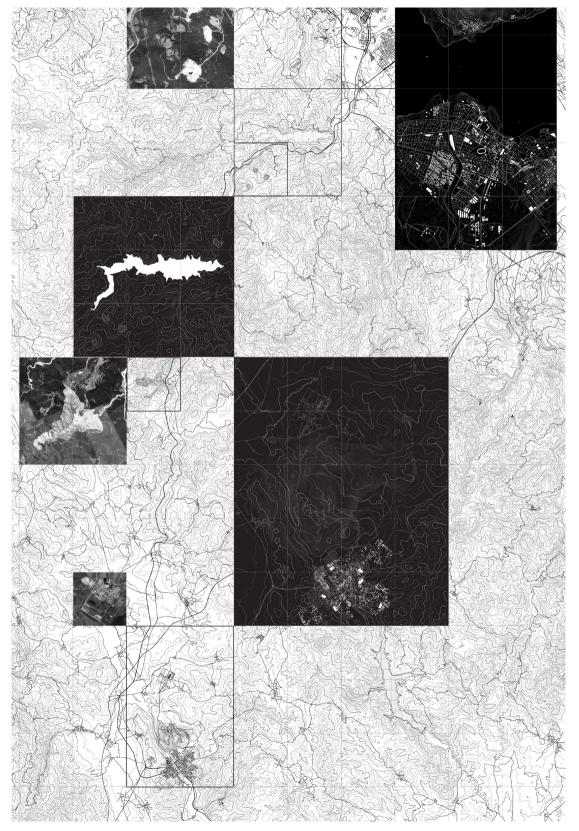


The research area is again problematized as a case study in order to highlight the use of Indeterminacy as a spatial phenomenon. By analyzing the movement pattern of Allied ships in the 1915 battle of Gallipoli, it is possible to trace their strategy to capture the straits. Through drawing the patterns of defense forts and juxtaposing lines of movement, firing, and range of attack, the study area is spatialized into a choreography of actions. This specific spatial manipulation was a deciding element in both winning the battle and the war. The phenomenon under study is represented as an allegory: the Turkish defense approach in the straits relies on the intentional employment of spatial indeterminacy as a defense mechanism. Indeed, by setting up multiple forts on the sides of the straits, introducing decoy forts in between, and setting up minefields every 10km all were strategies to evoke a sense of indeterminacy, essential as a spatial phenomenon. The last line of defense is the moment the allies were able to capture an extremely strategic passage, aiming to weaken the Russian fleet from within. This last line of defense shall instigate the continuation of the research investigation to more specific regions of interest.



#### III - PLAUSIBLE INDETERMINACY

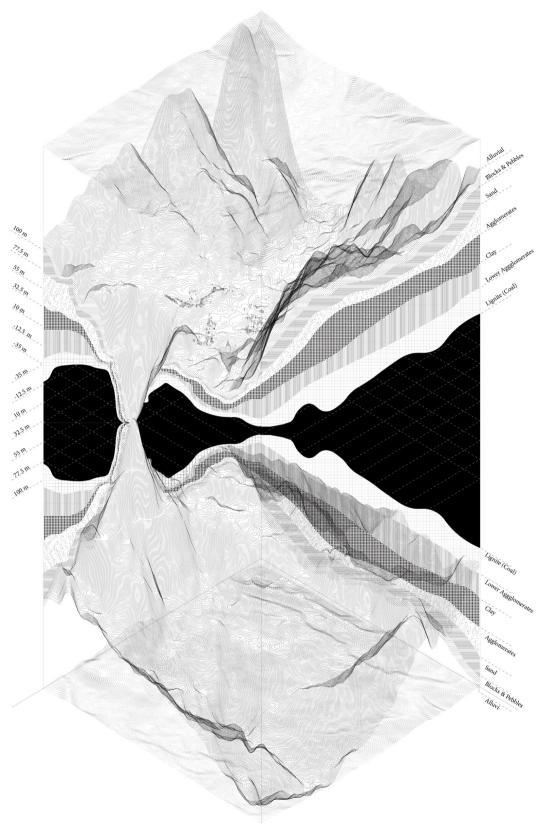
The closer look into the investigation region further identifies landscape alterations in the Canakkale region. By looking into a specific regions, it is possible to trace the alterations to a main central elements in the built environment. highway connecting Canakkale to Balikesir becomes the main focal point of this project, both in research and praxis. This is mainly due to the many landscape alterations that exist around this particular element of infrastructure, rendering the region a place of plausible indeterminacies. A survey of the region under study draws relations between topography, infrastructures and natural features of a site. A blow-up and detailing of alterations of interest draws focus on specifc phenomenon. It further dissects the regions by examining the relationship between the built environment and the landscape scars. As such, each landscape iteration is examined in its context of indeterminacy. More specifically, each alteration is identified as a main force in its context. This map thus identifies the 'actors' of the landscape, assuring the role of infrastructure as main organizational elements of space.



### **IV - COAL OF MINE**

This stratigraphy investigates the role of drawing in making clear inherent conditions of a landscape. A central paradigm for visualizing the impact of landscape alterations is the exaggeration of the perceived height of the territory, in order to make clear fluctuations in topography caused by natural and human factors. Indeed, taking a section through the mine, it is possible to uncover the composition of the soil, highlighting the extent of alterations required to mine natural resources. The 'other' part of the section is then hinged to the bottom of the drawing, extending the landscape as an accessory to the mine. Coal is then visualized as a shaping force in the landscape, drawing out extensive alterations that constitute a constellation of variables that

contribute to the ephemerality of the territory. Both a generative and destructive force, the mine's duality is thus centered in the drawing, leaving specific scars that are sites of plausible indeterminacy.



### V- TUMOR

--- Fault Line — Catchment
--- Coal Limit — Contour

The coal town of Can shall be ending 'node' of the highway under investigation, ending in a region home to a major landscape alteration. Can mine is an open air mine that produced 2.5 tons of coal per year, one of the largest in Turkey. The mine is firstly approached as a carving in the landscape. Further inspection reveals overlapping natural systems and ecologies that intertwine with the vast imprint of the landscape alteration. The mine is thus observed as a hanging force in space, a catalyst for social and territorial transformations in the large shockwaves of effects it generates. It is then understood as a 'tumor', the source of a disease spreading in the landscape: the interconnectedness of the mining activity with the extensive nearsurface water network spreads heavy metals, air particles, and pollutants throughout the study region. The point of ending of the initial investigation is then the starting element of another investigation, one that places the mine as the main actor and shaping element of the landscape.



### VI- SYMPTOMS OF EPHEMERALITY

Zooming in on the immediate region surrounding the Can coal mine, we can identify an appearance of a series of acid lakes. Notable by their low pH caused by an absorption of acidic minerals and heavy metal particles, these water bodies are hostile to living organisms. The intriguing phenomenon is the appearance of these lakes in regions downhill of the mine, acting as collection reservoirs for toxic material. As such, it becomes possible to imagine the landscape as a single interwoven entity. Additionally, the phenomenon of formation of these lakes is in itself a symptom of ephemerality of the landscape, as it captures a specific transformation of matter, and the traces that lead to its formation. In this specific case, this is shown by the total toxification of the water. in addition to the mine trails that delineate

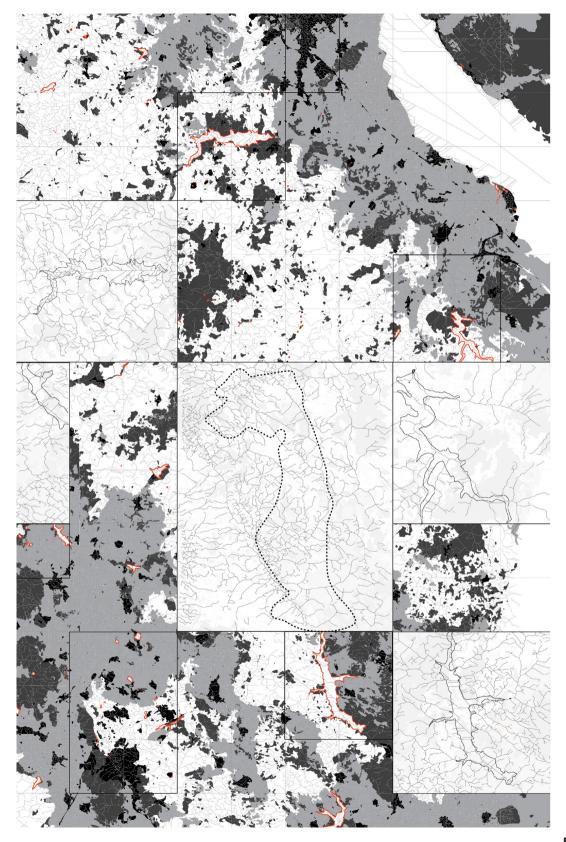
acid lakes.



#### VII- CERTAIN INDETERMINACY

The investigation area, after consideration of the phenomenon of appearance of acid lakes In the Canakkale region, is to be requestioned in both the extent of alteration each landscape anomaly exercises, and about how to represent it through drawing. Stripping down the map to a single geological identifier - the underground catchment and water erosion channels - provides an argument for the interconnectedness of the landscape, more importantly the direct transmission and traveling of signature particles resulting from anthropogenic activities. By observing the alterations of interest in relation to the water channels in question, it becomes important to investigate how they connect, interfere, or interrupt the system. Additionally, overlaying

land cover data suggests a clear correlation between rangeland and locations downhill of the mine, proof that toxic particles are traveling in a porous system. As such, each alteration is observed as a 'plugin' to the overall network, forming an oligoptic landscape. The alterations, due to the many ways they infiltrate the landscape, are thus elements of certain indeterminacy.

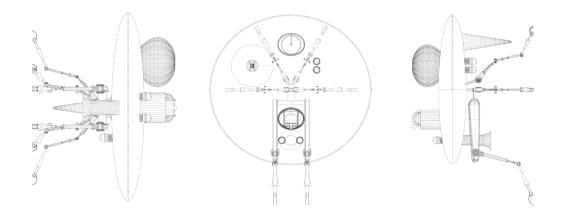


### VIII- ANATOMY OF AN ACID LAKE

The dam sits on the lowest point of the study area, collecting water running off through the Can mine and its surrounding region. Shaped through millennia by wind erosion and water runoff, the basin surrounding the dam is thoroughly carved by an intricate water network, acting as prime sample collector for minerals and particles caught in the run down from elevated areas. By drawing the basin of the dam, it becomes possible to correlate locations of acidic samples collected around the basin with the underground water network, identifying intersections most prone to wind erosion, surface water runoff, and landslides. The dam, similarly to other water bodies in the area, are thus symptoms of Canakkale's ephemerality, notably for their appearance as captivated entities collecting evidence of anthropogenic absurdities. By overlaying a multi-scalar phenomenon (slow carving of the landscape) across a reimagined terrain, it is possible to clearly delineate symptoms of situational indeterminacies: the infiltration of identifiable particles into the dam's basin captures the result of territorial indeterminacy, manifested by the unpredictability of landscape alterations

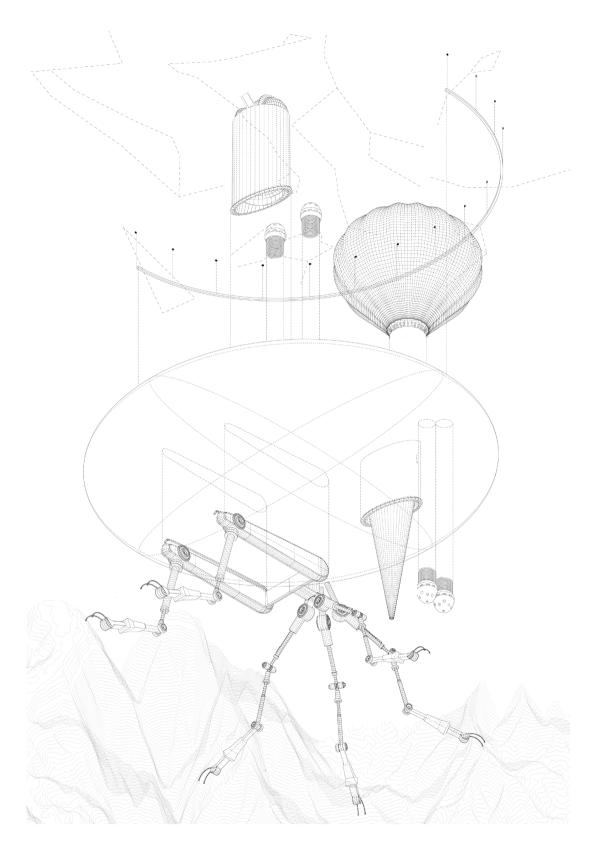


### IX- KNOWLEDGE HARVESTER



Moving through the landscape, the harvester is an embodiment and reminder of the deterioration of the landscape. It attempts to capture specific - and all - moments of transformations pertaining to landscape alterations. Scanning, sampling, observing, sensing, breathing, crawling, it is amalgamation of different programs, acting as both a gatherer and safeguard of knowledge. While its role is not to remediate or heal landscapes, it rather learns from its context and is shaped by it through both physical corrosion and data collection. It adapts to its context, undergoing a different metamorphosis with each specific site condition it encounters. As such, it is not a physical intervention, but rather the prototype of an idea, a harvester of

knowledge passing through the landscape in search of a purpose.









# **MILITARY URBANISM**

OBSTACLES AS
THRESHOLDS AND THEIR REINTERPRETATION IN SPACES
OF CONTROL

Virginia Lazarou

#### INTRODUCTION

Israeli architect Eyal Weizman, in his article *Walking Through Walls* interviews officers in order to determine the need for innovation in military design and questions architectural space and concepts such as the alley, the door and the window which are seen as forbidden to access. Specifically, officers in order to surprise the enemy, need to interpret space in unforeseeable ways:

""[...] We interpret the alley as a place forbidden to walk through, and

the door as forbidden to pass through, and the window as a place forbidden to look through, because a weapon awaits us in the alley, and a booby trap awaits us behind the doors. This is because the enemy interprets space in a traditional, classical manner, and I do not wish to obey this interpretation and fall into his traps. Not only do I not want to fall into his traps, I want to surprise him! This is the essence of war."1 Looking at the reverse, military bases excluding trespassers raise the theme of the *obstacles* and the subsequent prohibition of access. The concept of the obstacle is therefore reinterpreted in this essay as an attempt to be considered not as a limit but rather an opportunity in creating new spatial situations. Consequently, the objective of the essay is the perception of prohibition in terms of vision and movement, in accordance with the new 'Military Urbanism' a concept introduced by Stephen Graham in his book Cities Under Siege.

How can an obstacle, then, be perceived in ways other than a mere obstacle but as a way to contribute to the production of space? What if the obstacle is perceived as somewhat an entry point, a gate, an arch or even a scenographic presence framing its surroundings? What if obstacles could be 'thresholds' in their transition from the idea of the forbidden to the idea of the accessible? The threshold, being described as an in-between or 'liminal' space, often supposes a change in the surroundings as well as a transitional territory. Military bases in most cases can be considered as the entry points to the idea of the 'forbidden', with their locations most of the times being censored by satellite images or even completely removed by them leaving Blank Spots On The Map, as Trevor Paglen introduces in his aforementioned book. The coastline of the Golden Horn has been significant since antiquity with its role in the so-called Imperial Arsenal, remaining, as of today one of the main navy installations in Istanbul, along with its oldest shipyard as well as the infrastructure and the tunnel formations below its main premises. Thus, providing a fertile ground for the investigation of the idea of the 'obstacle' and the 'threshold'.

1.Weizman, Eyal. "Walking Through Walls: Soldiers As Architects in the Israeli-Palestinian Conflict." *Radical Philosophy*, 136, (Mar/Apr 2006). https://www.radical-philosophy.com/article/walking-through-walls,pp-9

"[...]The enemy interprets space in a traditional, classical manner, and I do not wish to obey this intepretation and fall into his traps. Not only do I not want to fall into his traps, I want to surprise him!"

#### ON VISION AND PERCEPTION

An obstacle (definition= something that blocks the way so that movement or action is prevented or made more difficult, according to cambridge dictionary) can have many bifurcations in terms of accessibility or prevention of access, not only physical but also visual. Therefore the perception of prohibitions within the urban fabric depends on the observer's position as well as the surroundings. The detached 'vertical image' as stated by Mark Dorrian, for instance, is a different situation than the subjective close up of the human scale. Through the conceptualization of obstacles as mere scenographic objects within the urban fabric, different aspects of them can unravel based on the viewer's standing point, or with the rapprochement of the 'serial vision' investigated by architect Gordon Cullen in the Concise Townscape, with the help of which, depending on location, an element of the city is perceived in a completely different state. The subjectivity, therefore or objectivity of the beholder, lies in their ability to connect or disconnect from their environment. Specifically, the 'vertical image' by Mark Dorrian refers to the aerial photography mostly associated with World War I and the "objectifying and distancing gaze on wartime violence and destruction."<sup>2</sup> [p.134]

Interestingly, GPS technology, which could be considered part of contemporary aerial photography and therefore the 'vertical image', now partly declassified and available for civilian use, was initially engaged in the First Gulf War as a 'precision killing' instrument<sup>3</sup>. Further on, the US army has tried to buy satellite imaging during the invasions of Iraq and Afghanistan, as a way to erase them from common view<sup>4</sup>.

Weizman in his book *Hollow Land* mentions the importance of strategic location for the Israeli's settlements, which have to be on top of hilltops, making them visually superior to the occupied and surrounding palestinian territories. In their design, these settlements resemble fortresses as they are laid out in concentric circles, meant to protect

<sup>2.</sup> Kenzari, Bechir. *Architecture* and *Violence*. Actar, 2011,pp.134

<sup>3.</sup> Graham, Stephen. *Cities Under Siege: The New Military Urbanism.* London, New York:
Verso, 2010, pp. 96

<sup>4.</sup> ibid

5.Weizman, Eyal. Hollow Land: Israel's Architecture of Occupation. London, New York: Verso, 2007

6. Kenzari, Bechir. *Architecture and Violence*. Actar, 2011,pp.213-214, 141

7. ibid

8. ibid

their inhabitants by retreating to the inner rings in case of an attack, giving them at the same time an optical advantage to the Palestinian territories and therefore becoming an indispensable part of the military, with settlements close by.<sup>5</sup>

The resemblance to the Panopticon system of visual control is inherent to the abovementioned tactic as Benthram's vision for improved detention centers was reflected in his proposal with the Panopticon, a prison layout in a semicircle with inmates' walls open and the guard located in the middle. There the inmates would be subjected to the 'eye' of the guard, without actually knowing if they are being observed. Questioning their visibility would make them behave in a more appropriate manner.

The visual advantage is granted to the ones that dominate or are in control of those being viewed as the examples of Israeli settlements along with the aerial photography and surveillance of the GPS systems clearly demonstrate. The objective and inherently distant 'vertical image' is contradictory to the close up and subjective vision which is in that situation not to be trusted.<sup>8</sup> As Andrew Herscher in his essay *From Target to Witness* 



## MILITARY URBANISM: VERTICALITY AND CONTROL INFRA-STRUCTURE

Even though the idea of the 'permanent war' is part of the emerging 'military urbanism', as stated by Stephen Graham and his book Cities Under Siege, cities and the state are meant to protect their inhabitants and provide them with their basic needs during the time of peace.9 At the same time, however, they act as war-production machines, preparing constantly and engaging in 'war-rehearsal' and 'war indoctrination'. 10 This 'military urbanism' therefore, is a constant process of normalizing any preparations for war as well as the act of war itself.<sup>11</sup> According to Stephen Graham and Simon Marvin in Splintering Urbanism, infrastructure perceives the city as a unitary object. 12 lts territory left empty to be filled with the modernist ambitions and ideologies, many times resulting in heightening social inequalities and the control of the population. Among the modernist agenda, with megastructures such as bridges, highways, and ports, electricity quickly became a symbol of either social exclusion or community making. 13 The latter being demonstrated in a postwar poster of Ukraine, where an electricity pylon symbolized its 'collectivisation' as a part of the former Soviet Union<sup>14</sup>.In a more recent example, the sovereignty of the Israeli

Under Siege: The New Military Urbanism. London, New York: Verso, 2010, pp. 91 10. Graham, Stephen, Marvin,

9.Graham, Stephen. Cities

10. Graham, Stephen, Marvin Simon. Splintering Urbanism: Networked Infrastructures, Technological

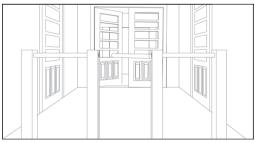
11. ibid 9

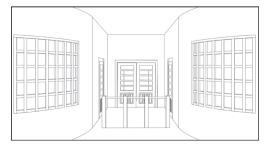
12. ibid 10

13, ibid

14. ibid







A series of drawings (made for the 'Thresholds' map) of the same space, depending on the viewer's position, demonstrate how differently can be perceived. settlements over the Palestinian occupied territories, as mentioned in the *Politics of Verticality* by Eyal Weizmann, is demonstrated by their control on either the above airspace and the underneath mountain aquifer, in a non-linear occupational tactic but rather a vertical one. The power of infrastructure is also elaborated by Stan Allen in his essay *Infrastructural Urbanism*, where he mentions the potentiality of infrastructure to shape the future of the city, as its means of action is the whole site itself, and therefore to create new relationalities within the urban fabric <sup>15</sup>.

15. Easterling, Keller.

Extrastatecraft: The Power of
Infrastructure. Verso, 2014

16.Graham, Stephen, Marvin, Simon. Splintering Urbanism: Networked Infrastructures, Technological Mobilities and the Urban Condition. Taylor & Francis Group, 2001, pp. 9

17, Graham, Stephen. Cities

Under Siege: The New Military

Urbanism. London, New York:

Verso, 2010, pp. 95, 98

18, ibid

Beyond the materiality of infrastructure, though, its immaterial characteristics, more prevalent today than ever, including "pools of microwaves beaming from satellites and populations of atomized electronic devices we hold in our hands" 16, can be a major part of the various surveillance mechanisms along with information and intelligence agencies which constitute the new 'military urbanism' among other factors. Military urbanism, thus, is a concept that is in constant alignment with that of infrastructure.

Military urbanism, thus, is a concept that is in constant alignment with that of infrastructure. The aftereffects of Second World War, as far as the militarization of Western Nations goes, were among others the 'new control technologies'. Specifically new military strategies known as C3I- command, control, communications and informations- dominated the scenery of modernized urban life as Stephen Graham mentions in his book *Cities Under Siege*<sup>17</sup>.

Further, he argues that war is not only found in battlefields, but cities can become the battlefields themselves, not only through their surveillance mechanisms, areas occupied by the military or the government, but also with their modernization that is only meant for the affluent. The wealthy gated communities, many of them spreaded throughout the European side of Istanbul, are a basic example of 'urban enclaves' being strictly protected and separated from the 'unwanted otherness' 18.





Left: a collage of the materiality as found on the 'Hilltop' where the navy premises reside.

Right: materiality and 'filters' found through gates and fences around spaces of control, produced at MO

## ON OCCUPATION AND VERTICALITY :DIVISIONS AS THREE-DI-MENSIONAL CONSTRUCTS

Looking at the city in reverse, not in a state of war, but preparing for it, the occupational tactics of the military within the urban fabric need to be further elaborated. Even though the study area, Istanbul city is not 'occupied', it is however another city that acts as an instrument of war preparing for such occasions, with specific installations strategically located within the urban fabric. As the case of the navy premises specifically installed at the top of an artificial 'hilltop', and underneath the new tunnel structures. A comparison, therefore, to the three-dimensionality and fragmentation of the occupied Palestinian Territories by the Israeli Defence Forces (IDF) is attempted, as part of their infrastructural sovereignty.

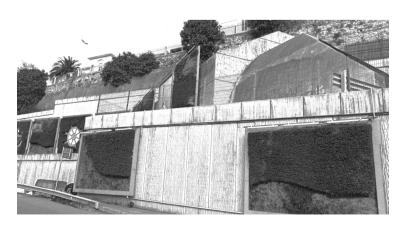
First of all, one has to be critical about the division of nations and the establishment of borders and the like constructions enhancing their function such as checkpoints, detention centers etc. As Eyal Weizman in his article *Politics of Verticality* mentions, the available tools to Law and Politics are two-dimensional maps, subsequently presenting borders as mere lines. Their complexity, however, lies on a much deeper level. A fundamental understanding of borders and divisions as part of a three-dimensional territory is demonstrated by the occupational tactics of the Israeli Defence Forces upon the West Bank, where a fragmented land consists of their domination on a "three-dimensional matrix of roads and tunnels"19. In this case, the dispersed Israeli settlements had to be connected with infrastructure such as bridges and tunnels, stretching either above or underneath occupied territories, also including their dominance in the water aquifers or the invisible infrastructure of electromagnetic fields above them. An embodiment of the above is considered the 'Tunnel Road' connecting Jerusalem with the settlements of Gush Etzion and those of Hebron, achieved by a bridge crossing over a Palestinian valley, then diving into a tunnel under the Palestinian Bethlehem suburb of Bet Jallah<sup>20</sup>. n the case of the military base, not only the location of the premises on top of the 'hilltop' provide a visual communication with the premises installed on street level, and their visual domination across all the Golden Horn, but also the airspace above with their antenna installations, also found in other areas with military bases. The grandiose tunnel structures underneath that artificial hilltop trigger the imagination as to their importance and mysterious connections. The military's domination over the urban landscape in that specific part, is truly a three-dimensional construct within the city of Istanbul.

19. Weizman, Eyal. "The Politics of Verticality." Metamute. January 12, 2004. https://www.metamute.org/ editorial/articles/politicsverticality

20.ibid

#### **OBSTACLES AS THRESHOLDS**

The aim of this essay was to reinterpret the idea of the obstacle as a threshold, an opening instead of a of limitation. Starting with the questioning of space through military design mentioned by Weizman and the subsequent blasting through walls in order to create new 'invisible' to the enemy paths, it continued with the reverse: analysing existing spaces of control and occupation. These spaces dominate through their materiality and visual supremacy, depending, however, on the viewer's standing point. The ubiquitous 'all-seeing eye' brought about by the panopticon system along with the powerful vertical image stated by Mark Dorian, all emphasize the domination of the viewer. Control and prohibition however, can become as subjective as one's own physical position, and as simple as a perspective point of view. Rendering, in fact, any type of prohibition just a mere line on the map.



Tunnel Structure, with the navy emblems

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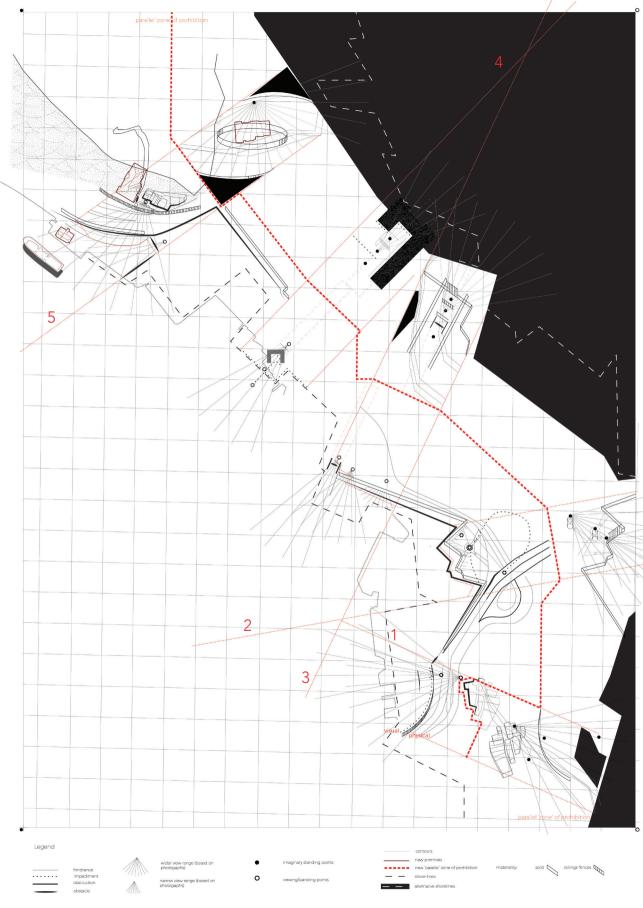
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### **ZONE OF PROHIBITION**

Spaces of control, military urbanism, military keywords installations. These triggered the investigation of the forbidden and the subsequent categorization of prohibitions that not only intervene with physical movement, but vision -and therefore perception- as well. The idea originated from the interpretation of spaces where access happens such as paths, doors, roads, into dangerous and inaccessible, an argument introduced in the essay by the architect Eyal Weizmann. The objective, therefore of this map is to look at the reverse, meaning the analysis and categorization of obstacles and their degrees of prohibition for movement and vision.

The Zone in the area of the Golden Horn, in Istanbul City, is mainly a walled area on one side, but also separated with water on the other, including the premises of the navy as well as those of the shipyard (Halic Tersanesi, 1). Therefore, it offers a fertile ground for the investigation of prohibition as well as that of the 'thresholds'1.

Areas such as military or shipyard checkpoints and control spaces, the ferry terminal, the surrounding infrastructure in combination with the natural topography of Istanbul creating the artificial 'Hilltop'<sup>2</sup> above the new tunnel structures, which is taken advantage by the military premises, are investigated through the scope of prohibition.

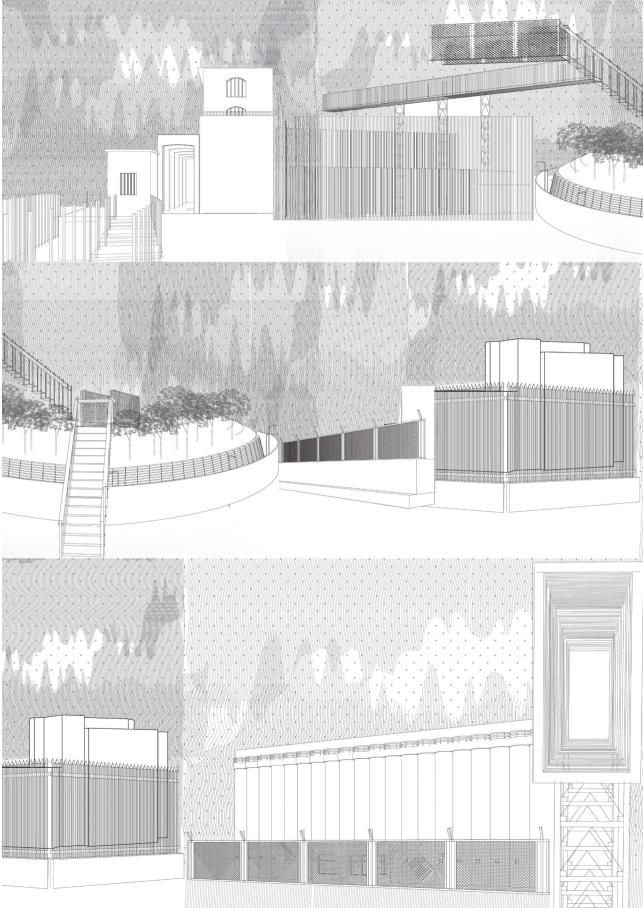
In the map, the subjective experience of the obstacles and their categories<sup>3</sup> is attempted through one walk based on personal experience and photographs taken from the area as well as a subjective intepretation of them, in combination with a separated 'parallel' and therefore invented situation of the path, where a hypothetical situation based on the characteristics (such as their materiality)

of the obstacles emerges, questioning or using specific of them in different combinations. Five 'border' conditions are distinguished and looked at a speculative level.

- 1. usually signifies an entrance, such as a door or window, here aims to analyze the barriers in checkpoints and other control spaces.
- 2. the summit of a Hill, here referes to the difference of height between some of the navy premises, and their visual advantage because of that.
  3. obstruction(=situation difficult to overcome -by movement)/obstacle (=sth impossible to overcome)/ hindrance(=sth easy to overcome)







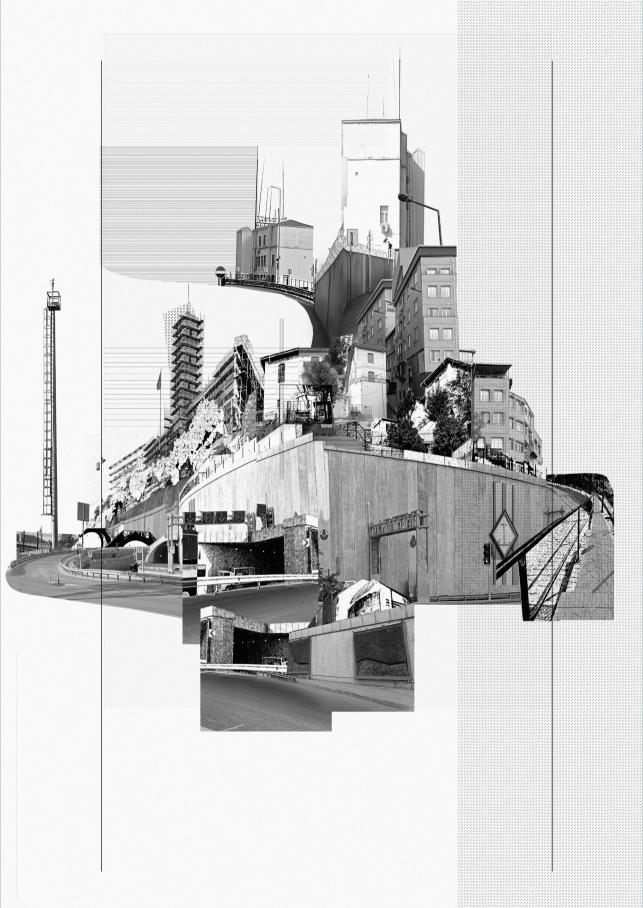
### **FILTERS**

A collection of fenced or walled areas is made for this drawing, with the aim of creating a construct of multiple views and distances that most of the times prevent entrance, either physical or visual. However, at times and at specific spots, they enable it.

The suspension of the bridges, a few of them found in restricted spaces, even though at many times are protected by a patterned surface, is a characteristic that enables visual access.

Overall, a multiplicity of distances, viewing angles, scales and patterns is called forth, contributing to a fictional land. Here, a boundary, such as that of a bridge, can in fact become an entry point to a previously impossible visual access.

Much like the difference in the levels and scale of the 'filters' brought about by the walls or the fences and other patterned surfaces, the perception of space, and specifically of obstacles can have the same amount of multiplicities.

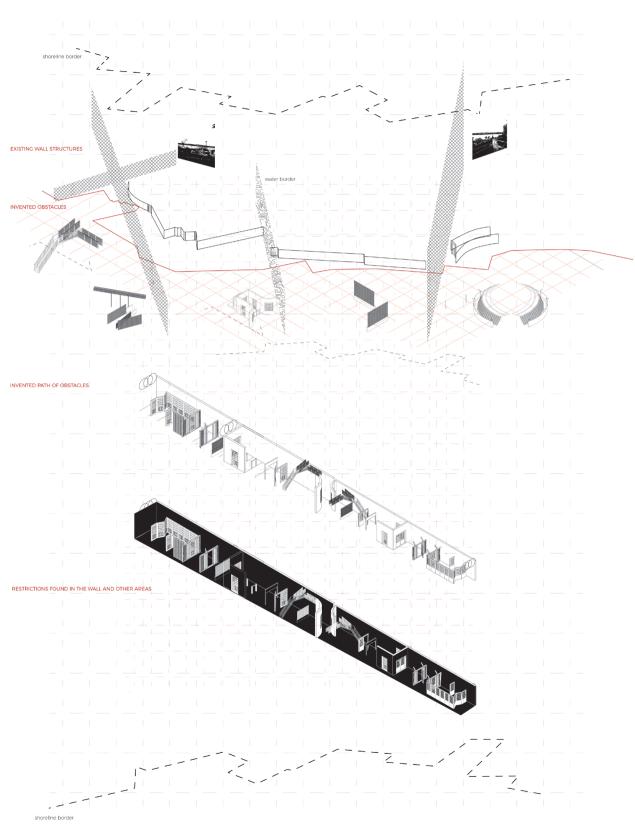


### **VERTICALITY**

Weizmann in his article *Politics of Verticality* mentions that, Israel's forces in order to gain sovereignty over Palestinian territories they had to conceive the land as a three-dimensional contruct, where the boundaries are determined as such and not as mere lines. Therefore, they had to be in charge of the aquifer beneath the ground as well as the airspace above occupied Palestinian lands.

In this specific part, the 'Hilltop' also mentioned in the 'Zone of Prohibition'map, is where the tunnel structures and part of the navy premises are located. The tunnels underneath and the antennas above are the embodiment of this 'vertical occupation'.

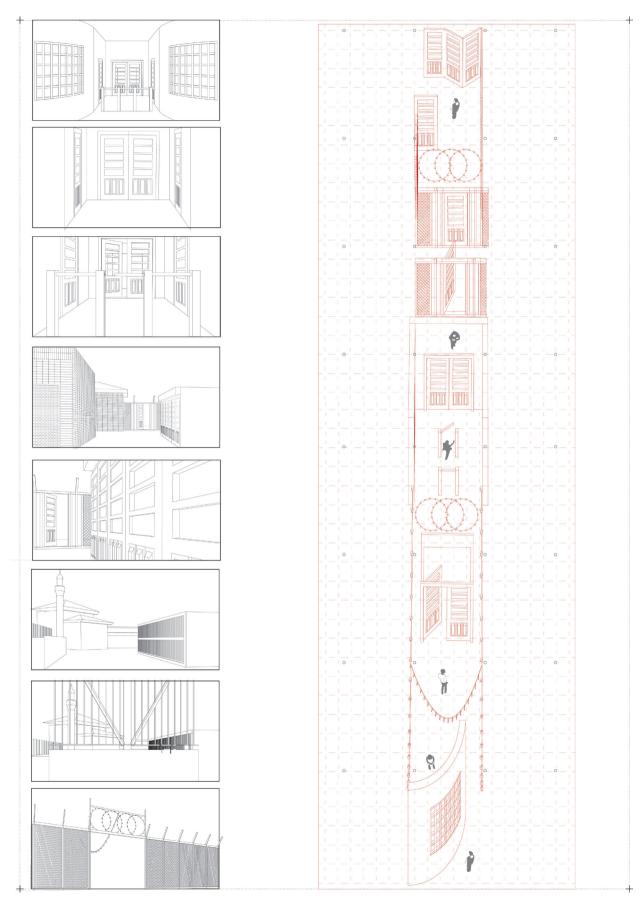
Here the conceptualization of the obstacles is determined by the multiple views along with the spatial stratification this specific location offers. The idea and the experience of verticality is conceived through the multiple points of views, where one specific building for instance, can be investgated through its variations in height, entrance, openings, angles, it can be determined from the inside, but also from the outside. That way, creates an actual system for observation; a 'Hilltop' for a Panopticon control.



### LAND OF PROHIBITION

SITE

The new land of prohibition is a translation of the invented situation along the zone of the Golden Horn, as presented in the 'Zone of Prohibition' map. Here a set of obstructions is set along a fictitious road, suggesting a passage through them.



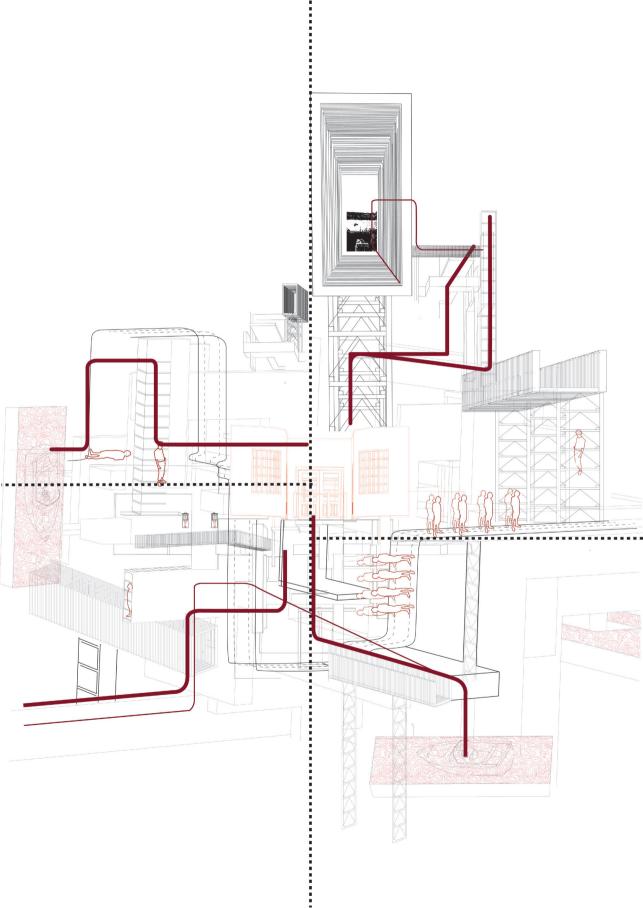
#### THRESHOLDS1

The aim of this map, along with the previous one, is to view the obstacles in a multiplicity of variations, in combination with their surroundings as well as their materiality. In many ways they obstruct the entrance, but what if they are put in a different context? The perception of them, as well, completely differs depending on our standing point, as demonstrated by the drawings on the left.

The window, the glass and someone's reflection on it, could be a misleading construct, as the inside could be occupied by another person, therefore watching the one being outside. The matter of visibility, after all, is a large issue of control and control spaces in general, much like interrogation rooms.

Ultimately, this map creates a path of selected obstructions, in an unconventional view where any deviation aims at another, parallel version of this path and a different interpretation of the given obstacle.

1. usually signifies an entrance, such as a door or window, here aims to analyze the barriers in checkpoints and other control spaces.



#### **COUNTER-OBSTRUCTION**

'Counter-obstruction': The reverse of the obstructions as 'invented' in the first map - and the 'parallel' zone of prohibitions. Here, the perception of space becomes an everchanging structure and situation.

Even though thresholds signify transition and therefore movement, consequently the idea is to view something that prevents one from seeing or moving as another form of 'movement'. Therefore: the program involves the mechanization of movement itself. The contraption ends up defining what one sees and how one moves and where one goes, just as obstacles define what one won't see or where one won't enter. Here the opposite applies, the rules and restrictions apply to what one will see and where one will go. The trajectory is defined, even though there are no obvious obstacles but these restrictions could be obstacles or 'counter-obstacles' themselves.

## **SPATIALITY OF PROHIBITION**

MO#1 site

The exercise attempts to spatialize the the degree of prohibition or ease of access through the characteristics of the materials used for the experiment. That is mainly : aluminum (3), cardboard demonstrated with the

vulnerability of the material selected, where depending on the surface, the same gesture produces different results.

As demonstrated on the right, materials 'scratched' or cut, within the experiment were of 1.5mm thickness (1) and

cardboard of 1 mm thickness (4), as well as plastic (2).

The materiality, therefore demonstrates the degrees of prohibitions in entering-either with sight or movement.









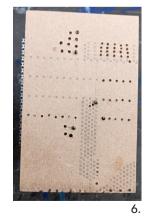












### **FILTERS**

MO#2 assemblage

This exercise is meant to create 'filters' in the way one can see through them or not, inspired by the urban fabric of the city of Istanbul, especially in areas where access is prohibited to unauthorized people. A pattern is created on two mdf surfaces with different thickness in a random way, using the pattern of the perforated metal underneath (4,6). Moreover, another plate of aluminum with a different pattern is used. The nails covering some of the holes, as well as the size of the holes drilled on the surface, depending on the thickness of the wood too (3), play an important role in the conceptualization of the filter in the structure (2,5).

An assemblage occurs with the different layers of materials as they are structured all together based on the size of the holes and the circumference of the nails in order for them to stand on top or either through them, and becoming the 'columns' of the assemly. Thus, resulting in a variety of patterns one on top of the other, with some openings being deliberately shut in order for the structure to stand up, and others remaining open.

The nails - therefore the prohibition of the view of the filter is necessary for the whole structure to stand therefore an indispensable part of it.







### **VERTICALITY**

MO#3 systems

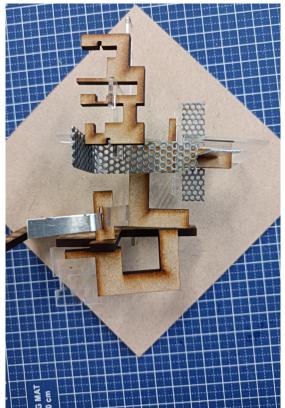
The concept of verticality lies upon the perception of borders and divisions as three dimensional constructs. The multiplicities, therefore of the perception of space itself, with multiple views and vanishing points, the idea of visibility or invisibility through surveillance and control systems as well as the materiality used in places of control, is operated through combinations of different materials all issued by one single form (3).

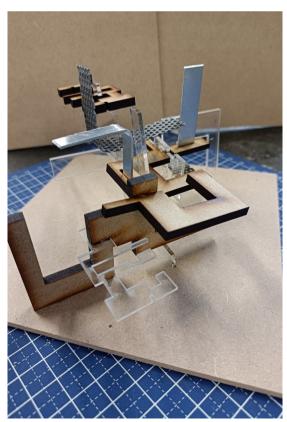
The materials used, mdf of 2mm and 4mm, as well as plexiglass of 1mm and 2mm are combined together in a similar manner, resulting though, in different variations (2).

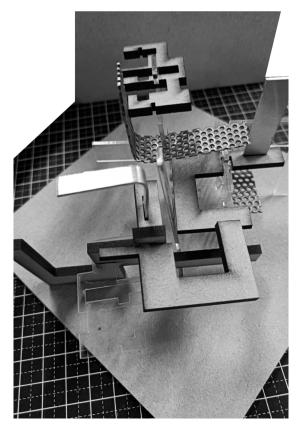
The aim is to create a bigger whole, where the connections and joints (1) of the different materials come together in an ever-ending production of combinations with even more materials (4).

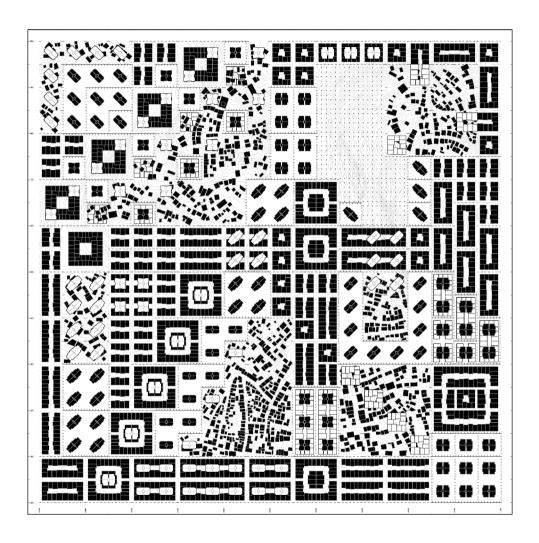












# HOUSING PATTERN REGULATOR

IN ISTANBUL, TURKEY

Yu Chen

# TOPOGRAPHY AND PATTERNS ALONG THE BOSPHORUS STRAIT PRESENTING URBAN STRUCTURE DIFFERENCE WITHIN ISTANBUL

A city with significant topographic features.

The Bosphorus Strait divides contemporary Istanbul into two parts, serving as a geographical boundary between Asia and Europe. Along both sides of the Bosphorus are mostly hills 20-100 meters in height. Despite the myth that seven hills make up the city, there are more than 50 hills within the contemporary city limits. Istanbul's tallest hill, Aydos, is 537 meters high(Heper, 2018). Topography can be easily sensed as most roads and buildings are constructed on hillsides, instead of flat ground. With over fifteen million people living in Istanbul, this city still keeps most of its historic area in low-rise and expands itself planarly to release the dense of over-population. With the wide strait and hilly topography, an extremely broad prospect is given from almost any point along the coastline. Construction limitation rules on the waterfront save Istanbul from being an over-dense concrete jungle like Manhattan. Low-rise buildings along the hillside of Bosphorus help each historic layer of Istanbul to show themself and dance harmoniously with new structures.

Silhouette difference from the south to the north

From the very south of Istanbul, the Fatih, the Silhouette of the European side is made up of the Grand Mosque of Hagia Sophia, the Blue Mosque, and the Topkapi Palace. They are standing on top of the Fatih with other low-rise buildings densely lined down surrounding hillsides, with countless roofs forming slopes that honestly reflect the topography. However, looking forward to the Şişli area, high-rise apartments and office buildings constructed after the 1970s(Gülden Demet Oruç, 2017) have already changed the silhouette of north Istanbul despite the limited waterfront construction(Figure 1).

By comparing the elevation of the Faith and Şişli area, urban structure differences can be noticed in the aspect of height and build type. Not only the building height but also distinguish in terms of land use types, socio-economic variables, physical appearance, or historical and cultural characteristics, which can hardly be observed in the aspect of elevations. The urban structure is spatial and dynamic which needs to be presented in at least three dimensional. From a satellite map, urban patterns can be depicted as geometries or blocks. Urban researchers also attach area developing trends to the evolving urban patterns by analyzing their relevance to genome-mathletics models(H.Serdar Kaya,

2017). However, pattern research reflects how urban structure differs and develops on a top view. Topography has to be considered together with urban patterns when we try to figure out the area urban structure difference in Istanbul, a city with significant features.

#### **TOPOGRAPHY**

Topography: not only an honest record of physical existence. Topography is derived from the Greek word topo (place), which represents the arrangement of the natural and artificial physical features of an area(from Oxford Dictionary). In other words, the topography is concerned with local detail in general, including not only relief, but also natural, artificial, and cultural features such as roads, land boundaries, and buildings(West Terry R, 2018). Presenting on a map, topography records not just elevation contours, but also roads, populated places, structures, land boundaries, and so on.

Depicting urban topography as a multi-layered structural whole started later 19th century inspired by John Ruskin and other painters. An initial understanding of topography focuses more on what is on the surface because that's what needs to be drawn on the map. John Ruskin, as a geologist as well as a painter, promoted differences between topography paintings and landscape paintings. In his time and before, landscape oil painting or watercolour painting had been popular and went to the extreme of recording what exactly nature looks like. John Ruskin himself was also a collector of natural landscape paintings and lived in a time of transformation when painters started to add more emotion and story inside artworks, for example, JMW Turner (1775-1851) and his watercolour paintings. In the chapter "Of Turnerian Topography" of John Ruskin's book Morden Painters (1907), he stressed that even though the accuracy of facts is important in a topography map, slight exaggeration and selection of facts will express more emotion and feelings behind facts.

. His abstract drawing of the Alps, Abstract Lines(Figure 2) gives a good example of drawing the features of topography instead of the topography itself. With the purpose of stating his position, he offered both a clearer conception of the real look and anatomy of the Alps. He used perspectives and sections from different angles by depicting the structure together with its geological and plant cover texture in a detailed way (Figure 3). Then completed the structure like a template of anatomy. On the other hand, the architect Emmanuel Viollet-le-Duc

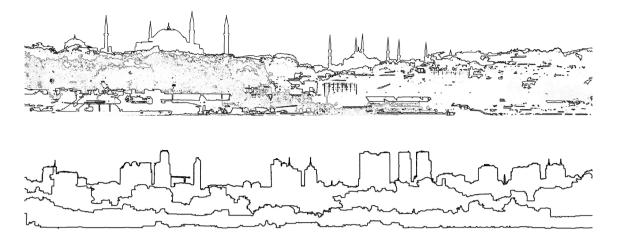
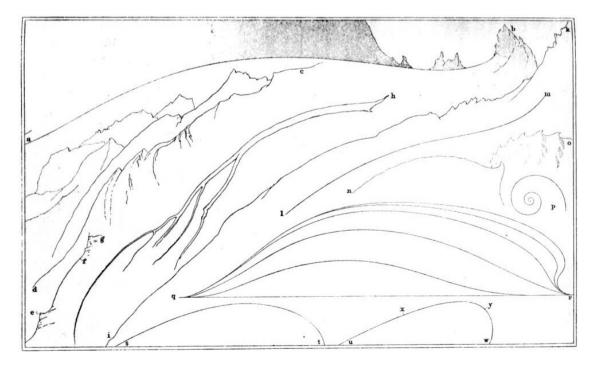
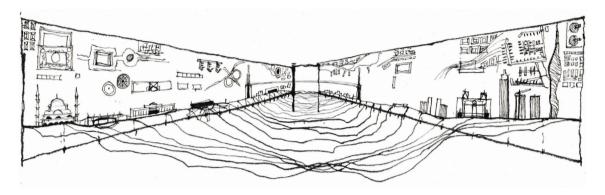


Figure 1. Elevation silhouette of the Faith(upper) and Şişli area(lower). By comparing the elevation of the Faith and Şişli area, urban structure differences can be noticed in the aspect of height and build type.

Figure 2. Abstract Lines. John Ruskin. 1856 or 1857. Source: Plate 21 in Hewison, John Ruskin: The Argument of the Eye, which explains that this drawing served as an "illustration to Volume I of The Stones of Venice (1851) to demonstrate that architectural ornament should be based on the abstract lines derived from natural shapes, a-b: the curve of glacier near Chamonix; d-c, e-g, i-k: curves in mountain ranges; h: a branch of spruce fir; 1-m, q-r, s-t, u-w: leaf shapes; n-o: the lip of a snail shell; p: a worm spiral.



was inspired by the structural network of Mont Blanc to develop an architecture based upon crystal forms, employing lifelong observations of mountain forms as his chosen method of research (Viollet-le-Duc, 1877). He analyzed Alpine topography and explored the structure by showing the surface with his observations, drawings, 112 sketches, mappings, and a map of Mont Blanc (Gamble 1999) (Figure 4).



Mind map of Istanbul

"So it was: on such a day of June or July of such a year, such a place looked like this; those weeds were growing there, so tall and no taller; those stones were lying there, so many and no more; that tower so rose against the sky, and that shadow so slept upon the street."

by John Ruskin

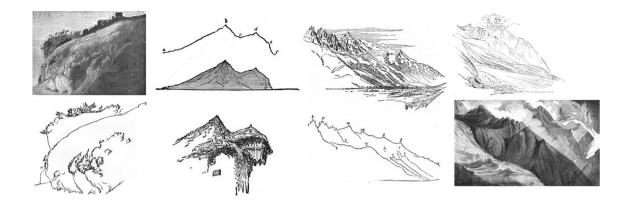


Figure 3. Sample drawings on forms and sculpture of Chamonix and Mont Blanc. Ruskin, 1856, Modern Painters, Volume IV of V.

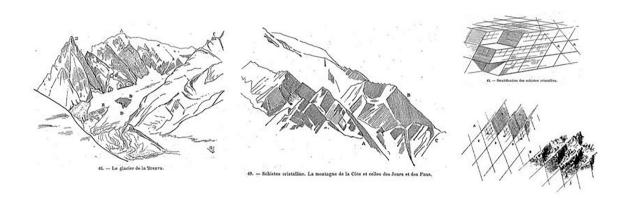


Figure 4. Sample drawings on glaciers, crystallines, rhombohedric compositions and stratification of Mont Blan





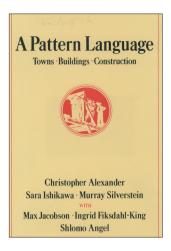
Figure 5. Two Neighbourhoods from Beyoglu in Istanbul: Katip Mustafa Celebi and Cihangir(Gülden Demet Oruç, 2017). Showing two different organization of buildings, the building block on the left and building raw on the right.

Urban topography has more artificial and cultural concerns. Both Ruskin and Viollet-leDuc used observation methods to figure out the natural topography layers of the Alps. When it comes to cities, more layers such as the archaeological layer, transportation layer, urban afforestation layer, and building layer appear in urban topography. The relation between urban and topography relates back to ancient times when the initial immigrants came to an area and started to think about where to build dwellings and where to construct roads. On a smaller scale, topography decides the location, orientation, and construction method of buildings. On a larger scale, topography defines a city. Settlements were generally built on south hillsides. Harbour cities are possible only when seas or oceans provide opportunities for social and economic product exchange. Over time, feudalism, capitalism, and modernism have placed different demands on the layout and planning of cities. Correspondingly, urban records forms, tissues, and layouts of the city in different historical periods.

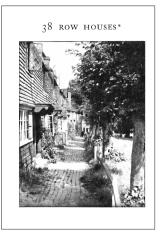
Modern techniques help to build the 3D multi-layer topography model. Increasing use of digital modelling techniques, mapping, and geographical data has helped us to present topography not only from the plan but also from the section, elevation, and perspective. Natural and artificial layers of topography can be honestly displayed on a geographic base in three dimensions.

#### **URBAN PATTERN**

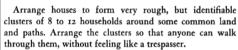
Urban pattern is a geometrical abstract layout of an urban area. Urban pattern depicts the city plan from a top view and distinguishes buildings, building blocks, and roads(Figure 5). The reason why these geometries are called patterns is they show similarities and they repeat in the urban layout. In the book A pattern language: towns, buildings, construction, Christopher Alexander introduced 253 patterns, each describing a problem and then offering a solution. He describes it as a dictionary for designing terms. Some patterns focus on materials, such as concrete, during adaption by modern technology, which may become one of the best future materials. Some patterns focus on housing neighbourhoods, such as The House Cluster(Pattern 37, Figure 6) introducing how houses gather and aline with each other on a Turkish hill. Other patterns focus on life experiences such as the Street Cafe (Pattern 88). "All 253 patterns together form a language." The patterns are regarded by the authors not as infallible, but as hypotheses:



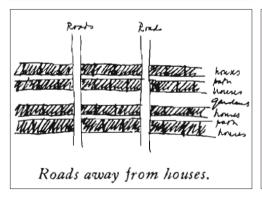












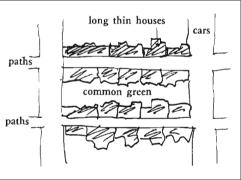


Figure 6. Pattern 37 House Cluster. Images from the book A pattern language: towns, buildings, construction by Christopher Alexander, Sara Ishikawa, Murray Silverstein. (1977). Introducing a pattern for low-density housing community design which up to 15 houses per acre. For higher density, the cluster can be modified with the additional structure given by ROW HOUSES (Pttern38) or HOUSING HILL(Pattern 39). This is an all-book for designing terms.

#### **URBAN PATTERN**

"...each pattern represents our current best guess as to what arrangement of the physical environment will work to solve the problem presented. The empirical questions centre on the problem—does it occur and is it felt in the way we describe it?—and the solution—does the arrangement we propose solve the problem? And the asterisks represent our degree of faith in these hypotheses. But of course, no matter what the asterisks say, the patterns are still hypotheses, all 253 of them—and are, therefore, all tentative, all free to evolve under the impact of new experience and observation."

—Christopher Alexander et al., A Pattern Language, p. Xv

Similar patterns normally represent the type and size of a building or block indicating if it is a school, dwelling, dock, or mosque. The sorting and layering of urban patterns are normally concluded as residential, commercial, industrial, religious, and open spaces.

The urban pattern is dynamic and evolves in time according to the changing needs and choices of society. In the transformation process, spatial differences among cities and universal principles of settlements result in very complex spatial patterns that cannot be analyzed via only geometrical differences.

The urban pattern has not only geometrical differences but also spatial parameters. Patterns indicate functions and shapes, while topography influences functions and layouts. Therefore, urban patterns have spatial connections with topography. The structure of the pattern is no longer two-dimensional, but three-dimensional. In the research of Kaya(Figure 7), A quantitative method proposal for the analysis of the dynamic structure of urban pattern, to understand the structure of urban patterns, spatial parameters are introduced as a descriptive tool of urban patterns. Spatial parameters can be classified into four categories: Basic features of the physical structure are 'Geometrical features' of the pattern such as dimensions of spatial elements. The second category comprises the 'topological characteristics' of physical space. The third category is focused on measures related to the visibility and perception of space. The last category is the 'complexity' of urban patterns which includes mathematical relationships and the hierarchical structure of spatial systems(Kaya, 2017). In the eyes of H. Serdar Kaya, urban pattern behaves like the DNA of urban structure. It gives birth to the diversity and complexity of a city just as DNA creates cells with different shapes and functions in the human body.

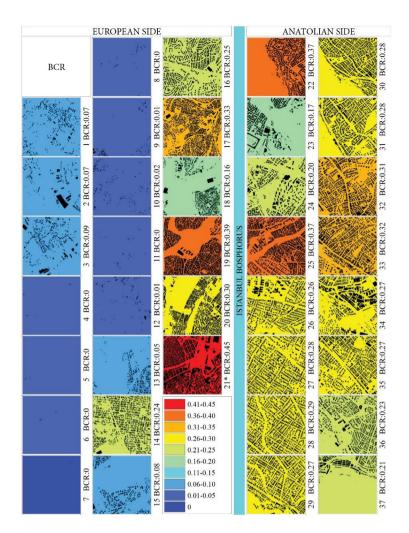


Figure 7. Building construction ratio analysis of Istanbul based on Urban patterns (Kaya, 2010). Spatial parameters are introduced as a descriptive tool of urban patterns.

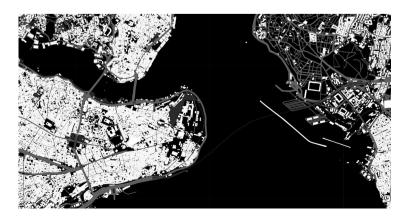


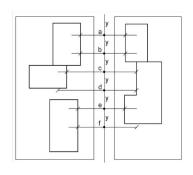
Figure 8. Urban Tissue of Istanbul. A figure-ground map of Istanbul can only show the construction layer of buildings and roads. Urban tissue contain multiple-layer such as the historical layer, the vegetarian layer and etc.

#### URBAN TISSUE AND ELEVATION AS TOOLS

Urban Tissue works as a database of urban patterns. Urban tissue refers to coherent neighborhood morphology (open spaces, buildings) and functions (human activity) on a larger than the urban pattern. Despite buildings, building blocks, and roads, urban tissue presents the density, arrangement, and trend of the urban structure of an area or even the whole city(Figure 8). Inside urban tissue, recognizable patterns in the ordering of buildings, spaces, and functions can be found. In the case of Urban DNA: Morphogenetic Analysis of Urban Pattern by Kaya, both geometrical parameters and topological parameters are defined to measure certain urban features such as distance from the road centerline to a building's closest walls(Figure 9). Setting these parameters in a function and inputting the data observed in urban tissue, relevant analysis results will help in many aspects depending on the research purpose, such as the distribution of city block area/perimeter ratios(geometrical) or visibility street map in an area(topological).

Computing technologies contribute to the analysis of urban tissue. Repeating shapes and rules of geometrical interactions were defined as 'Shape grammars' in the 1970s(Stiny, 1980; Stiny & Gips, 1971). Development on Space syntax research offers rules for setting topological parameters. With the languages of both geometrical parameters and topological parameters, the computer will talk after you input detailed urban tissue data.

Elevation works as a direct connection between natural terrain and urban patterns. The elevation is a presence of vertical patterns based on its terrain section(Figure 10). Every frame of elevation consists of mixed information of buildings, trees, and squares which have their own vertical patterns and the terrain itself. A highrise or a dock can be recognized from elevations since they show repetitive patterns. In the case of



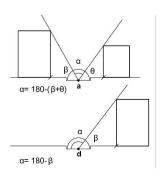


Figure 9. Measurement method of spatial enclosure in 3D (Kaya, 2010). Topological parameters are defined to measure certain urban features such as the distance from the road centerline to a building's closest walls.



Figure 10. A series of terrain sections of Istanbul from the waterfront to the inner land, show the topographic change on the Asian side of Istanbul. A similar analysis method can be conducted on other layers of topography.

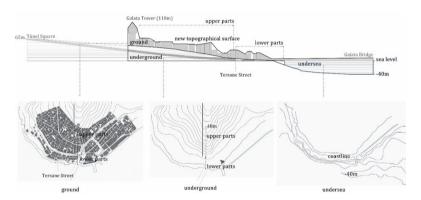


Figure 11. The layering of the urban topography of Galata. (Yasemin KÜ-BLÜ, 2021). Elevation works more like a section distinguishing what is on the ground, underground, and underwater.

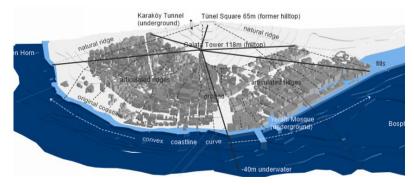


Figure 13. 3D Parameter Model of Urban topography in Galata. (Yasemin KÜBLÜ, 2021).

A Multi-layered Analysis of Urban Topography: Galata District, Istanbul by Yasemin KÜBLÜ, elevation works more like a section distinguishing what is on the ground, underground, and underwater. Correspondingly, three plan layers are generated to show different urban tissue in Galata District(Figure 11).

Multiple elevations accumulate to depict the whole view of urban topography with research targets. Extracting and analyzing urban patterns from a single elevation function similarly as it does on urban tissue. Single elevation has to be sorted out as a layer with height information. However, when multiple elevations concerning the same patterns or layers are lined up vertically, they become a direct presence of connections between the target layer and the terrain layer. Taking the example of high-rise location deciding factors in Istanbul, urban patterns on the top view can hardly recognize high-rise patterns without building information. Despite that, geographic factors are erased from top view urban patterns so that no relations can be noticed with the location of high-rises. In the elevation of high-rises, topography and surroundings are showing their vertical patterns which contain key information such as height, height difference, and vertical density. Therefore elevation group is a good tool for analyzing the relationship that certain urban structure has with topography.

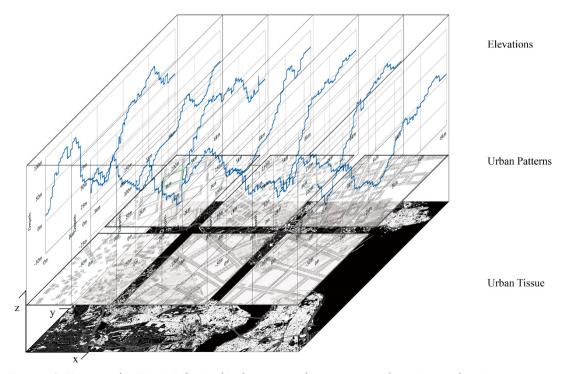


Figure 12. Topography 'Box'. Relationship between urban pattern, urban tissue, elevation, and topography.

#### TOPOGRAPHY 'BOX' AS SPATIAL FRAME

Topography is a box with collective three-dimensional data inside. To understand topography, we have to categorize these physically existing in different dimensions. To present or visualize it, a combination of urban tissue and elevations is necessary. From a top view, urban tissue is a projection of topography containing urban patterns, a synthesis of all hierarchical components consisting of materials, spaces, buildings, blocks, serial plots, etc. From a side view, elevations show the vertical patterns of what is on the terrain and the terrain itself. Buildings, roads, bridges, squares, and docks are marked linearly so that their geographic position can be shown honestly with its hilly terrain. (Figure 12).

Inside the topography 'box', space can be defined as the x-axis for elevation from different locations to display and analyze. The angle of view can be defined as the x-axis for elevations from different points of view to get relations with targets in multiple directions.

Time can also be defined as the x-axis for elevation. Urban Patterns inside the topography 'box' is the section of urban dynamics. Urban patterns evolving are presented on top of a geographic base, which largely influences the forming and changing of urban patterns. The process of influencing each other between urban patterns and topography is normally slow. Giving a time dimension to elevation allows analysis of how a certain urban layer developed in a certain area.

## SPATIAL GEOMETRIC-TOPOLOGY PARAMETER MODEL

Topography 'Box' is the conceptual base of the Spatial Geometric-Topology Parameter Model. It represents relationships between topography, urban pattern, urban tissue, and elevation. More perspectives such as space, angle, and time can be added to the 'box' regarding the research purpose.

Inside the topography 'box', urban patterns are spatial. As it does in the plan, geometric shapes can be read and analyzed by computer after setting geometric parameters to this 'box' model. Adding topological parameters to this model allows more urban-related questions to find answers in this model. In the research A Multi-layered Analysis of Urban Topography: Galata District, Istanbul by Yasemin KÜBLÜ, a

spatial geometric-topology parameter model is designed to analyze the 'urban roof' slope made up of buildings and terrains from the top of Galata Tower to surrounding water basin(Figure 13).

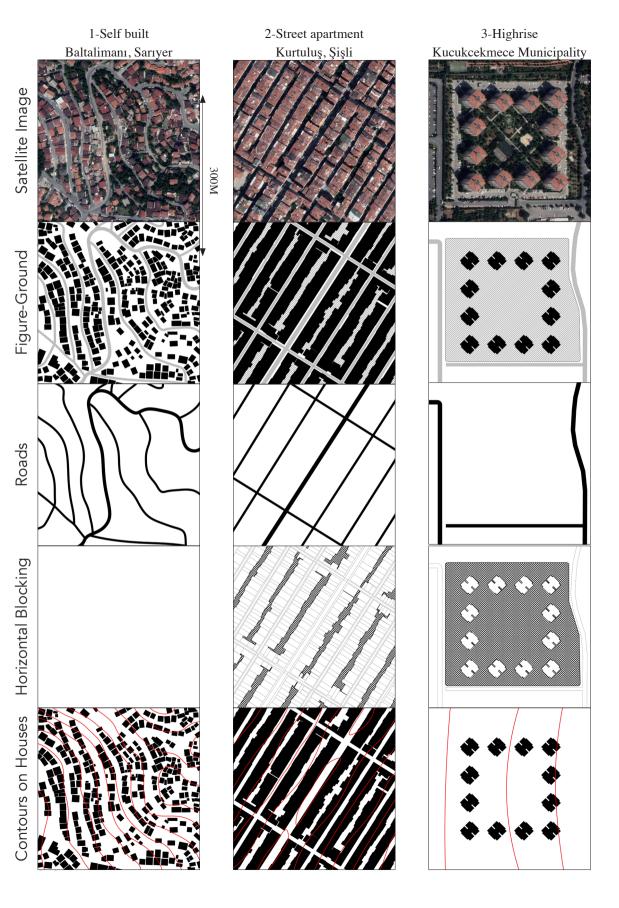
With geometric patterns of different elevations and plans, a roof can be located by four points in space. Roofs above the ground, the ground, and underwater ground contain countless points of information. Yasemi succeeded in getting the urban roof made up of top points. In the research by Kaya A quantitative method proposal for the analysis of the dynamic structure of urban pattern, topological parameters succeed to visualize 'Spatial distribution of local integration', '3D spatial enclosure', and 'Lacunarity values' on a map, which seems impossible by only geometric analysis.

#### **CONCLUSION**

Urban patterns are recognizable geometries that appear on urban tissue or elevation indicating urban dynamics. Topography honestly records physical existence including natural layers and artificial layers. In hilly Istanbul, urban patterns differ between the south area Fatih and the north area Şişli, and also between the Asian side and the European side. The variation and diversity of urban patterns are connected with the topography of Istanbul.

From the top view, urban tissue can be a reliable research target which urban patterns can be recognized and analyzed from. Elevation works similarly, offering vertical patterns and geographic information. Accumulated elevations allow space, angle, or time to serve as a dimension of reading elevations inside the topography 'box'.

Topography 'box' explains relationships between urban patterns, urban tissue, elevation, and topography. Meanwhile, the topography 'box' illustrates the spatial frame of the Geometric-Topology Parameter Model which makes not only geometric analysis but also more complex urban-related analysis possible with the help of computing techniques.



#### **HOUSING PATTERN**

#### **RESEARCH**

Three Housing cases will be studied to figure out the features of housing in Istanbul. Research starts from satellite images. By using a 300x300 meter square filter, horizontal patterns can be recognized by noticing red roofs and roads. These red roads and rare vegetation cover most of the terrain in Istanbul. Among these buildings, most of them are residential. In overpopulated area, many self built housing neighbourhood exist. Most of them are dying because of unemployment and poor living conditions. though lots of developers and renewal planners want to demolish self built neighbourhood. still. built housing is important to lots of poor people.

In business area, there exist a mixed used housing type, which is street side apartment. The ground floor of street apartment are normally shops or restaurants. Upper floor serves as housing. In the Asian side and very west of Istanbul, there are lot of newly built high-rise, over half of them serve as housing.

Overpopulation and urbanization happening in the

Istanbul metropolitan have made its housing problems very significant. In fact, there are several different patterns of housing in this city. There are self-built houses which are mostly illegal, apartments on busy streets and highresidential buildinas. rise which are becoming more popular in the west of the city. In my site, Yenidogan-Sarigol neighborhood Gaziosmanpaşa district ofIstanbul, these three housing patterns are violently eroding and competing with each other in some communities, resulting in problems such as: the erasure of topography, the blocking in horizontal and vertical space, the shortage of housing diversity, and the alienation of neighbourhoods. I summarize these problems the housing pattern dilemma of Istanbul.

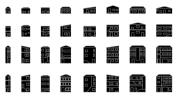
**TYPOLOGY** 

Over-viewing there type of housing, conclusions can be made following: firstly, self built housing has the lowest construction density and horizontal blocking while highrise housing has the highest; self built housing has smaller dimension on housing unit and position follows topography, while highrise housing are much huger in scale and overwrites a lot on

original topography; self built housing and street apartments are open to foreign residents while highrise refuses foreign residents; highrise are more pure in housing in Istanbul, there are few mixed-used high-rise while street apart are more fixable in its function.

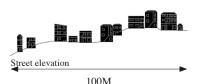
#### **SELF-BUILT**

Baltalimanı in Sarıyer Districet locates in the north Istanbul. Since 1830s, Sariver reigon summer house and hunting lodges were built for foreign quests because of rich in vegetation and port. Baltalimani neighbourhood used to be a quarry close to the port. Housing clusters forms covers its quarry until all quarrying works are removed from here. 1980s, Fatih Sultan Mehmet Bridge approach part cut across Baltalimanu neighborhood. Nearby lower and flat area already transformed has into travelling business area with hotels and restaurants. About 1900 residents live in the 300mX300m frame according to the population of 2014. Ninetv percent of residents here are unemployed. Buildings in this neighbourhood are normally dimension 3-10meter





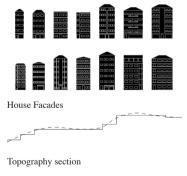
Topography section

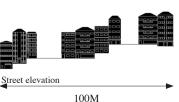


1-3 floors hight. Road follows terrain and houses follows roads.

#### **STREET APARTMENT**

Kurtulus is a neighbourhood of the Sisli district of Istanbul. On 13 April 1929, a fire swept through the neighbourhood and largely destroyed it, with 207 houses going up in flames. The elevations on the Beyoğlu plateau, which form the main axis of the district, rise to 70-80 meters in Taksim, 80-100 meters in Okmeydanı, and 100-120 meters in Mecidiyeköy. And in Levent-Maslak it rises up to 130-140 m. This area has business street which on the ridge of Beyoğlu plateau. Most housing apartments are with dimension of 5-25meter width and 8-25meter depth. Hight are normally 5-7 floors. Ground façades are not perfect ly border with roads because a slope or stairs

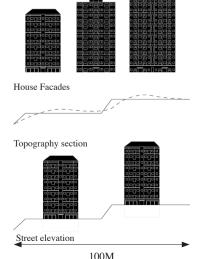




needed to climb the terrain. Compared to self built housing, street apartments have rare public space but normally block areas in the horizontal aspect. Volume rate reach to 3.0 in some area.

#### **HIGHRISE**

Kucukcekmece Municipality the high-rise most housing density in Istanbul. Generally, Istanbul west has more high-rise housing than waterfront area. Most residents here are white collar who works in downtown area. This neighbourhood has 12 towers with 624 families. Only one main entrance of 6 meter wide for this neighbourhood, surrounding four sides with canals and fences. With similar density, high rise housing offers more public areas for residents. However this benefit are normally locked inside. Highneighbourhoods rise



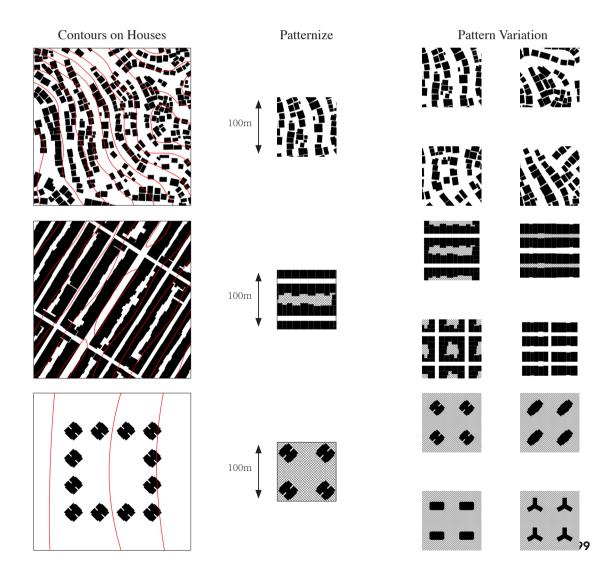
#### **ABSTRACTING**

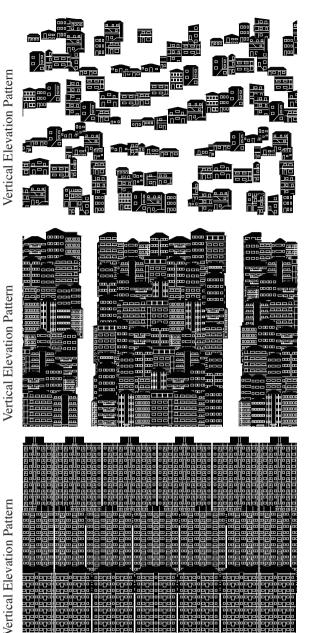
#### **PLAN PATTERN**

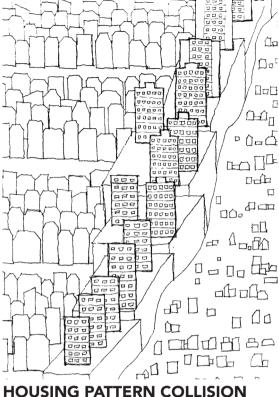
Abstracting housing patterns refers to the process of identifying and understanding the common features, structures, and arrangements of housing units in a particular area. The goal of abstracting housing patterns

is to gain a comprehensive understanding of the housing landscape in a given area and to inform decisionmakina around housina policies and development. A 100x100meter square are taken as a proper size for patterning three housing Variations patterns. are different when housing units change its shape or the way

of combining with each other. A housing pattern shows its unit scale, combination and density but its position with topography is still missing information in horizontal patterns. As I suggested, topography are 3D structural whole, so as patterns.







have investigated, with an abstract way of unit combination. Apparently, in man's perspective, high-rise elevations are always blocking with not much variations on its façades. Street apartments are also blocking however it offers much interesting variations on its façades.

#### **ELEVATIONS**

Horizontal patterns can not tell you any height features of a housing type. However, that is actually most interesting part of this research. Elevations of housing is the facts we see as a man with foots on the ground. Elevations offer you the real density of housing and the relationship between housing and topography.

**E00** vations on the left belong to the three site we

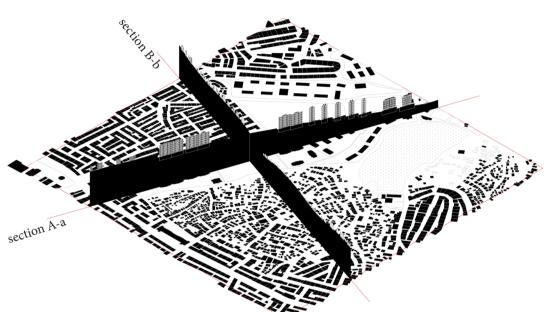
#### SITE

Sarigol-Yenidogan neighbourhood locates nearby the business centre of the most populated district of Gaziosmanpaşa, Istanbul. This area was empty, rocky pasture until the 1950s when immigrants from the Balkans (especially from Bulgaria, Yugoslavia and Western Thrace) settled here. Much of their housing was illegally built, primitive tiny cottages. Gaziosmanpa expanded rapidly during the 1970s and 1980s due to migration from eastern





2022



Anatolia. The area itself suffers from unemployment despite the industry coming in, and the main employers are small workshops producing light fittings, electrical goods, clothing, lathe and metalwork and car repairs. Urban renewal projects aim to revitalize the district through increasing housing prices. Three satellite images of Sarigol-Yenidogan in 2002, 2012 and 2022 have shown the rapid demolish of self built housing and the rise of high-rise housing. However, recently built high-rise housing are isolating other area, causing lots of problems, such as the blocking both vertically and horizontally, lacking of public sharing space, lack of functional variation.

#### **PATTERN COLLISION**

Housing pattern collision in a certain site occurs when two or more different housing patterns intersect or overlap in the same physical space. This can happen when different housing types are built in close proximity to each other, or when an existing housing type is modified or extended to accommodate new needs or functions.

In the case of Sarigol-Yenidogan neighbourhood, housing pattern collision can result in a range of design challenges and opportunities. On one hand, it can create conflicts or contradictions in terms of spatial organization, access, and privacy.

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For example, these images in the left shows how highrises housing block and isolate itself from а coutinous landscape. On the other housing hand, pattern can also collision create opportunities for new forms of social interaction, spatial and architectural richness. innovation.

We can address housing pattern collision in a variety of ways, depending on the specific site conditions and design goals. One approach is to use the collision as a for hybridization, catalyst creating housing new typologies that combine the strengths of different patterns and respond to the unique needs and aspirations of the community. Another approach is to use the collision as a way to generate new spatial configurations and organizational strategies that enhance livability and sustainability, such as mixeduse or shared-space models.

Overall, housing pattern collision in a certain site can be seen as an opportunity for architects and planners to rethink conventional housing typologies and explore new ways of living and interacting in the built environment.

# HOUSING PATTERN

**EXPERIMENT** 

A step from concluded three housing patterns to housing patterns with unlimited possibilities. A step form housing pattern collision to This step was taken both in plan and elevation. This step is the experimental associations and assemblages of these existing housing patterns.

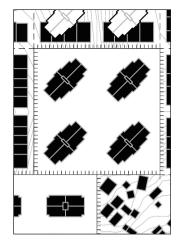
The purpose of experimental associations and assemblages of existing housing patterns is to explore new design possibilities and to generate innovative approaches housing design in threedimensional space. combining and reconfiguring existing housing patterns, new hybrid housing types that are responsive to specific site conditions, social needs, and environmental contexts are created.

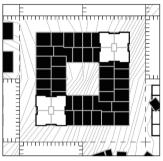
Experimental associations and assemblages can be used to challenge established and conventions norms in housing design, and to create housing that is more sustainable, affordable, and livable. For example, by combining different housing patterns such as self-built housing, street apartment housing, high-rise and

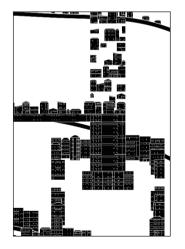
housing, we can create housing that is adaptable to different site conditions and can provide a variety of living experiences.

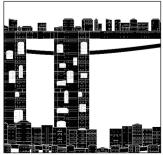
addition, experimental associations and assemblages can help to better understand relationship the between housing patterns, site topography, and other physical and social factors, and to develop more informed and context-sensitive design solutions. By testing different combinations of housing patterns and site topography in elevation, we can gain insights into the unique challenges and opportunities of each site, and develop more effective and responsive design strategies.

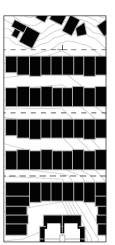
Plan and elevation are both important aspect of housing patterns. Therefore experiments will be conducted. The first one in plan are conducted using figure-ground patterns a 1000m x 1000m square site, and have used this experiment as a basis for elevation experiment. elevation experiment involved breaking out from the typical combination of three patterns and instead re-associating and reforming elevations produce to border conditions. new

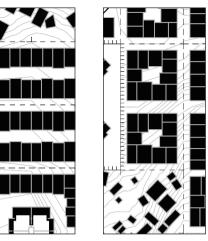


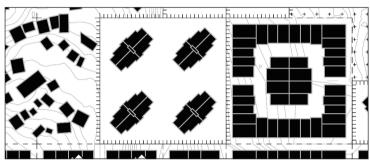


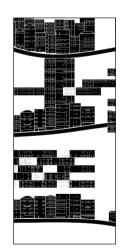


















and topographic gestures. Topography sections of the site are used as a starting base and applied the association and assemblages from the plan experiment to produce interesting results in detail.

The elevation experiment also demonstrates how elevations can be used as a design inter vention tool in architecture. the association and assemblage of elevations varying with the specific features topographic the site. Overall, it seems like you have explored the relationship between housing patterns, topography, elevation in a creative and innovative way.

Overall, purpose the experimental associations and assemblages of housing elevation patterns in stimulate to creativity, innovation. and critical thinking in housing design in three-dimensional space, and to create housing that is more responsive, sustainable, and equitable to the specific topographic features and site conditions.

### LANGUAGES AND METHODLOGY

**Experiments** require contraled pattern language for each housing patterns before we began to associate and assemble. In plan pattern, basic units are 50mX50m square in black-white figure fround. Differnet line type of each square means different border conditions. realtionships with topography indicated bv transformed contours inside a square. A simple attempt of associations is displayed on the right.

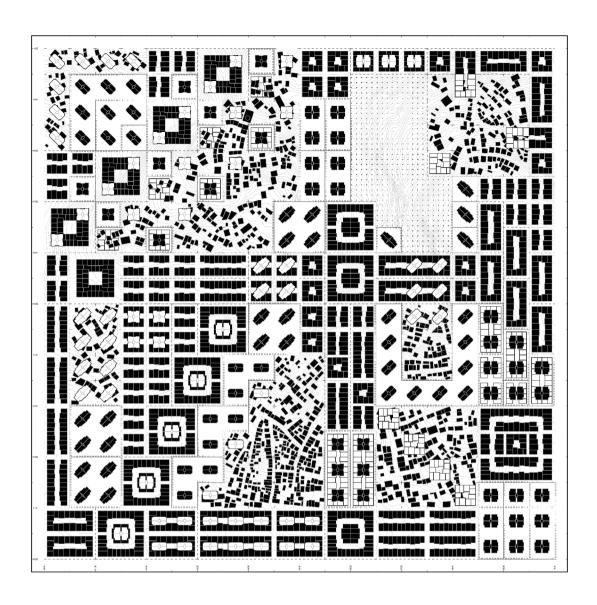
Elevation experiment share the same scale and site with experiment is used. plan And these topography on which elevations are based are topographic depicted sections the site Sarigol-Yenidogan neighbourhood. Associations and assemblages of plans and elevations jump out of normal ways of how housing groups are built. Instead, only visual or say graphic relationships will be considered regardless gravity, policies regulations. However, these visual or graphic relationships are still indicating space and forming of space.

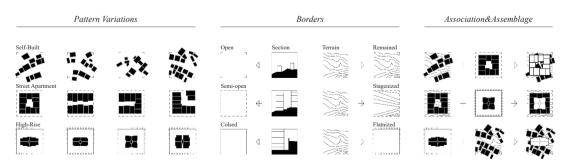
### HOUSING PATTERNS AND TOPOGRAPHY

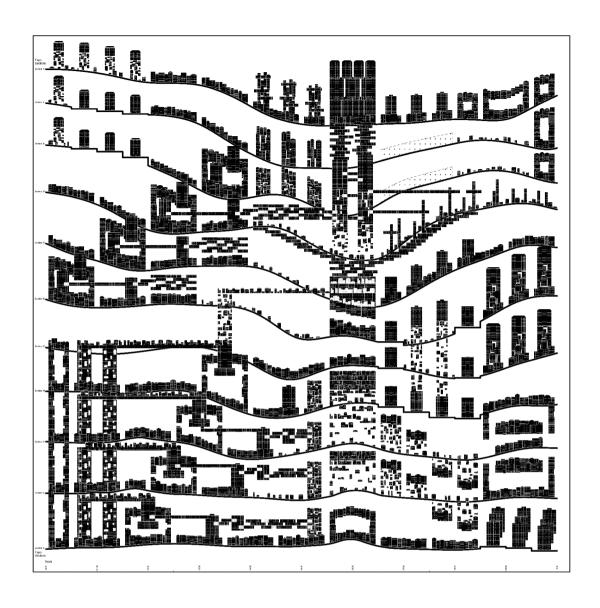
WThe relationship between housina and patterns topography refers to the impact that the physical features of a given area, such as its terrain, slopes, and water features, have on the development and arrangement of housing units. Topography do affect housing patterns in several ways. For example, steep or mountainous terrain can limit the growing of certain types of housing, such as highrise housing, and encourage the construction of more compact and efficient housing forms, such as self-built housing.

In Istanbul, water features, such as rivers, lakes, or coastal areas, can also play a role in shaping housing patterns. For instance, waterfront or coastal communities may have a higher concentration of street apartments for travelling bussiness, while inland communities may have a higher mix of self-built and highrise housing.

In my experiment, these regulatons are abandoned and more direct graphic rules are used, which is show or hiding, lighting or shading, black or white.







Self-Built									Street Apartment								High-rise				
Dimension W 3-10m, H 3-10m									Dimension W 3-20m, H 15-22m								Dimension W 20-50m, H 30.5+m				
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#### **MODI OPERANDI**

#### **WORKSHOP**

This workshop is considered to be a process of transferring research concept into 2.5D model. And within the process, architectural construct shall be investigated as a link between research and architectural design. the workshop will question the motivations laid beneath a particular grounding, formal, programmatic and material/atmospheric approach.

The MODI workshop is also a crucial moment of both conceptual and practical elaboration of the architectural knowledge. The

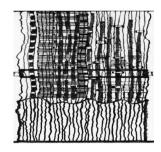
development and interpretation of the architectural construct according to three process. The three workshop sessions will evolve around notions of 'site' and 'ground' in relation to the concepts of 'ordering'; the notions of 'architectural form' in relation to 'simultaneity' and 'assemblage'; and 'program' in relation to 'spatiality' and 'situation'.

My MODI workshop practices will focus on translating the housing patterns and topography into models, presenting the relationship between them and the possible associations and assemblages of them. The first step is 'site'. 'site' contains lots

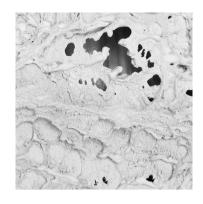
of layers such as topography. By burning foam, the texture and burning left have a good simulation of site topography. The image on the left is a attempt of trying to combine constructions with site. The second process is a 'form' study. A artificial construction made of fixed horizontal elements and flexible vertical elements is overlapping on the 'site' layer. This present how urban structures forms patterns and lay on topography. The third process 'program' is a dynamic model showing how patterns reform and re-unit and generate pattern dynamic. 'Program' here means a system that patterns are associating and assembling dynamically.



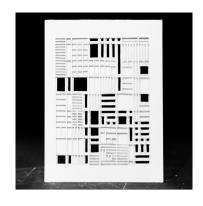






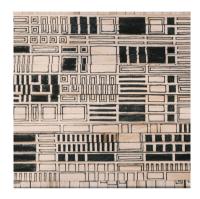


















#### SITE

Site contains multiple layers such as topography. This model is a simulation of site topographic features by burned foam. This a base for pattern on which urban constructions are built.

#### **FORM**

A artificial construction made of fixed horizontal elements and flexible vertical elements is overlapping on the 'site' layer. This construction is a simulation of urban structures which form their own patterns. This is a process shows interactive between topography and urban patterns.

#### **PROGRAM**

A pattern generator was made(the top image) to print on the wooden columns. Same with these columns in 'form' model, they presents urban structures on which patterns are formed. However, this is a assemblage model in which columns can be moved and form dynamic patterns.

#### +ECDOCHICA

THE SPOLIA OF IN-BETWEEN

Panagiotis Varoutsos

#### INTRODUCTION

The exploration of **spaces that are in a constant change**, is becoming nowadays a critical issue for the architectural theory and practice and a powerful tool to understand the contemporary border conditions within the urban fabric. The approach of these spaces, in which certainties and boundaries are blurred and the structural relations are in a constant state of alteration, is based on the definition of the **process of change** and on the presentation of a **new form of identity**, less established, capable of coping with constant fluctuations. For both the theoretical and the practical approach of those spaces **the condition of the inbetween** is being used, as an environment in which the constant reassignment and the alteration of relations takes place.

Even in topographies whose role could be considered consolidated and their position at the social, political, and cultural layer of the city is assumed and crystallized, it can be seen that the **system of values is constantly changing**. In the light of cultural exchange and provision across the New Silk Road, this concept will aid to revisit **detached**, and **seemingly unrelated spatial fragments and recontextualize them as modern urban elements within the current reality**. Those same fragments, converted into 'urban documents', acquire a new meaning that doesn't only issue information about our history, but also introduces new potentialities for the future.

Although the examination of the in-between condition and the system that it forms is useful to identify the specific characteristics of the different fragments, it is important to provide a new image of reality as a **unified whole** in which its constituent elements are turned into the main synthetic components that lead to a **new contract of relationships** where no entity within the system is considered more important than the other. This condition is not only a theoritical field of investigation but also an **architectural tool** of transforming relations and transitioning between different spatial and logical territories.

#### THE SPACES OF IN-BETWEEN

In general, there are processes in space today that contribute to a picture of instability that architecture seeks tools for its interpretation and invents practices to adapt design to its conditions. Thus, the case of the **space not governed by clear conditions** is of research interest. Space is traditionally identified with an integrated and self-sufficient identity, for example a clear form of activity which is linked to

specific institutional structures. But what happens in spaces where identity remains unclear, or spaces that **mediate** between clear and strong identities without really having a clear structure themselves?

Here the structures cannot be considered exactly spatial, as they mainly constitute areas of transition, exchange, interpenetration and heterodetermination. Such areas are often found both in urban environments but also in smaller-scale urban areas, which mutate under the conditions set by new institutional structures (globalization, post-colonial institutional structures, etc.) In all of these areas, issues of correlation of opposing concepts are raised, such as old-new, local-delocalized, archeological - industrial as well as issues of program and use.

So, we are talking about a space, which 'mediates', which does not have a clear structure, a space that **connects** but at the same time without discounting the stability of the connected parts. It is a space that changes and evolves, in the same way that the structure of entities that frame it evolve as well as their relationship with the surrounding environment. In this essay this space will be addressed as **space of** 'in-between' and will try to identify its role and characteristics, first by acknowledging the entities that surround and constitute it.

To start, the way of addressing the entities that make up the identity of an intermediate space changes as the interest shifts from the investigation of the entities themselves as objects, to the network of relationships they develop. Deleuze refers to this network as a rhizome1, that branches out in many dimensions creating a space of dispersion. And even though this characterization might have a negative connotation, according to Deleuze this dispersion is exactly what allows unexpected encounters to take place as well as the symbiosis of heterogeneous elements within those spaces. The idea of dispersion is apparent in the network model described by Deleuze, according to which the relationships do not develop based on a center, a static root as phenomenologists would suggest, but "rhizomatically", branching out in many directions and creating new roots at any point, without beginning, middle and end. The idea of the rhizome is opposed to the idea of the tree, where all the individual elements spring from the central core. Each point of the rhizome can and must be connected to any other, without any hierarchy or order<sup>2</sup> much like, if we think in physical terms, a space of intermediacy where past, present, and future are interwoven into one and the stratigraphy of layers of an urban context is condensed and expressed horizontally on the surface<sup>2</sup>.

1.The term 'rhizome' is borrowed by Deleuze's vocabulary, however in this essay is used to refer to the notion of intermediacy that determines the in-between spaces, an analogy much like the one that Deleuze is making himself in A Thousand Plateaus.

2.Deleuze Gilles, Guattari Felix, A Thousand Plateaus \_ Capitalism and Schizophrenia \_ vol. 2, Translation and Foreword by Brian Massumi, University of Minnesota Press, Minneapolis, London, 1987

#### **INTERMEDIACY AS A PROCESS OF 'BECOMING'**

3. Deleuze Gilles, Guattari Felix, A Thousand Plateaus \_ Capitalism and Schizophrenia, p. 21.

'The rhizome is an antigenealogy. It is a short-term memory, or antimemory. The rhizome pertains to a map that must be produced, constructed, a map that is always detachable, connectable, reversible, modifiable, and has multiple entryways and exits...'<sup>3</sup>

4. Ballantine Andrew, Deleuze & Guattari for Architects, Routledge, London 2007, p. 25-26. The rhizome is a **set of heterogeneities and includes the concept of multiplicity** meaning the multiple potentiality that a space can capacitate<sup>4</sup>. Moreover, according to this model, **elements that existed before are not reproduced but new ones are constantly created**. For Deleuze and Guattari, the rhizome or its intermediate spatiality, is always in a **process of 'becoming'**. This implies a constant desire to evolve. It **never refers to an end state** that is to be reached, a complete and static 'being', in the Heideggerian view. The **identity is constantly shaped** by the stimuli the space receives from the environment and society and this means that it is characterized by **fluidity**. Space, as much as the individual, does not form its identity in isolation, but collectivelly through ideas and practices it receives from the social, political and cultural environment that surrounds it and this **process is perpetuous and continuous**<sup>5</sup>.

5. ibid, p. 78

The two philosophers' view of "becoming" is related to the theory they develop about the **potential (virtual) and the actual (real)**. Deleuze and Guattari, based on Bergson, state that the virtual is a state of reality, which is associated with the **emergence of new possibilities**. In other words, this reality can be described as a reality of changes. The actual is what belongs in the present and not what will probably happen in the future. The virtual therefore cannot be confused with the possible, but is a dynamic situation characterized by tendencies, forces, limitations, and purposes. Deleuze in his book Difference and Repetition says about the virtual in relation to the possible and the actual:

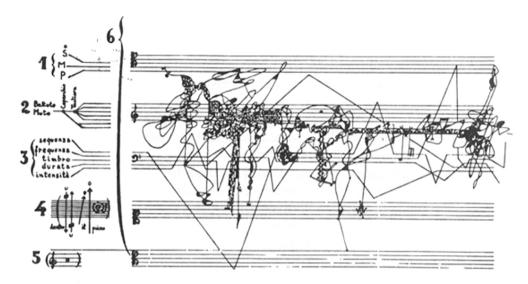
6. Massumi Brian, Sensing the Virtual - Building the Insensible, Architectural Design (Profile no. 133), vol. 68, no. 5/6, May-June 1998, p. 16-24.

'The only danger in all this is that the virtual could be confused with the possible. The possible is opposed to the real; the process undergone by the possible is therefore a 'realisation'. By contrast, the virtual is not opposed to the real; it possesses a full reality by itself. The process it undergoes is that of actualisation. It would be wrong to see only a verbal dispute here: it is a question of existence itself.'

7. Deleuze Gilles, Difference and Repetition, The Athlone Press, London 1994, p. 211.

Therefore, Deleuze perceives the **potential as a part of the real**. The potential according to Deleuze exists in an '**inactive**' state which when activated, will become completely real. By using this concept,

Deleuze tries to talk about spaces of multiplicities and many possibilities, that is, to investigate the **potential qualities of each space that are real but remain latent**. One of those potential qualities emerging from a space of archeological interest is the 're-construction' of Campo Marzio through the work of Piranesi.



Visualization of the 'rhizome' as presented in 'A Thousand Plateaus' Introduction

## THE CASE STUDY OF PIRANESI'S CAMPO MARZIO

So far, Deleuze's considerations on spatial potentiality and the non-static understanding of reality give rise to an architectural approach of space which encompasses the sense of 'becoming' as an evolutionary process by composing **new experimental spatial realities, often with no reference to the existing ones**. To reflect this matter, I use as an example Piranesi's archaeological engravings of Campo Marzio, which, although they have the pretext of representation, they function as **proposals for a new perception of space**, beyond the principles of historical reconstruction and the tedious monumentalization of the past.

Piranesi's work incorporates the first conscious use of montage in architecture in order to compose a **homogeneous space** 

8. Allen Stanley, Piranesi's Campo Marzio: An Experimental Design, The MIT Press, New York, p. 78.

9. ibid, p. 97.

made of disparate fragments. Nevertheless, Piranesi's work is characterized by an unconventionality that goes far beyond his time. The way he incorporates the ruins into his work expresses two contradictory intentions: the promotion of a historical consciousness and at the same time, as Tafouri observes, the attack against the linguistic coherence of architecture and any formal order used for its legitimization.

This means that despite addressing much real and existing traces of the past, Piranesi changes the context that produced them by giving them new meaning and interpretation under a totally new, modern prism. Tafuri also refers to Piranesi's work as a 'formless heap of fragments' and a 'useless machine'9 which, with no intention to judge its qualitative aspect as a statement, proves the point of this essay correct. Useless machine or not, Piranesi's approach is far from any traditional form that attempts to transform the fragments of the past into forced historical evidence.



Campo Marzio 'Assemblage' by Stanley Allen

His approach deciphers the traces in a space void of any previous context, an intermediate space of potentiality where those traces acquire a new meaning and form a new type of historical knowledge, one that reflects into modernity. His use of space, constitutes a tool, that as it was addressed in the introduction, forms an architectural tool that ties everything together.

Through Piranesi's work we uncover not only a seemingly 'misplaced' latent modernity but also the instability of historical consistency that **transforms the space into a shifting indeterminant plane upon which different virtualities coincide**. While this work has been characterized as dreamlike, inventive, and improvisational with no historical accordance, the case study of campo Marzio suggests the intermediate

potentiality of a space in the process of 'becoming'. The archeological site is detached from the notion of a fully functional formal city, it is even detached from any archeological context as in fact, Allen's reflections on Campo Marzio don't even refer to the term 'archeological' when addressing the project. This term is only used to determine the origin of a site that has since become a variant, an intermediate space where the different fragments of the ruins undercut the importance of topography and precise location through a metonymic operation.

As Allen describes, for Piranesi the question of the origin is already historical<sup>10</sup>. The fragments of ruins provide the access to the past while at the same time, they are the sign of its absence and the measure of its incomprehensibility. **History is being re-invented**, and rather than the 'truthfulness' that an archeologist would strive to achieve, the architect **allows these fragments to be inserted into a new meaningful reality**, and form a spatial composition characterized by the potentiality of the in-between state.

9. ibid, p. 97.

#### CONCLUSION

According to Deleuze's theoretical approach, space undergoes a never-ending process of evolution, a process of 'becoming' that has no purpose to reach an end but to form an **open-ended field of continuity**. In this context, the essay examines the intermediate space as a field of negotiation, cultivation of relationships between the different elements (fragments) and offers new possibilities for future development. This theory applies to spaces with historical/archeological significance as well, which are spaces of ambiguity where the traces of the past are the only remaining elements that suggest its existence. Through the case study of Piranesi, the essay shows how the space can **reconstruct history within the modern urban context not as a relic of the past but as a dynamic space of new emerging potentialities**.

In a society where the only certain fact is that realities are constantly changing, it is necessary for architecture to adapt to them and evolve as a living organism alongside the ever-evolving space, integrating the past into the new developments. The notion of 'space' after all is not a static bounded field, but a dynamic and infinite one in constant evolution with varying possibilities and relationships. In the model that has been

developed, **temporality is a more important element than physicality**, and therefore the temporal element determines the formation of in-between spaces.

In spaces of archeological importance, the **excavation** then becomes a temporal process, not one of unearthing physicalities, but a '**mining for meaning**' in the various layers that exist as parts of past time. Through this energy, one doesn't seek the absolute meaning of a place according to the phenomenological view, but instead is invited to a journey of discovering space. The interest lies in highlighting the hidden meanings, which often remain unnoticed, and reconstructing them, creating new relationships within the new context that surrounds them.

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#### INTRODUCTION

René Char's aphorism 'They installed us heirs without a will' as a cause for reflection locates the inability of the man of the 21st century to perceive what the past of the place has left behind. In general, it demonstrates the failure of our instant culture to understand the meaning of urban heritage and the dismissal of a consciousness of the past. This consciousness and its identification within the space of ruins is a prevalent theme in architecture ever since renaissance, and today it's becoming even more pressing especially in the light of cultural provision along the New Silk Road. In the case of Istanbul, and more specifically the port of Haydarpaşa, this space is under scrutiny since the system of values that governs it is shifting

drastically. Among ancient ruins and neglected industrial heritage, the city fluctuates through a process of change, in a constant state of inbetween, struggling to tolerate the unresolved borders of different social, cultural, and historical layers, all of which are interwoven within the same urban narrative.

Therefore we ask ourselves how can we use architecture as a medium to bridge the gaps between the different layers of cultural and historical importance that contrast and intersect within the urban fabric?

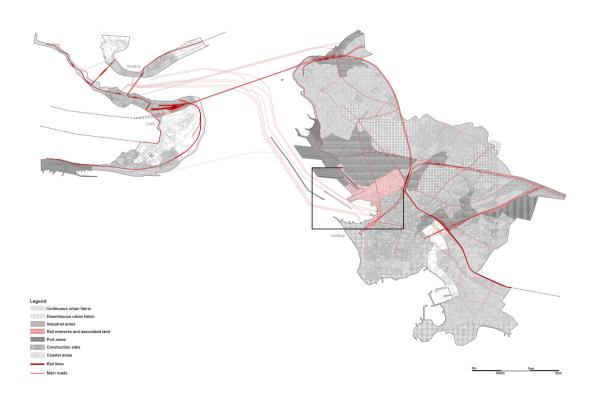
How to enable a ruin space pivotal to Istanbul's modern and ancient history in order to become part of the landscape of a new coastal development that has been closed off to the city for decades?



#### **CASE STUDY**

The case study is located in Haydarpasa, a neighborhood within the Kadıköy district on the Asian part of Istanbul, Turkey. The Kadikoy area known in classical antiquity and during the Roman and Byzantine eras as Chalcedon, is a large, populous, and cosmopolitan district in the Asian side of Istanbul, Turkey, on the northern shore of the Sea of Marmara. It partially faces the historic city centre of Fatih on the European side of the Bosporus. Chalcedon was the first settlement that the Greeks from Megara established on the Bosphorus, in 685 BC, a few years before they established Byzantium on the other side of the strait in 667 BC. Chalcedon became known as the 'city of the blind'.

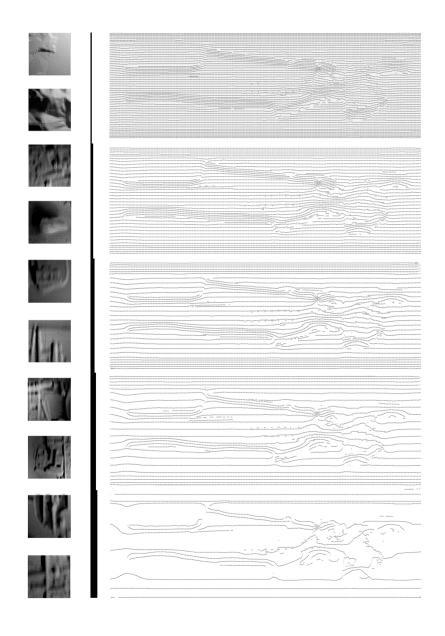
It is a historical area most well known for its port and its proximity to areas with industrial activity, with almost solely public buildings. The Port of Haydarpaşa, is a general cargo seaport, and container terminal and it is operated by the Turkish State Railways (TCDD). Right next to the port, the railway station was the main city terminal for almost a decade until 2012. Ever since the station remains a relic of the past and the general area has lost its activity, remaining mostly a cut-off part that disconnected the city with the sea. Only in recent years the area has been at the center of interest with the ancient city of Chalcedon being unearthed which renders Haydarpasa a pole of cultural attraction.



Map of the general area of the Kadikoy district

...ground, the 'skin of the earth' is the surface on which we live and it accepts infinite interpretations as much as the imagination allows.

### Raoul Bunschoten



The relationship of ground as skin and tension expressed in Langer lines

### GROUND MANIPULATION

Haydarpasa railway station opened in 1872 has been predominantly used as a ferry and railway station throughout its history until the 2010 when a fire broke out and the station was rendered unusable. From this point on we observe a shift in its form that correlates with the shift of interest from the Turkish government towards its cultural heritage. While the train station itself maintains its value as an esteemed and venerated architectural relic, the surrounding area is undergoing a series of transformations that bring to the foreground the ancient ruins of the city of Chalcedon that lies beneath.

Through a series of aerial pictures throughout the latest developments and changes that the site is going through we can see how the train platforms are slowly receding to give way to the ancient walls of the port city that dates back to 7th century BC and the effect this unearthing is having to the landscape of Haydarpasa and its program. This is conceptually expressed through this drawing which is inspired by the concept of Langer's lines. These are lines of skin tension, through which I treat the ground -referencing Raoul Bunschoten's CHORAas the 'skin' of the earth on which we live. Those lines form a topological map of our body, in this case the body of Haydarpaşa and they reveal the underlying collagen fibers that dictate

our relationship with the skin. The way in which this relationship is formed varies from almost surgical gestures to its complete replacement. For this study after the mapping of the underground that, in advance, we know what it looks like. I take a step back to re-veil the site with it's removed skin. Different thicknesses pf this process represent the different stages of unveiling that happened through the multiple excavations and each stage unveils different scars and incisions as we try to dig deeper into the ground.









Site development from 2015 until today (from left to right)







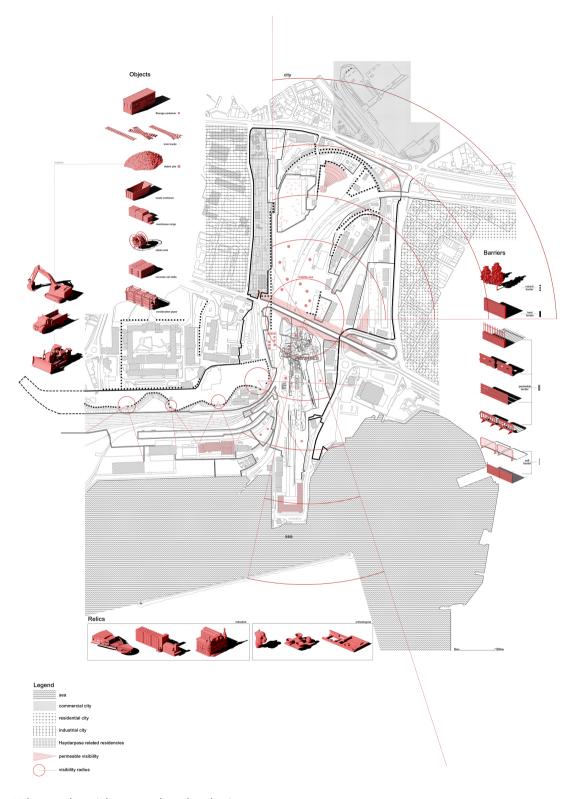
Identification of border conditions around the site

#### **URBAN ANALYSIS**

The urban analysis drawing shows the different elements that compose the site through their categorization in objects-relics-borders and reflects my personal experience by navigating through the site and trying to make sense of its identity. Firstly, we see that the site exists spatially in-between the city and the sea and particularly it expands to a part of the seafront that is integral to Kadikoy's coastal development. That is true not only because of the monuments of cultural heritage that are found within the site but also because of the latest findings that keep being unearthed.

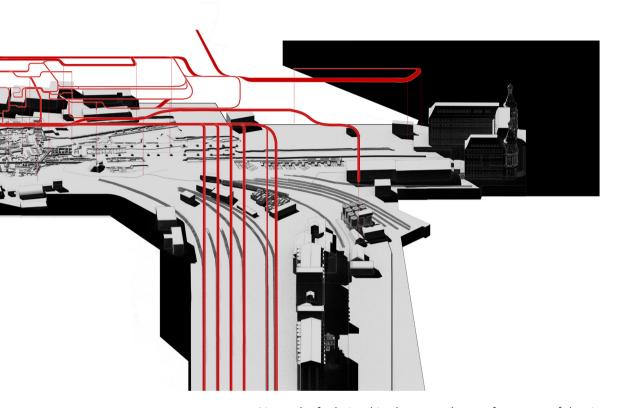
However, despite the importance of the site in Istanbul's both modern and ancient history, the site is closed off and inaccessible, thus performing as a self-sustaining organism that is cut-off from the city's body.

By navigating the site, its existence 'in between' becomes even more evident through restricted accessibility points and its limited visibility that doesn't allow for the area to be experienced and explored in its entirety. The notion of 'in-between' apart from the urbanscape can be identified through a multiplicity of scales, if we notice the transitions and the complexity of its materiality that exposes a unique heterogeneity taking place within the site itself.



Urban analysis (objects - relics - borders)

There exists a network of informal activities and processes that is taking place on the layer of intermediate spaces.



Network of relationships between the two fragments of the site

Zooming in we see a clear juxtaposition that divides the site between the archeological and industrial dimensions both of which constitute the current reality of Haydarpaşa. The balancing of the different identities becomes even more clear through the border of the bridge which clearly frames the heterotopia and the difference of the seemingly unrelated parts.

However, this drawing exposes a direct and immediate connection between the two parts that can only be perceived though on-site observation and investigation.

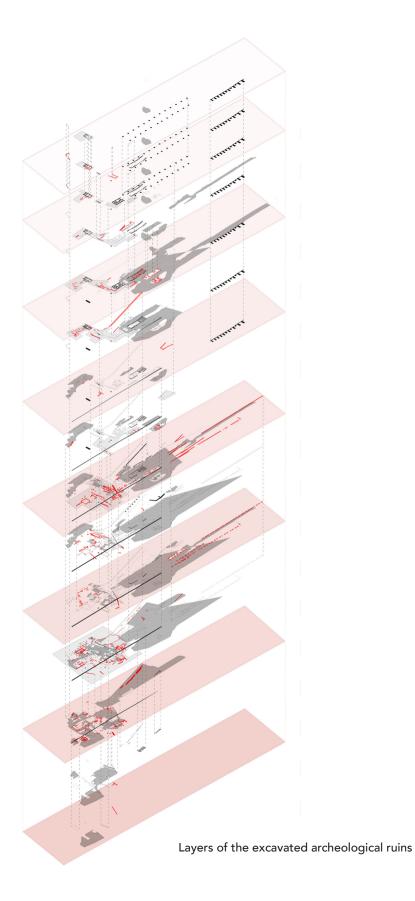
There is a network of informal activities/ processes that is taking place on the layer of 'intermediate spaces', the spaces in between the aforementioned parts, that connects the two and establishes a homogeneity within the landscape. This network refers from the micro-connections within the archeological space to the macro-relaations it develops with the industrial part. For example there is an informal route that tracks follow to dump the excavation debris of one side to the other and other similar activities that blend the two together.

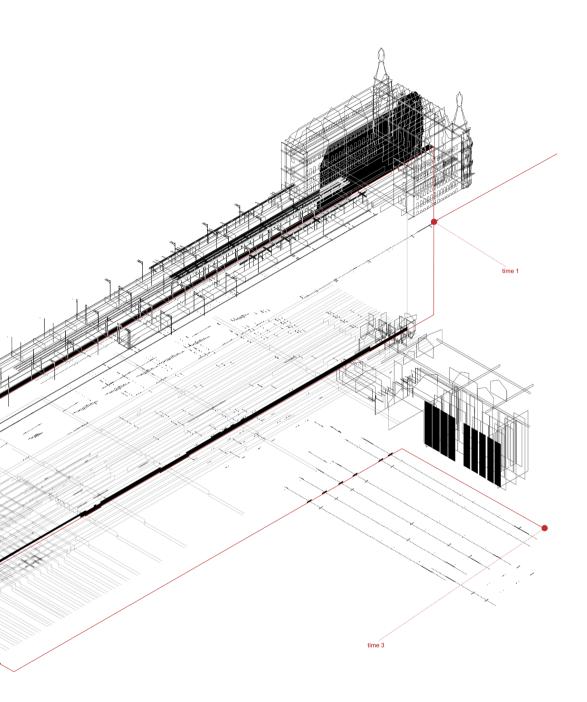
#### **HISTORICITY OF TRACES**

Here we start to make sense of the historicity of the site and different layers of eras that meet in-between. The drawing is meant to present a timeline of traces - through traces, the spolia of each layer as it made its passing throughout history. The timeline begins on time zero when the ancient city was first created and follows the migratory process of time through the industrial fragments and its superimposed layer until it dives back down to the point where it all started and the unearthing of the ruins. Time 3 is the point where we're currently at and provides a new perspective that reflects back on all the spolia that the two main historical periods that intersect on the site have left behind.

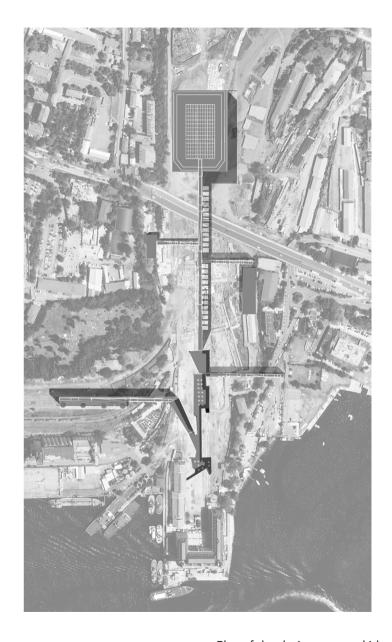


Juxtaposition of the industrial and archeological ruins





The design dismantles and reframes the existing program in order to adapt into a dynamic and flexible reality that can accommodate and site within the city.



Plan of the design proposal idea

#### **DESIGN PROPOSAL**

Haydarpasa railway station The design proposal consists of an underground intervention that reveals the hidden lavers of the site as well as overground infrastructure that expands as a modern promenade around the site. It includes moments that reflect the urban landscape as well as stations at key locations relating to and showcasing the distinct historical layers of the site and the objects found as exhibits.

+ecdochica proposes a place existing 10 meters above the sea as well as 10 meters below. Those two layers always meet and communicate through the ground level, the site that exists 'in-between'. This way the design will resolve border

issues, (identified through the urban analysis) re-establish visual connections that now lost, and also become part of a landscape development that reactivates a closed off part of the city for decades. More specifically, the canopy on the north of the bridge caters most of the programmatic activities that are now scattered around the site and organizes the informal activity that currently takes place. Along the axis the bridge/promenade not only provides access to the overview of the site but also connects with the existing access points, making the site a part of the city and the people. In continuation with the already excavated part, an underground intervention is proposed that holds the objects found as exhibits and also works as an extension to the old train station of

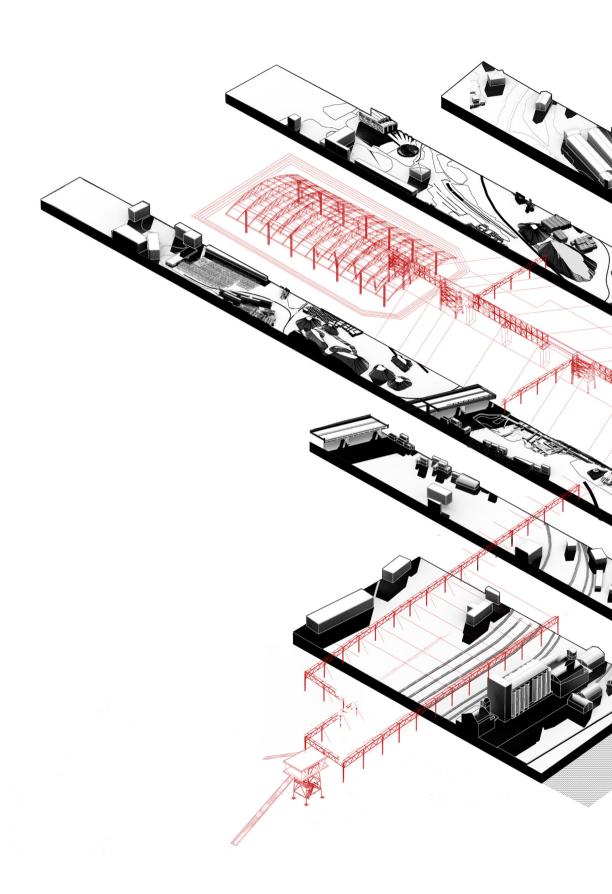
Haydarpasa, attributing this way to its cultural value.
Furthermore, platforms with observatories will be proposed along the old industrial ruins to connect the city with the seafront.

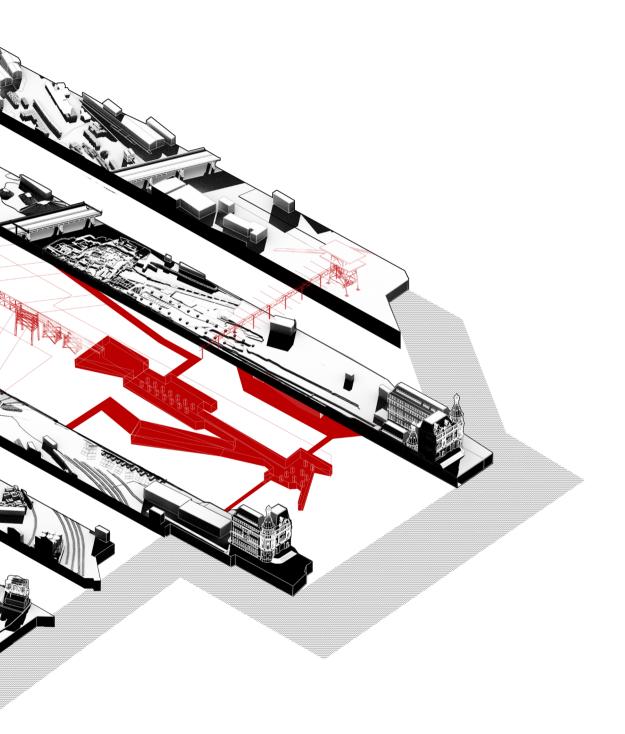






Formal vocabulary of the archeological site



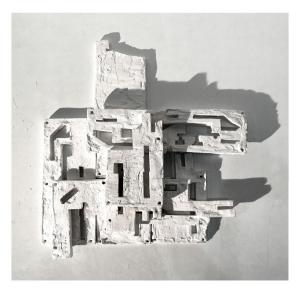


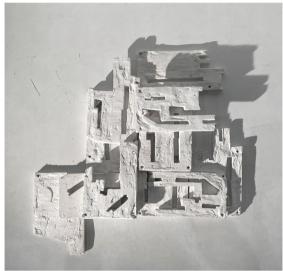
#### **MODI OPERANDI**

The construction of conceptual models as a form of three-dimensional sketching helps to understand the spatial relationships that inform the site and provide a tangible representation of the abstract notions used in the research stage. The materials used reflect the physical properties of the object of the investigation and the manipulation techniques helped to the development of the design idea and provided insights on the spatial qualities at hand. The model regarding the assemblage is inspired by Piranezi's revised archeology and shows that the way we deal with the ruins of the past is more reflective towards future reconstructions rather than restorative. Each unit represents a section of the ground which is then rearranged in order to create a sui generis archeology of the future.

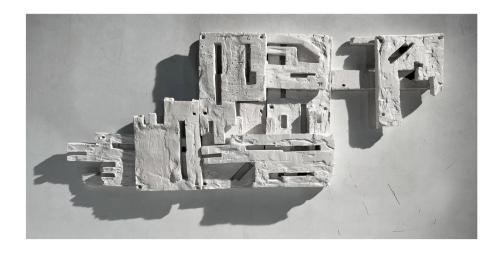
The site model reflects the processes that take place on the actual site of investigation. More specifically the action of subtraction that slowly reveals the layers that hide underneath the skin. The point where we stop or continue to 'dig' deeper shows the control we have over the modification of the landscape and the transitionality that this process reflects thus rendering the site an eternal space of becoming. The last model about the program relates back to the site and the hard juxtapostion between the two layers that expand, horizontally this time, across the site. The contrast on the materials as well makes that difference more evident. however both parts are embeded between one another showing the intrinsic connections that they have.







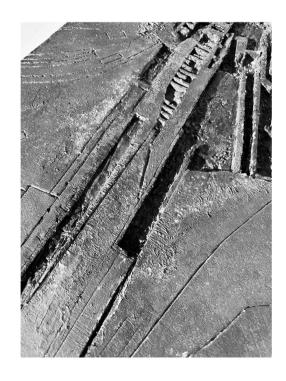
Variations of the assemblage creating a sui generings archeology

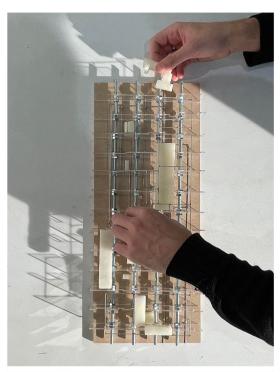




The archeological part of the site through the mode of subtraction

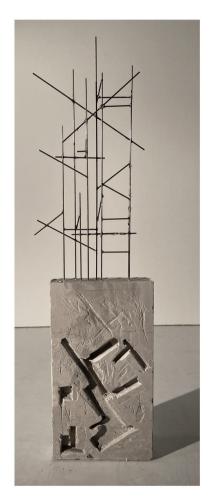




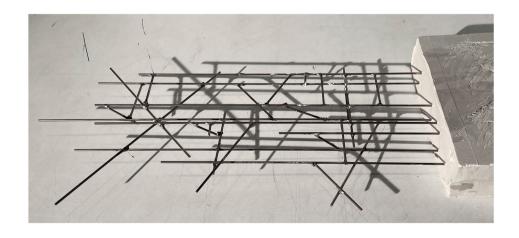








The program reflects the hard juxtaposition of two connected parts





shipyard region

# A DUCUMENTATION INSTITUTION

UNDERSTANDING
THE DENSITY AND
HETEROGENEOUS ELEMENTS
IN TUZLA SHIPYARD, ISTANBUL

Dongyan Chen

#### INTRODUCTION

On a ferry approaching the shipyard region in Istanbul, witnessing ships larger than buildings stopping parallelly along the coastline area, passengers hold their phone in the air and capture pictures in the direction of the land. In the front of them is the generous industrial landscape formed by shipbuilding facilities standing quite close to each other.

Tuzla Aydinli Bay, around 30 kilometers far from the entrance of Bosphorus strait, was designated for 49 years by the government to some entrepreneurs of Turkey as "Shipyard Region" in 1969. However, the establishment process of the region was still not completed after nearly one decade. By the 1980s, the government provided significant encouragement to the shipbuilding sector. In the 1990s, the private shipbuilders of Turkey started to appear as important agencies of the world ship trade because of the decentralization process of the European shipbuilding sector and lower labour costs of the Turkey shipbuilding sector. During the 2000s the sector became one of the most important production areas of Turkey. To complete more and more orders for ship repairing and building, the amount of workers, workshops and facilities are increased in an uncontrolled and unplanned way. Accidents took place subsequently.

Underwent running overload of use for around 40 years, today, the still active Tuzla shipyard takes on a both energetic and dilapidated wornout image. Sound of hammers can be heard far away while its internal physical environment is covered and squeezed with broken materials.

While it builds up the efficiency of production and makes fortune for Turkey's shipbuilding industry, it consumes and assimilates the environment around it and people work for it. Subcontract regime rises to complete the process of flexibilization of labour. "The number of subcontracted shipyard workers corresponds to 90-95% of all workers in Tuzla."

This project intends to learn from the operation of this heavy industry field and its spatial qualities in the context of Tuzla shipyard region to investigate the work condition of shipyard workers. Then reintroduce the findings to propose alternative spatial strategies to reflect the border between shipyard workers and the society, border between shipyard region and public area.

#### THE EVER-CHANGING BUILDING

A reconceptualization of architectural theory has been called by Bruno Latour and Albena Yaneva. And how objects are looked at should also be rethought. From their stance the building is not supposed to be taken in a desperately static way. Instead of a static object, as everyone knows, a building is a moving object. After it has been built, it constantly ages, is changed by its users, being rebuilt and transformed by all that happens outside and inside.

After a building is handed over to users, its transformation starts in 'the everyday'. The specific meaning of this generalized term could be developed by referring to The Everyday and Architecture by Sarah Wigglesworth and Jeremy Till. Within it, anyone could find their own space. "You are reading these words, but first you have taken the smooth covers of the magazine in your hands, flicked them, released the dense aroma of printing ink, stopped at an image suffused with color, moved to another imbued with lusciousness..." (Wigglesworth and Till, 1998) Its point lies in the interaction between one and his/her surroundings.

Within the context of built environment, 'the everyday building' would be defined as the process a building endures after it has been built. In this discussion, building is a word that can refer both to the activity of building and to an object which is the result of that activity. The process after a building has been built contains the unplanned from everyday use and its reaction to nature, specifically, the material reacts to the weather. It would be a mistake to disregard the unplanned, the workings of nature on building. ( Pauline von Bonsdorff, 1995) As appealed by von Bonsdorff, acknowledging the presence of the unplanned offers a complementary perspective on building.

Different from historical and cultural architecture restoration that is implemented by planners and architects, transformation of an existing building by civil users in a city like Istanbul takes on an image that is more practical and closer to their everyday use. Inhabitants reconstruct the buildings they work and live in every day. Besides inhabiting as users, they construct this place as designers at the same time. Instead of the engagement of designers, sometimes certain builders are hired. Under instructions and practical demand from users, these builders construct on the original structures without either consideration of a sense of aesthetics or need of being beautiful. The spaces are filled with disuse, reuse, shift-use and misuse. The surroundings rebuilt by

users can be seen as a new building type, an assemblage of human and non-human - the activities of human and the spatial outcome. Through revealing how users reconstruct the buildings they work and live in over time, how buildings with its materials react to the natural elements, this research aims to reveal building as a process by the everyday use and seek for methods for design to adapt to the aesthetics of everyday life and fit into the rapidly evolving environment.

#### **DEFINITION OF ASSEMBLAGE**

The term assemblage originally stems from the French word agencement, referring to both agency and arrangement. One can find it in different disciplines. In philosophy, its root can date back to Deleuze and Guattari, A Thousand Plateaus. (Deleuze and Guattari, 1988) The idea of assemblage is to describe the relations between objects that make up the world, through an ontological approach. (McFarlane, 2011)

Within architectural discussion, assemblage as a thinking has been used to depict the co-function relations of parts which form a whole. In different scales within a city, it has been applied to describe more than the cooperative relation of residentials, schools that make up the city, the configuration of corridors and classrooms that facilitate the organization of a school. Manuel DeLanda has taken individual buildings, neighborhoods, and cities as examples of assemblages.

When it comes to building, assemblage can be used to discuss the material role played by components, load bearing structures and connectivity of spaces, for instance. While understandings and usages of assemblage vary from one context to another, this research employs a further meaning of assemblage to rethink the building in terms of process, identity formation and becoming through users' transformation.

In modern architecture, overall coherence is pursued to maintain a balance between different material components. Although differences exist between parts of the building, it is sought these parts to be finer and finer so that harmony could be achieved between material geometry and force. (Reiser and Umemoto, 2006) Nevertheless, in order to get a complementary perspective on building, acknowledging that most spaces stray from their original programs and develop lives of their own becomes necessary. This perspective of understanding the identity of a building through use is further elaborated in the statement from architect Davidson Rafailidis. "While the role of the initial occupant/

owner is reduced in the process, the role of a building, by contrast, becomes more prominent, generous and unpredictable. Buildings can often be seen hosting unexpected uses and formal reinterpretations."

During the inhabitance of human, when users continue to change the building, ontology approach to assemble would rather be unconsciousness and personalized in the everyday use. There will be a process of destruction, addition and merging. For example, before a new component intended to be constructed, original component need to be destructed to insert stud or metal joint. As a result, the transformed surroundings can reflect how many changes passed.

#### AN ASSEMBLAGE PROCEDURE

#### 1.Material collision

Since a building has existed when the user wants to change it according to their own necessity and requirement. The same original materials employed for this building usually will not be used again because of different reasons ranging from change of inhabitants, builders, economy to how long it takes to rebuild. In this situation, builders and their communication with users are the main principles that shape and control its spatial outcome. Not to mention the proportion and balance between materials used, the choice of materials is relatively decided by objective situation. As a result, distinct materials at hand being used collide in a brutal manner.

However, the positive sense inside is that building becomes an economical and practical way to meet users' needs in time. In other words, efficient use of resources supersedes the aesthetic indulgences of works. Also, it reflects directly what is needed.

#### 2. Morphologic connection

The transformation from users' side will undergo replacing or repairing outdated components, and adding new necessary structures to fit into new use. The place being changed by users will be made up of fragmental and contingent components which are featured in different morphology. This is because how a space is used will vary not only through time but also experience the change of who occupies it. Changes in function, use or needs that cannot be accommodated within the existing design will induce users launching transformation to it. What usually happens is that one component created for a specific use will lose their former function afterwards. It will be either kept if its

capacity allows or just left where it is. When new use comes, it will be reflected by new components being constructed.

The process the building experienced during use is an assemblage of human and non-human. Heterogeneous elements possessing distinct material features are added at different time, built by individual conductors out of various purposes. Its spatial outcome is apparent in any element isolated has their own independent intrinsic spatial feature and quality. It is the occasion that they are connected together that the essence of its current spatial outcome arises.

#### **MATERIAL 'AGING'**

After the building is handed to inhabitants, it starts to be transformed not only by users but also by natural elements. Building works like a machinic assemblage, on the other hand, it grows and ages like an organism. Upon reading a space being used for years and is still in the progress of expansion, besides layering consisting of different elements superimposed, the natural destruction process of materials also renders how the place is perceived. Material aging includes the procedure of humans leaving traces on materials and invasion of natural elements such as water, wind and sunlight. Through this process,



Figure 2. Digital collage from Filip Dujardin's "Fictions Series"

non-human components gradually complete a change from new to old and go through an organically growth. Human being inside by using and living in it, this process is also materials starting to become intimate to human as non-human objects.

Excavated from underground and exposed to relatively big amounts of air and wind, fresh soil will undergo a natural erosion process. Likewise, metal and concrete these inorganic materials and artifacts also have their own process and pace of aging as trees grow from little sampling, flowers weather and litter and other livings' growth in the natural environment. From the rust on metal, a place with a thick history is recognizable. It can also be imagined from the destroyed surface of the concrete wall with aggregate exposed to be the happening of previous events.

As von Bonsdorff argues, "a building cannot stand as it is, and since the natural processes that are part of the very materials of building do not stop, it would be wise to note, adapt, and take advantage of them." (von Bonsdorff, 1995) Delving into the property of space in terms of its existing situation by focusing on the aging process attempts to provide a foundation on how to work in accordance with its current fabric.



A single family house in San Sperato, housing three generations of one famiky. It is interesting to note the differences of architectural expression each generation has made in the vertical assemblage of the house.

#### CONCLUSION

tion growth, emergent infrastructure projects and residential buildings. With this background in mind, design that can adapt to the rapidly evolving environment becomes necessary. In order to come up with practical strategies to adapt, one way could be to understand how civil users transform their surroundings according to daily routines. A procedure of materials collision, components connection out of various purposes builds up the unplanned image of building transformed by inhabitants. In addition, natural effects should also be included. Through this process an existing building is transformed from non-human thing to be a more intimate space. With assemblage thinking on it as the interaction between human and non-human, it is aimed at getting a way to create intimate space. One can find out how the existing fabric of the place has come to be as it is by taking the spatial outcome as traces of human activities.

The development pace of Istanbul can be witnessed from its popula-

Taking notice of the informal qualities of the building which is turned out through use over time, there is a certain as-found aesthetic inside. Everyday common objects and environments should also be embraced to make up part of critical design methodology.

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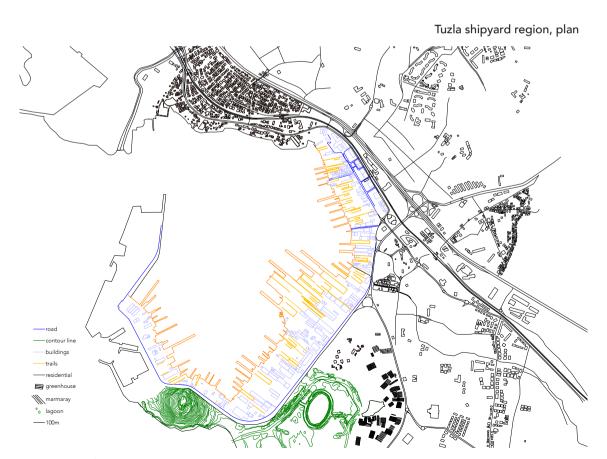
#### A DOMINANT SCENE

Ships are involved in international trade, tourism and public transportation in Istanbul. Cargo, vessels, carrying oil, gas, goods, pass by Bosphorus strait or stop at the entrance of the strait, load and unload goods at the waterfront area. Commuters, or other citizens drive yachts or take ferries, common public transportation tools of the city, travel through and cross the strait.

Ships - "buildings" and movable infrastructure in the sea



### An increasingly densified space.

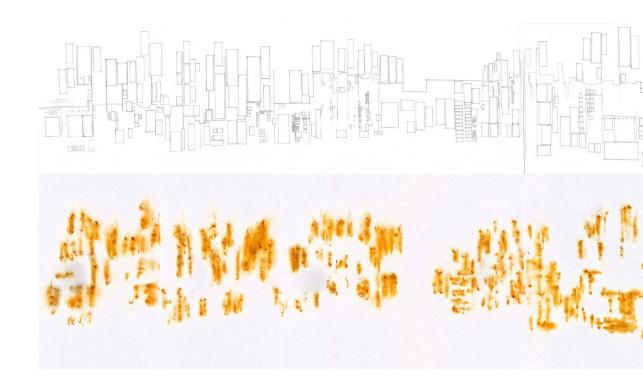


One of the workforce that support this trade flow behind is the area where ships are built and maintained shipyard. In addition, the amount of old materials replaced during repair of the ship, raw materials used add to a large number

### DEVELOPMENT AND SUBSEQUENT EFFECT

At first, the decision of the shipyard's location cut the route from the lagoon to the sea, which meant the balance between saltwater and freshwater was broken. Also, waste from the shipyard to the lagoon caused its current polluted and lifeless situation.

In terms of people, to achieve production efficiency, informal labour is organised by invisible subcontractors. When this phenomenon is informed in space, the narrow gap between facilities, buildings and ships are the physical evidence. These effects to the people working inside - shipbuilding workers, is instability of their job, low payment and insecurity.



#### **UNFOLDING PLAN**

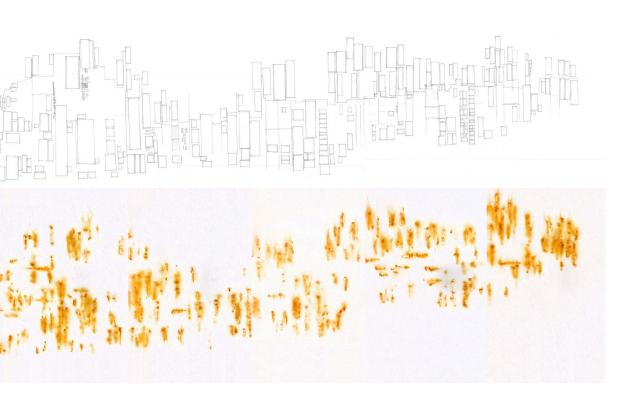
The spatial relationship between gantry cranes, warehouses and workshops, ships, trails, raw and replaced materials is that they stand next to each other in parallel and orient toward the sea. To visualize this essence and order of the shipyard region's layout, I unfold the plan into a strip.

To convey investigation on the work content of the shipyard region, fireworks are applied to represent it once again. Welding metal plates to build a ship or repair it is the main work people deal with everyday. Over time, it also causes effects on the floor and other physical cover around the space.

On the other hand, fire is a lively and productive natural element. The association of this

fireworks with the research area is that they both consume and produce. The shipyard region develops at a cost of assimilating a natural lagoon located next to it and instability of workers living conditions.

Its intention is that in the realistic environment workers implement their labour everyday is inorder, unclean and in poor quality, most of them, the safety is not under insurance. To look at their job in an artistic way, to take a positive perspective on what they are dealing with everyday. To trigger a perspective that is the very opposite to desperate workers might bear. As mentioned above, this desperate attitude is induced by the informalization of labour and production. And it is also the characteristic of the shipyard region in actuality.



The workshop consists of 3 exercises on application of materials to construct thematic research. As an architectural expression, the model plays the role of both research on the theme and its design to a physical object. While drawing as a 2-dimensional image has its own limitations, physical modelling would be utilized as a way to spatialize drawing, to explore topics and distinct directions of the theoretical themes which could not or are difficult to be realized through drawing. Its relevance to the research

in my part is more focus on theme exploration and referring to the site subconsciously more or less in the process of producing it. The reading of the site is developed from the following 3 aspects.

### SITE: WELDING AND SEAM

In order to conduct industry work, the site is an artificial land, part of which is reclaimed from water. A usual work on site is to break up steel or weld them. This model is an experiment with materials which are used to build a coat of a ship and how the metal plates are welded. Through cutting the metal sheet into pieces and then soldering them into one piece, the bent edge and soldering iron melted vary differently in every seam. Besides, acid adopted will not only have an effect on metal but also leave rustic fluid on ground in the form of soil.

Although the startpoint of this model is unconsciously and simply related to the work content on site, manipulation in the process (cutting and soldering) is to be read as juxtaposition and. Controlled chaos can be seen from this final tortured steel

plate (first image) which can also be taken as a possibility for direction to conduct more experiments and make relation with the ground.







#### ASSEMBLAGE: MATERIALS AND JOINTS

The intention of this model is to come up with different joints to connect various materials. Relevance of these joints and materials is thought from aspects include: How many joints are used on site? Which kinds of joints are applied there? How different materials are connected with each other on site? How do people connect different materials in everyday use? Besides, joints are also thought from questioning which kind of joints match the character of both sorts of materials they are connecting? What outcome will this joint bring to the materials?

Nevertheless, in this model, connections used are limited by the size of patches. Not only connections that can be used in this small size are constrained, but also the small patches are connected in a forced way with the joint

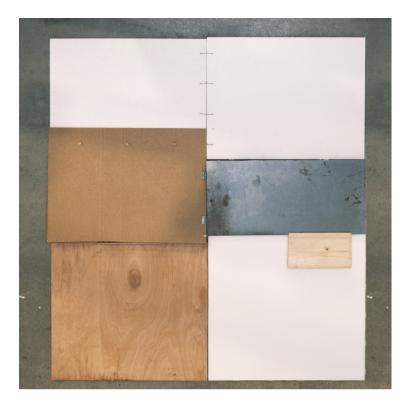
in use.



patchwork

### SPATIALITY: JOINTS AND MOVEMENT

During this stage what was aimed at is thinking joints from the point of space. This model is characterized in a combination of different kinds of joints, such as hinges, slide rail, wood stud, ropes. They are used to connect materials which are in basic geometry-rectangular plates. This combination is used to realize the transition from planar model to 3 dimensional one. Through cooperation of a series of joints, different kinds of movement - sliding, rotation to execute movement of rectangular plates in different directions.















#### movement

This drawing is a representation of the heterogeneous feature of the site. As a self-organised region constructed by its individual users, dynamics could be reflected from merely one kind of element. Metal plate is a very common material that could be noticed on site. They exist in different colors. Most of the warehouse and workshop are built in and repaired, patched with metal plates. They are almost used everywhere, when there's a need to have a cover for the space, this kind of metal plate would be employed.



physical enclosure of space (roof, facade)

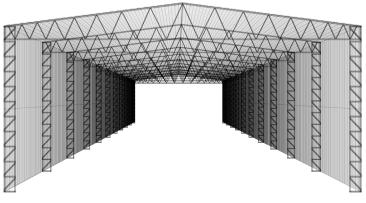
There are tools, raw materials, machines and other facilities that can be found frequently on site.

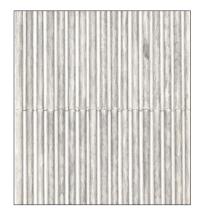
Take a few stories behind these elements for instance. Every firm, there will be a heavy metal gate, behind it is a guard house or room with a small window.

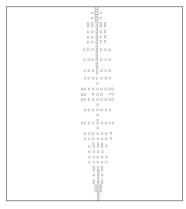
Metal plates and other steel studs that will be used to build a ship or replace the broken parts will be hung and flying overhead. Workers working on site or passing around need to watch out and worry in case that these stuff fall down.

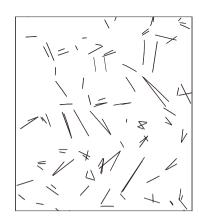
- 1. piers, elevation
- 2. outfitting cranes, perspective
- 3. workshop, perspective
- 4. metal plate, front
- 5. keel blocks in floating dock, plan
- 6. ropes, plan
- 7. gate and window of guardroom, front
- 8. truss in wall, front
- 9. scaffold, perpective
- 10. tarpaulin, front
- 11. raw materials and traces left, plan
- 12. hung metal plates, perspective
- 13. dry dock and cranes, section
- 14. floor, plan
- 15. gantry crane, perspective

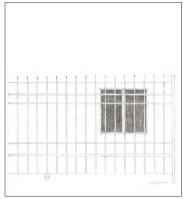


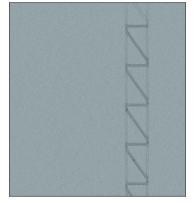


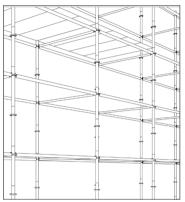


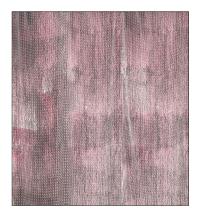


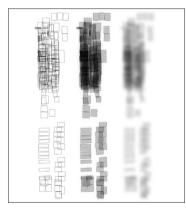




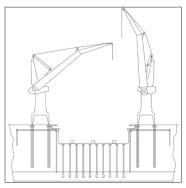














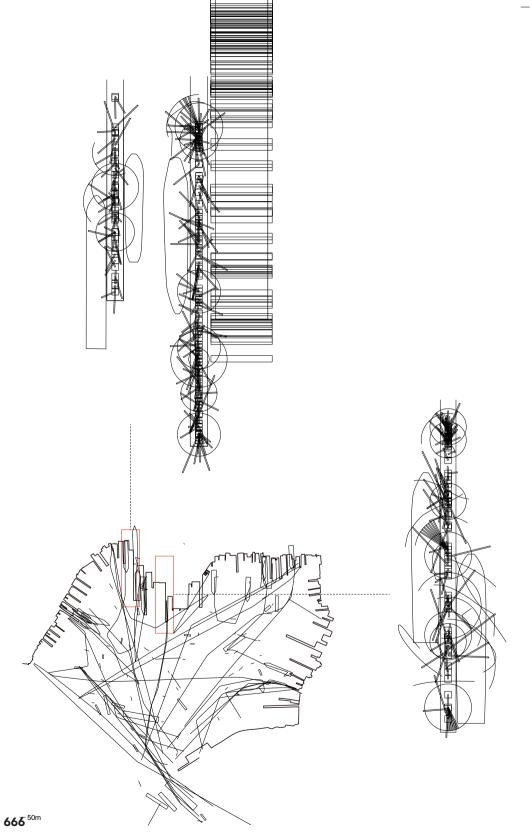


# THE PROCESS OF PRODUCTION

of the site is the cooperation of different mechanical movements with workers.
Facilities - gantry cranes, outfitting cranes, different parts of facilities are manipulated to move in different directions in order to build or maintain ships.

# THE MOVEMENT OF SHIPS

Border between seawater and land is broken by coming and going of ships. They appear in both water and land on site.



# ARCGITECTURE OF CONTIGUITY

A BATH HOUSE IN SULTANGAZI, ISTANBUL

Tou U (Mathew) Tong

In an attempt to understand the complexity of land and space in relation to not only cultural context but also political, historical, and social, this graduation studio has been picked as my departure point for my degree, as it allows and provides a high degree, and volume of architectural intellectual, literature, and content that matches of intend. The exploration of architectural drawing technique – the act of "mapping" is also another important factor that drew me into picking this studio, using "mapping" as one of the main mediums and methodology for conceptualizing and contextualizing the framework of my graduation project.

HIDDEN SPACES - BEYOND DIMENSIONS: A RESEARCH ON THE CORRELATION BETWEEN THE COMPOSITION OF "SPACE", SENSATION, AND THE "POWER OF ARCHITECTURE".

#### **ABSTRACT:**

According to the Oxford Learner's Dictionaries, the notion of "space" can be read in several ways, of what is the five general understandings of it would be: outside earth's atmosphere, empty area, period, freedom, and lastly, where things exist/move. With the speed, amount of information, and technology we are currently facing in the 21st century., it is no surprise that the idea of "space" is often correlated with the "space race," "space tech," even in the realm of architecture<sup>1</sup>. Given its vast and generic nature, it is essential, especially for this architectural research paper, to make a clear position on "space" or, to be more specific, something "spatial." Architecture is indeed something of "spatial," introduced by E. Moursund that a form of "spatial expression" that develops opportunities for humans to navigate, measure, anticipate, project, and construct perceptions; dictated by what architectural practitioner so-called "the language of space," which consisted numerous spatial manipulative method and tool that help to shape our physical environment (Kasparowitz, 2017). Some great examples of "method" could be Architectural theory, education, or personal experience; as vague as it seems in comparison to "tools," it could be almost anything creative and inspiring (or the other way); "tool" is more of a tangible object in our daily life that prevents or encourages a type of human behaviour, and as simple as it seems, some of the notable examples would be your bathroom door, living room windows, or partition walls that separate different functions; to demonstrate our knowledge and skill in both the "method" and "tool," we draw, and to realize. Therefore, we build. The charm, speed, and impact of our panoptical creations encourage our egotistical profession to think that "space" stops where the site boundary of

the plot of land ends. Fortunately (also, unfortunately), the domain of "space" does not end here; it also exists in what our optic and haptic sensibility cannot perceive; it is something else and, indeed, something more.

A truly cross-dimensional [Physical] research that explores and recognizes "space" that exists in another realm outside architecture. This realm of "space" and "spatial" would be the starting point of this research, asking the generic yet essential question of how people perceive the notion of "space"? Meanwhile, with the ambitious attempt to answer it by investigating the elements that compose "space" and something "spatial." Next, the topic of "sensation" would also be discussed as a reaction and first tier of consequences generated by the composition of "space." The third chapter of this research is the "Power of Architecture"; it could be seen as an attempt to show the inevitable influential power of our physical space and environment while simultaneously demonstrating the limitation of its "space." The departure point of this research could be seen as another attempt to seek a common understanding from the audience that to create what we so-called the ideal "space," we must first understand, study, and consider "space" from other realms cause only then "space" can be as meaningful, as functional, and pragmatic like they are all first intended to be.

1. "Space Architecture," coined by the Space Architect Organization, is the theory, design, building, and practice that explore human settlements and infrastructure in outer space.

Keywords: spatial intelligence, space, composition, haptic, optic, sensation, architectural order, language, light, solid and void, color, experience, observation, perception, perceptionism, aesthetics, logic, dimensions, behavioral, movements, decision making, influences, influential power, intangible, tangible, manipulation, fabrication of space

The Architect, the conductor of defined space, composition, and experience. To be an architect means that you are odd to have the power to shape the form of our physical built environment. So, to







Figure 02.



Figure 03.

master the craft of space manifestation and create a positive outcome, we as architectural practitioners MUST understand the manifestation of "space."

#### THE REALMS OF TANGIBILITY

Currently, numerous architectural theories concern the creation of our physical environment. Some tend to "stay on paper" and thrill in the academic realm<sup>2</sup> (figure. 01). At the same time, some are introduced and being realized by the newer generation of architects<sup>3</sup> (figure. 02). Yet, the fundamentals of spatial construction or the elements of space are rarely discussed and are often ignored by not only the majority of people but also different architectural/spatial practitioner. Consequentially, this results in the creation of failed public space and a system that generates adverse outcomes for our society (figure. 03).

As introduced in the beginning, space's domain goes beyond our 3-dimensional space. In science and mathematics, the definition of "dimensions" can be read several times depending on the situations being described or measured<sup>4</sup>. As for a physicist, "dimensions" mean an element's precise direction, coordinates, or position. In spatial terms, the word "dimensions" take a more geometrical definition and is often known as "3-Dimensional". It was first introduced in the book "The Elements" written by ancient Greek mathematician Euclid<sup>5</sup>, where he developed the first logical system and mathematical proof of plane geometry and solid geometry in three dimensions. Thus, the theory of Euclid eventually became the foundation of our architectural system of 3-Dimensional space. This physical quantitative system measures our surrounding<sup>6</sup>, and helps guide the construction of our physical world.

#### THE REALMS OF INTANGIBILITY

In the book "Experiencing architecture," the Danish Architect Steen Eiler Rasmussen described "architecture" as a type of "art" that is impossible to explain its limits<sup>7</sup>, and as for "art" it is by no means to well-defined, it must be "experienced"; claimed that it is something beyond plans, sections, and elevations. This cross-dimensional description of architecture, space, and art can also be seen in Hegel's perception of aesthetics, where he first stated his position that "art" is the sole representation of the ideal. From there, he generated a theoretical framework that attempted to describe "art" as an idealization system that can be classified depending on the object's dimensionality. Hence, for Hegel, "architecture" is placed at the first ranked

- 2. For example:
  Superstudio's notion of space should be created using human body and mind orientated approach; a reductive processes that minimise the interference of materials, and substances.

  As a result, a city without 3 Dimensional support, a homogeneous grid / supersurface.
- 3. For example: Steven Holl's "Seven Principles for the interpretation of Urban and Rural Vernacular", suggesting that the creation of "space" is the resulted of different architectural elements, for example "Plan and Section", "Geometry", and "Proportion" etc.
- 4. In string theory, there are specifically 10 dimensions.
- 5. Also famously known as the "Father of geometry".
- 6. Such as length, width, height, distance, area, volume, mass and time.
- 7. Tangibly, and intangibly8. Not limited to architecturally defined space.

(the first form) of "art" as unlike Sculpture, Painting, Music, and Poetry, Architecture tends to be represented in a vague and indeterminate manner, which follows the order of laws, physics, and geometrical proportion; an "art form" that has the least abstraction amongst the rest, yet seeks validation from the audience, based on their satisfaction level in sensation, character, and spirit.

Thus, to seek validation from audience, the audience MUST first "experience" the "space<sup>8</sup>" using their sensory receptor (human body), depicting information that constructed perception of the defined surrounding, reaching knowledge that exists beyond our 3-dimensional space, to the realms of intangibility, imagination, and impression (figure. 04).

8.Not limited to architecturally defined space.

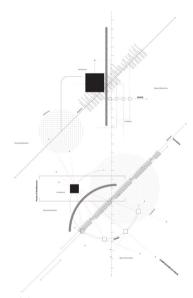


Figure 04.

THE HUMAN BODY, AND "SPACE"

In the work of Edmund Husserl and Maurice Merleau-Ponty, the two phenomenologists believed that the human body is in its manifestation of space. What they presented is the inevitable correlation between the human body (receptor) and the sequence that dictates the surrounding (transmitter), of which (the experience) and process of the audience when entering the space; all started when the human body perceives a specific spatial fabric. Furthermore, in the work of the two pragmatists, George Lakoff and Mark Johnson, the correlation between our built environment and the human body has also been recognized in their investigation<sup>9</sup>, where the two pragmatists claimed that "built space" is a fundamental instrument for articulating people

9. Built space, and its association to human body

consciousness, understanding, and identity.

This awareness and knowledge of "space" and "surrounding" to the human body has long been employed in Native culture. In the work of Emile Durkheim, the French Sociologist analysis "built space" in a more instrumental manner. Thus, he depicted the importance of physical spaces to Aboriginal culture in Australia, and Native American culture, where they both demonstrated a close association of "physical space" to their social relations, consciousness, and cosmology, using the "environment" not only as a navigation system of the body, but also religious beliefs, and practices (figure. 05).



"...reaching knowledge that exists beyond our 3-deimnesional space, to the realms of intangibility, imagination, and impression..."

#### **Sensing Architecture**

The word "sense" In biology and medicine means the ability to convey specific types of external or internal information (stimuli) to the brain and perceive them. Five basic systems are responsible for collecting such information for our brain, generally known as the "sensory receptor." This process may involve the unique senses of hearing, sight, smell, taste, and touch, with the appropriate sensory receptors concentrated in the ear, eye, olfactory (smell) apparatus, taste buds, and skin.

In Irish Architect Robin Walker's writing "A sense of place," the notion of sensory in architecture has been delicately explained and categorized under the Architect's theoretical framework of "the characteristics of the environment." There are four tiers of perceiving the environment: Practical, Theoretical, Sensual, and Spiritual. While in the chapter "Sensual," the architect depicted that there has to be a dialectical relationship between the environmental space and human presence,

which has to do with the person's first spontaneous reactions and thoughts triggered by their perception of "space." The obvious example of this phenomenon, as suggested by Walker, exists in the realm of art, where "body art" takes place in theatre, stage, and street. The performer uses their body to experience the space provided, giving the audience a planned or most immediate body reaction accordingly.

In a paper<sup>10</sup> by Mark M. Smith, the American historian explained that sensory is an experience that originated from the past, a historical event that shows how they read and understand their worlds and asks why. Thus, the author further defined "sensory" or "to sense" as a technique used for the participants (sensory consumption) to investigate and understand their surrounding (sensory production), which can be easily uttered by the smallest factor that is impossible to anticipate. In short, something that can be easily manipulated through uttering the surrounding, whether it is the people, the color, the object, or the space.

10. "Producing Sense, Consuming Sense, Making Sense: Perils and Prospects for Sensory History"

Indeed, if the purpose of "sensory" is used subconsciously as a technique to read and investigate, this could result in Robin Walker's notion of "Sensual," where architecture embedded the meaning as a "space art" that evokes imagination. As a matter of fact, towards the end of the "Sensual," the Irish Architect gave another insight into his perception of "sensory," which can be seen as an interaction with the site, where it involves the behavior and imagination of the audience; an Anthropomorphic symbolism that provokes the curiosity of a person through stimulating the person's sensory receptor, something of "conceptual," and "movement" which has no physical impact but happens inside the mind of the participants - a "movement" beyond 3-Dimensional, a "movement" beyond our physical world.

### THE THRESHOLD OF SPACE BEYOND 3-DIMENSIONAL – THE THEORY OF "SENSORIUM"

Even though there is numerous scientific research that concerns the "sensory" of humans variously, whether it is looking into solely the visual system or auditory system, how our perception works as a matter of face do not work according to the generic classification of "senses" from the field of science.

In the article "Seeing is Perceiving," the two authors, Catherin Frieman and Mark Gillings, introduced the notion of "sensorium" when describing how human being consumes information in a particular order, which

would be presented in the later paragraph. Thus, "Sensorium" is a psychological term<sup>11</sup> that suggests that "sensory environment" is a real character that includes not only sensation but also perception and the interaction of information received from our surroundings, which helps guide our body, and mind. As a result, changing the surroundings also means changing the "self."

Yet, Paul Duncum, a Professor Emeritus of Art Education, in his paper "An Eye Does Not Make an I," claimed that even though the scientific field has long defined the notion of "Sensorium" into three generic assumptions (Appendix. 01), they are deemed problematic for many including psychologist, philosophers, and architecture theorists, as the number of senses is considered uncertain, and perhaps infinite. Consequently, in the search for "sensorium," there has been very little standardized research to use when viewing "sensory" more holistically; instead, the majority of scholars, for example, Democritus's notion of "senses," has taken a more reductionist approach, whom he believed that of all senses, they all boiled down to the sense of "touch". As for Socrates, his view on "sensory" has given an exciting position on how we should define it in a more philosophical manner, quoted "there are others besides, a great number which has names, an infinite number which has not.".

As vague as it seems, there are indeed some philosophers who tried to put forward another approach when studying "Sensorium," where they used the basic scientific terms of traditional five senses as a foundation and gave it a hierarchical system, while the majority of them suggested that "vision system" should be ranked as the top tier amongst the five "receptors," followed by hearing, touch, taste, and smell, respectively. For example, in Serres's notion of senses, "sight" is seen as the most important, "hearing" comes as the secondary receptor, and the rest is viewed as a minority. For instance, in Plato's notion of "sensation," he claimed that even though "vision" has its limitation and distorting nature, it is indeed "the cause of the greatest benefit to us" when in comparison to other defined "senses." Thus, the act of acquiring knowledge and information often comes from sight; therefore, we are enlightened, seen, and known; this is because vision operates under a significant distance, qualitatively, like no other "sensory receptor"; so for that reasons, "sight" is considered the most valid and objective.

To sum up, there are currently two major approaches when tackling the theory of "sensorium" in various fields, including philosophy, psychology, and architecture. Firstly, there is the "reductionist" approach, where the notion of "senses" should be viewed from a first-person point of view, following the analysis of solely the person's perception and how he/she interacts with the information from his/her surrounding. Secondly, a more systematic approach has also been introduced. Different scholars suggested using the generic scientific term of the five senses to view "sensation" and give it a hierarchical order to analyze the person's experience and perception.

### A PARALLELLY READING IN SPACE, ARCHITECTURE, AND "SENSORIUM."

In the work of Peter Zumthor, the Swiss architect has put forward the definition of "sensory" and developed it further in its implication to "space" and architecture; Zumthor defined "space" = "experience," so to measure (dimension) something of "spatial," "emotions" would be the unit to do so, and the goal is to create "atmosphere"; stressing that architecture is not merely a visual journey, but a sequential experience embraced by the human body, through each understanding of perception, sensation, and movement; a totality of body experience that speaks the language of "sensorium," as physical, sensory, and mental.

This "sensorium" of space has also been explained by Catherin Frieman and Mark Gillings, who, In their paper introduced their notion of "sensory envelope," a holistic approach of viewing sensory as an "envelope," a bubble that contains sensory stimuli in our environment; which has to view the perceiver perception, experience, cultural identity, and imagination. In short, instead of focusing on how space is perceived, we should take one step backward in search of the mix of "sensorium" not separately but as a phenomenal event, an embodiment, and a sensory experience.

For example, the materiality of a wall can be read by the person in various ways, whether it is the smoothness, sound, temperature, color or smell, etc. it is a total experience that cannot be analyzed by viewing solely on one particular "sensory receptors". Thus, to experience space means to read space phenomenologically, engaging the body, environmental stimuli, and culture to provide an emotional connection.

#### THE CREATION OF "SENSORIUM" IN ARCHITECTURE – METH-ODOLOGY

Here are some interesting view and frameworks created by Keunhye Lee from the department of Interior Architecture at Gachon University, which would need further investigation to understand the relevance of author's methodology. Yet, it provides a potential guideline on "measuring" "sensory".

Table 01,02, 03

#### **HIDDEN SPACES - BEYOND DIMENSIONS**

From visual experience to spatial experience, then a sensory experience, and emotional experience.

This theory paper has discussed first how space is formulated under the realm of both intangibility and tangibility. And from there, the perception of space and its correlation with our body has been discussed to clarify the fundamental understating of the relationship between "space" and "body" using Edmund Husserl and Maurice Merleau-Ponty's notion of sensory, where they suggested that the body itself is its own manifestation of space. The next short chapter, "sensing architecture," can be seen as an attempt to explain some approaches to how the architectural community tackle senses in spatial design. Thus, followed by the chapter - The theory of "Sensorium," the notion of "sensorium" has been introduced to argue that "senses" should not be viewed as separated elements but as a whole, where it has to do with people's perception, experience, cultural identity, and imagination.

"Our three-dimensional space, fortunately (also, unfortunately), the domain of "space" does not end here; it also exists in what our optic and haptic sensibility cannot perceive; it is something else and, indeed, something more...."

Because of this limitation on words and time, this topic of "sensory" has to be further investigated in the research phase to strengthen my graduation project on borders & territories 22/23, which of them include:

- 1. Spatial analysis of existing projects
- 2. The methodology used in architectural practice is to create "atmosphere," "perception," and "sensory."
- 3. Further reading into two different directions; First, "sensory" as a technique of receiving information; Second, "sensory" as a phenomenon event of the human body.

#### Appendix. 01

- 1. There are only 5 senses, and no more
- 2. There are hierarchically ordered in terms of their importance to knowledge
- 3. They operate separately from one another

Table 01.

	Contents								
	Morphological Factor (Form and pattern)	volume, scale, rhythm, order, proportion, contrast							
Environmental Stimuli	Sensual Factor (Material connection)	texture, light, shadow, color, temperature, sound, smell							
	Influential Factor	cultural symbolism, local/social issue							
Container	are involved.  Interior space engages the body	are involved.  Interior space engages the body as a form to interact with.							

Table 02.

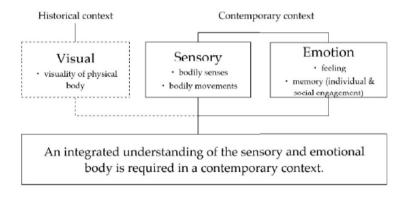


Table 03.

	Morphological Factor							Sensual Factor						Influential Factor		The Body	
	Vol ume	Scale	Rhythm	Order	Proportion	Contrast	Texture	Light	Shadow	Color	Temperature	Sound	Smell	Culture	Local	Senses	Movements
BKC	0	0				0	0	0	0		0	0	0		0	0	0
SP	0	0			0	0		0	0	0	0	0				0	0
SS			0	0	0				0				0	0		0	
PM	0	0	0	0	0		0							0		0	0

#### FIGURE DESCRIPTION

Figure 01. Superstudio, Gian Piero Frassinelli, Alessandro Magris, Roberto Magris, Adolfo Natalini, Cristiano Toraldo di Francia, Alessandro Poli. The Continuous Monument: New York, project. 1969 | MoMA. (n.d.). Retrieved November 30, 2022, from The Museum of Modern Art website: https://www.moma.org/collection/works/221830

Figure 02. STEVEN HOLL ARCHITECTS - SIMMONS HALL - MIT. (n.d.). Retrieved November 30, 2022, from STEVEN HOLL ARCHITECTS website: https://www.stevenholl.com/project/mit-simmons-hall/

Figure 03. Own picture taken in Istanbul, showing the "unwanted" corner of the city

Figure 04. Own drawings, a map on the position of Architecture.

Figure 05. » Intercessory Prayer » Art by Safina. (n.d.). Retrieved November 30, 2022, from https://artbysafina.com.au/portfolio/spirit/intercessory-prayer/

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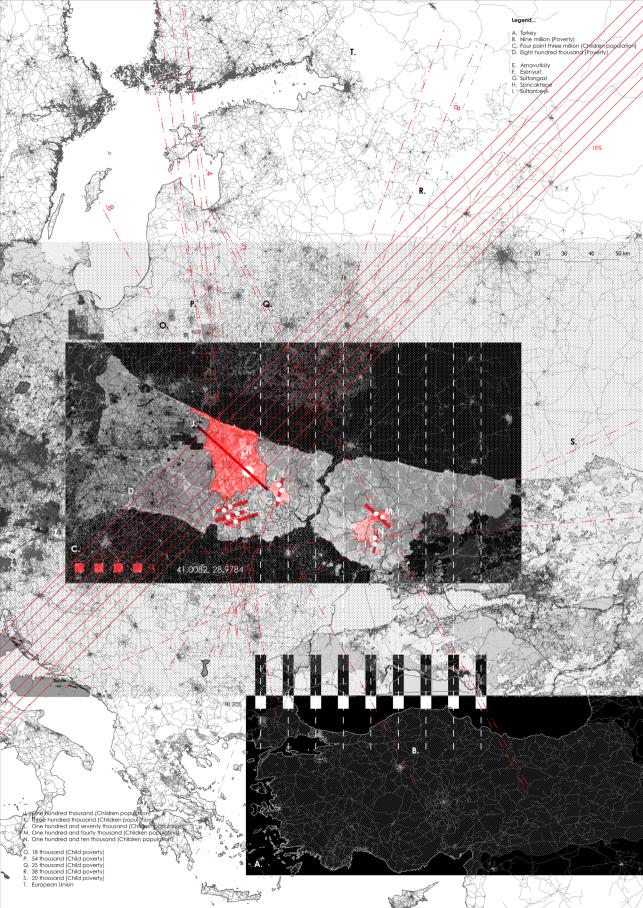
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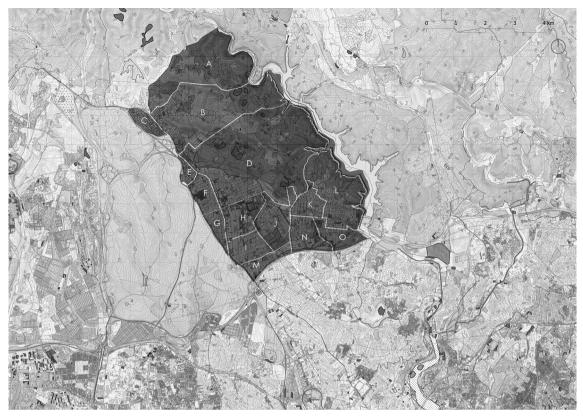
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Regional map of Sultangazi

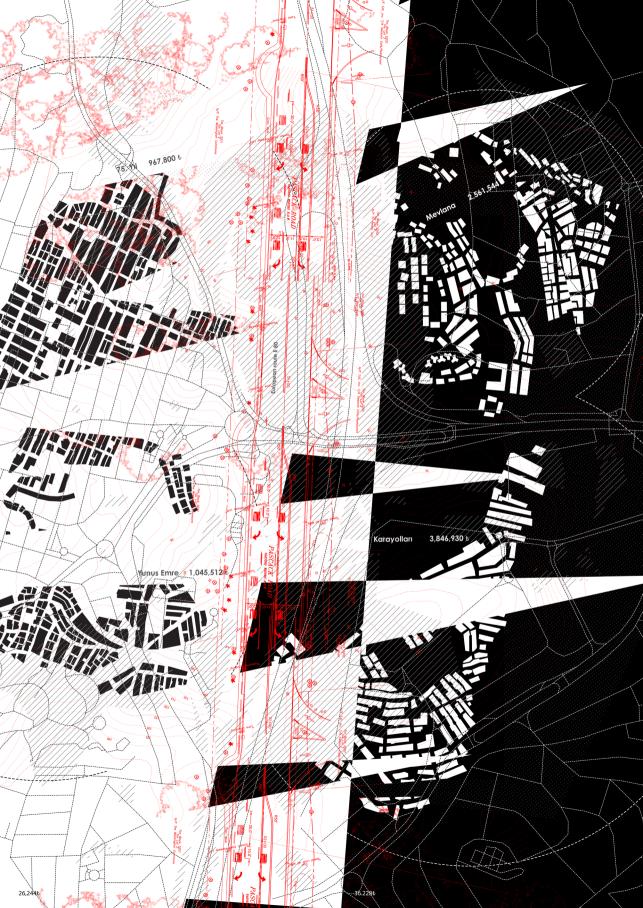
#### MAP 01 - THE NEIGHBOURHOODS OF YOUTH

According to the Turkish Institute of Statistics, 9 million people live in poverty in Istanbul, including more than 800,000 children under 18. As a result, according to United Nations Turkey division, roughly 40,000 children are working on the street. Many are migrant children.

The map "The neighborhoods of youth" is both an info-graphic and geographical map that captures the data and location showing the districts that house the most children in Istanbul. This has led to my investigation and selection of my site in the relatively newly formed neighbourhood (2009) Sultangazi, which houses more than eight minor ethnicities, from Bulgarian migrants to Turks.; an intersection that sits between Sultangazi and an upper-middle-class district - Gaziosmanpa.

This intersection acts as a mirror that reflects many aspects of Istanbul, fragmented, spatial organization dictated by gigantic urban infrastructure, spatially dividing people from forming meaningful interactions, social events, and civil activities.

The district, in full, houses 170,000 children and has a total population of 543,380. For instance, it is also one of the youngest districts that sit closely with the whole urban fabric of Istanbul, making the location seemingly valuable for future development, not only spatially but also socially for the next generation.





Site plan - Urban Fabrics

#### MAP 02 - THE UNEQUAL SPACE & ITS BORDERS PT 01

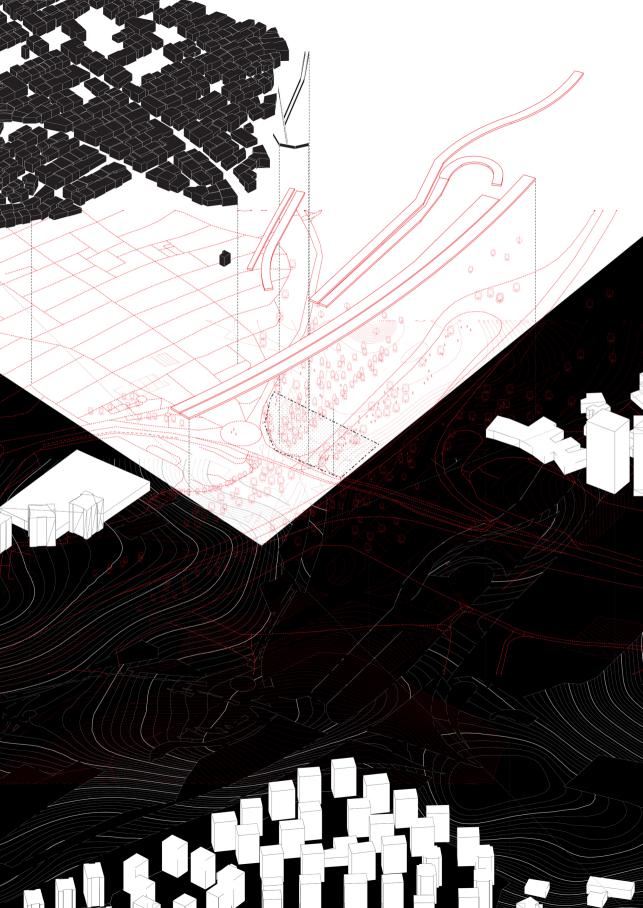
"The unequal space & its borders pt 01" is a map that records not only the division spatial the neighbourhood, but also economical division of the context, overlooking their housing price, annual average housing income and accessibility to public goods (amenities). Of which could also been understood as another evident indicator of how people from different classes are put into one place (thanks to the new development, and irregular development within both districts).

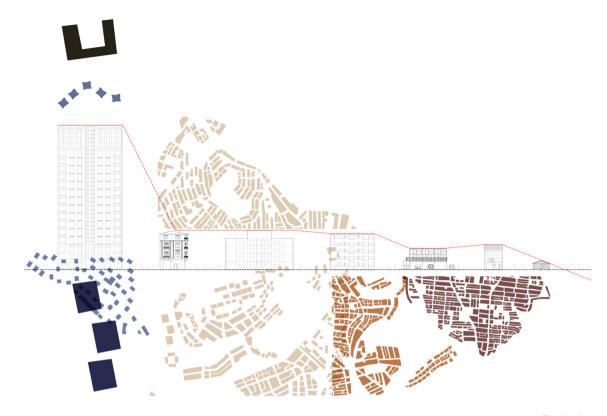
#### Borders" in the region.

First - the infrastructure border, there is the eight lane high-way E80 /Istanbul Cevre Yolu (an infrastructure that is also known as Trans-European Motorway or TEM an A-Class West-East European route, extending from Lisbon, Portugal to Gürbulak, Turkey, on the border with Iran.) Spatially cutting through the 2 districts.

Also a large shopping (for first tier luxury brands) has also been found on site, where it has a large car parking facilities, that signifies that it is mainly constructed for vehicles.

Second - the natural border, there is also the presence of a huge natural borders that is being preserved by the authorities, of which together with Istanbul Cevre Yolu, they act as the absolute cutting line for the two districts, making the north settlements isolated visually, also when accessing to other public amenities like transportation.





Topologies

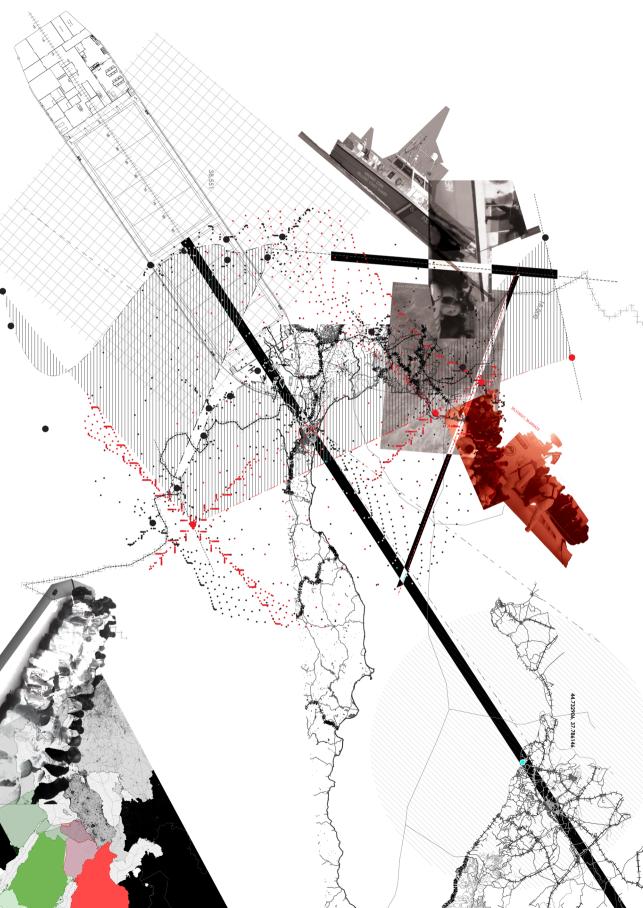
#### MAP 03 - THE UNEQUAL SPACE & ITS BORDERS PT 02

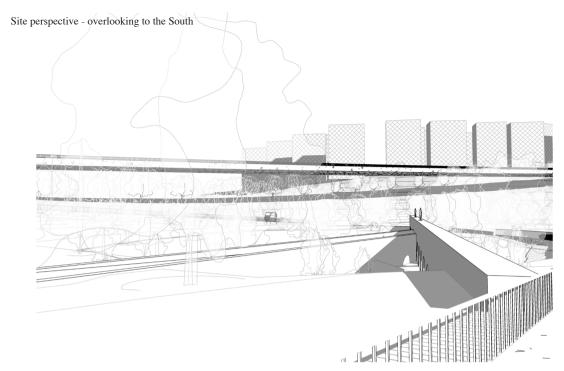
Third - land use and topology border. From "The unequal space & its borders pt 02", there is a very prominent difference that reflects on the land-use area and topology within the junction. As it can be seen that, high-rise residential tower has dominated the perception of height in the neighbourhood. For instance, the high-rise residential has also occupied a large sum of land in comparison to the other topology. A gentrification land that was being developed by Avrupa Konut-

ları TEM Housing Estate developer.

Fourth - economical & socio border. This, as mentioned in the "pt 01" that this has no only reflected on spatially but also in people housing income, and living quality.

The combination of the defined borders has made the site an interesting location for investigation into how architecture can play a role into balancing the gaps, and forces spaces, and people and in the end, create a positive outcome for the local.





### MAP 04 - THE PRESENCE OF WATER - THE PROSPERITY & CHAOS

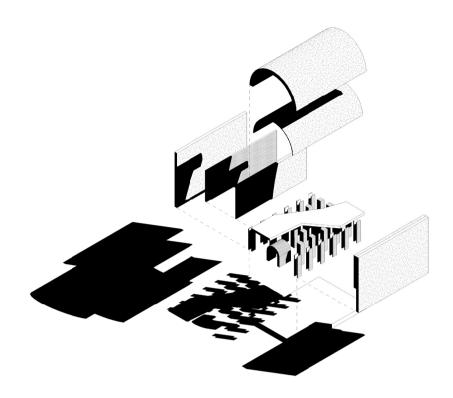
Water, Marmara Sea, Bridges, connections between the East and West. The unique geographical location Istanbul has put its water channel, one of the most critical strategic straits in the world, connecting the Black sea with international water. Indeed, The city has also been associated with water, both architecturally, economically, and militarily. While this notion of "water" has famed Istanbul with high popularity, at the same time, it also brings problems with its neighboring countries due to its long and complex maritime borders sharing with countries from different continents. Consequentially, with regional

complexity being developed, migrants from the middle east region seek "water" as a path of hope, hoping to seek a better future for themselves and their next generations, running a fine thin edge away from the conflicted countries, terrorism, and wars — a journey to the far West. Yet, to protect its people, the Union constructed a surveillance system and built armed forces to prevent human trafficking from happening within their region, pushing people back from the Union's precious border. The sea now becomes a place of chaos, where people & children lose their life just for a chance to live.

For those who survived and arrived at the meeting point between the West and east, what promised them are isolation, marginalization, and absolute poverty.

While acting as the mean of separation, can "water" be the source of connection; thinking about an architecture that houses water, a platform, and a common ground that encourage equality for the divided society?





Perception & Building technology of Roman Bathhouse

#### **MAP 05 - THE BATHHOUSE**

Public baths first appeared when most citizens in urban areas lacked access to private bathing facilities. Even though they are referred to as "public," access has frequently been limited based on factors like gender, religion, membership in a particular group, and others.

In addition to their cleaning facilities, public baths also functioned as social gathering places. And for many, the architecture of bathing also facilitates places like libraries and public spaces that people could use for discussion, debate, and political conversa-

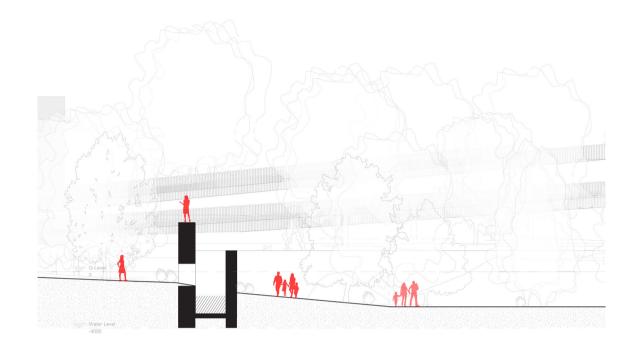
tion. This social gesture, in the end, became a civil event that facilitated people from different classes of Roman society.

For instance, in ancient Rome, the word Thermae and Balneae were used to call the facilities for bathing. While Thermae was usually used to refer to the large imperial bath complexes, Balneae was used to describe small-scale bathing facilities.

Yet, before the development of aqueduct technology, the Romans relied on local water sources like springs and streams as well as a supplement from groundwater or rain-water collection point. The introduction of aqueducts during the Roman Empire brought fresh water to more inland areas allowing the vibrant construction of public baths in almost every city of Rome. By the early 5th century, there were 856 baths across the Empire, many of which were supplied by the extensive aqueduct systems built by the Romans.

Arguably, a true social intervention that promotes civic life and social coherence for their time.





1:100 Section through the Balikli Kemer Aqueduct

#### **MAP 06 - THE CONTIGUOUS**

The departure map for P2 would be "the Contiguous."

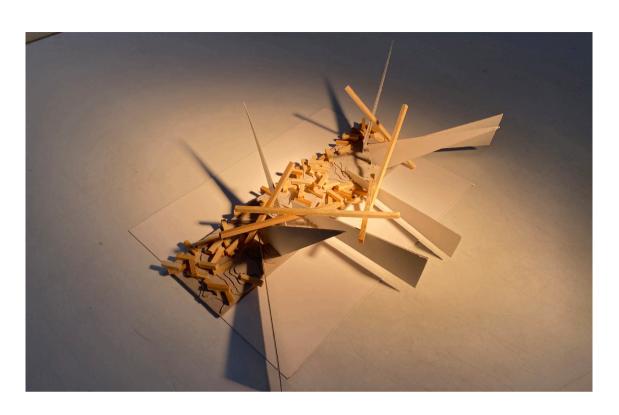
According the to Oxdictionary, ford it means "close not merely to" "near" "touchbut or sharing a boundary." ing;

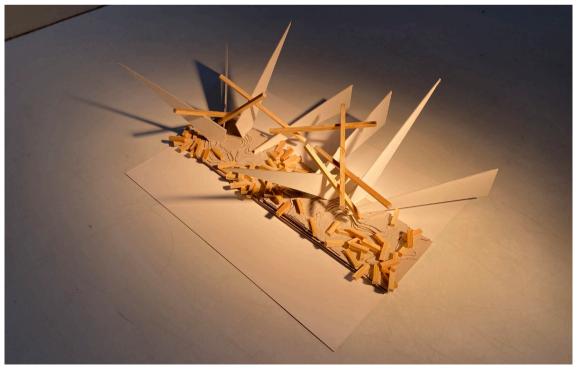
This map can be seen as a response to the whole four months of research into Istanbul, where the complexity of the urban structure and fragmented society is prominent. The map has also been stamped by my second Modi Operandi "form," a collective system that is built through dialogue, exploring opportunities, investigating a pos-

sible solution, and sharing a common ground within the space of Contiguous; referencing not only modern building technology but also historical find from the site the Balikli Kemer Aqueduct 125m in length. Of which the aqueduct was first built as part of the Kirkcesme Water System by Ottoman architect Mimar Sinan in 1563 for water supply in the lower stream; collecting water originated in Belgrade Forest, using architecture and engineering solutions to connect the historical city with "water," operating in total 33 aqueducts, four dams and seven water intake places and sedimentation pools. (Yet, due to deterioration, the water system had been used up to the point where Kecesuyu aqueduct until 2004, 2.51km south of Balikli Kemer Aqueduct (the site).)

## The Contiguous - A Bathhouse in Sultangazi

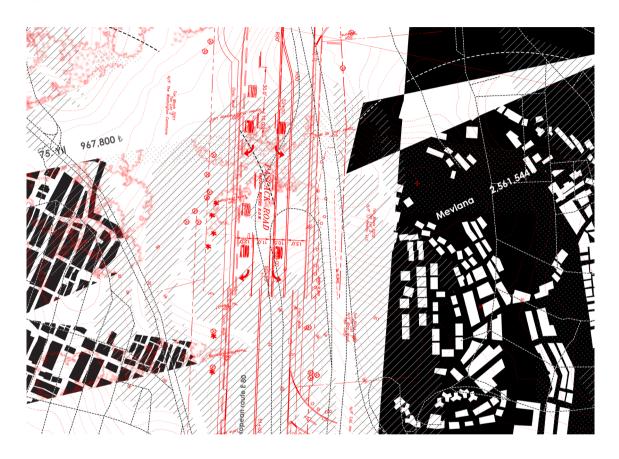
This project, in the end, would put vital focus on how architecture could be used as a mediator & social engine that provides civic gesture for the locals, designing architecture that promotes dialogue, equality, and common ground, improve not only spatial but also social coherence of Sultangazi. 691





"If you look at the Earth without architecture, it's sometimes a little bit unpleasant. So there is this basic human need to do shelter in the broadest sense of the word, whether it's a movie theater or a simple log cabin in the mountains. This is the core of architecture: To provide a space for human beings."

#### Peter Zumthor

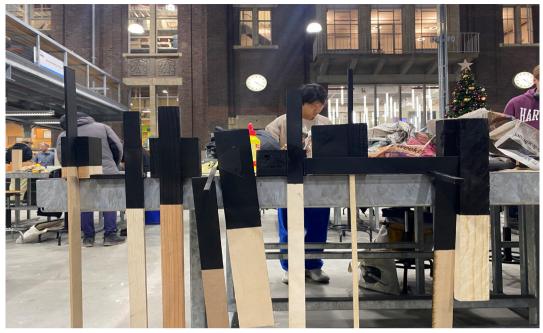


## SITE\_

## The Representation of Sclae (Iteration\_01)

## Keywords

- Representative
- Nature vs Man-Made
- Informal vs formal
- Arrival vs Departure
- Downscale machine
- Disorientation

























"Architecture forms a vital link between people and their surroundings. It acts as a gentle buffer between the fragility of human existence and the vast world outside. How different people choose to build connections in their environment essentially defines those societies and their relationships to conditions around them."

— Kengo Kuma, Kengo Kuma: Small Architecture / Natural Architecture



### **FORM**

## The "equalizer" - life and death of urbanisation

Deterritorialization - Heterogeneity

- 01. Sample group Istanbul from above
- 02. Land use of the formal vs the informal
- 03. Scaleless object Big vs Small

Act of combining, collective, and finding

## Keywords

- Focus
- Priority
- Manipulation
- Scale
- Angle
- Balance
- Variant





















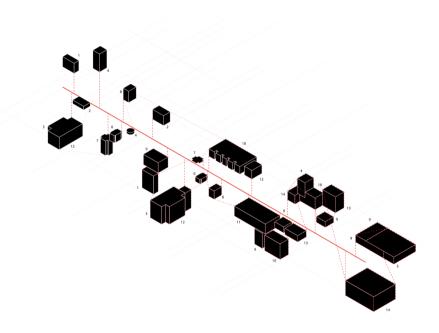






"The responsibility of an architect is to create a sense of order, a sense of place, a sense of relationship."

Richard Meier



## SPACE\_

## The shifting device

#### Rule

- 01. Formal
- 02. Avoid blocking (hollow)
- 03. No Horizontal element outside "site"
- 04. Irregular to "uniform"
- 05. Efficiency in both time and material
- 06. Box like

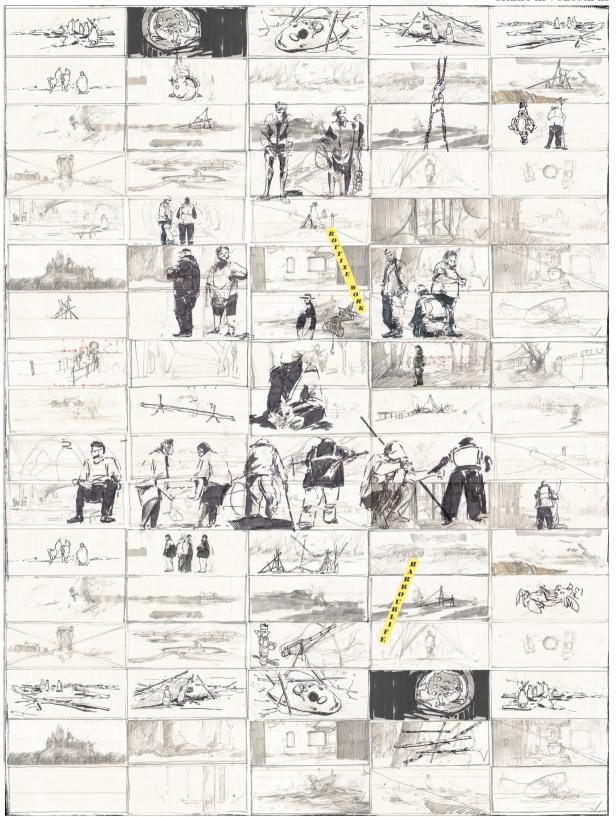
Act of puzzling, fitting & filling

07. Avoid using "Formal element" as support

Act of puzzling, fitting & filling

## Keywords

- Focus
- Priority
- Distribution (informal vs formal)
- Grid-like
- Settlement
- Broken pieces
- Opportunities
- Scale
- Angle
- Efficiency



Unscaled



## THE COASTLINE STRANDED

# CLAIMING THE UN-PURPOSED TERRITORITY

Shixuan Li



700

#### Introduction

Places claimed by planning or power in the process of urban (Istanbul) construction leave 'purposeless' places after their retreat, which are usually 'reclaimed' by the residents subjectively and dynamically, and how these places will be directed and 're-claimed' when the boundary conditions are still in conflict or the residents are not strong enough to form 're-claiming' forces.

The purpose of this research is to understand the process of urbanization from an intrigated, dynamic perspective. The main subjects of concern are \*marginalized settlements\* and \*authoritatively claimed territories\*. This research will focus on the selection of sites (large infrastructures) ex-

plored in a \*place\* oriented way, and will attempt to build a methodology to explain the urbanization process based on this. Finally to test the possibility of applying it to other parts of the city. At the beginning of urbanization, \*authority\* will provide an initial input for the territorial claiming, giving it a strongly defined domain. As urbanization progresses, the purposefulness of authority itself or its location will diminish or even disappear, and before it is completely dissipated, residents will \*re-claim\* these territories through spontaneous acts that weaken their \*borders\* until authority (or other elements) decide to give definition to the place again. This cyclical process gradually shapes the shape of the city through marginalization as well as re-marginalization.



"My life is like a stroll upon the beach, as near the ocean's edge as I can go."
—Henry David Thoreau, "The Fisher's Boy," (1900)

Baseline generated by Mapbox.co. #mapbox://styles/marcowwine/ckdwxl2w83jbw1aor2gkxr5zf Location info, credit: @TK\_Tuzla\_shipyard 40°50'37.87"N 29°17'0.02"E





## THE COASTLINE AND BEYOND

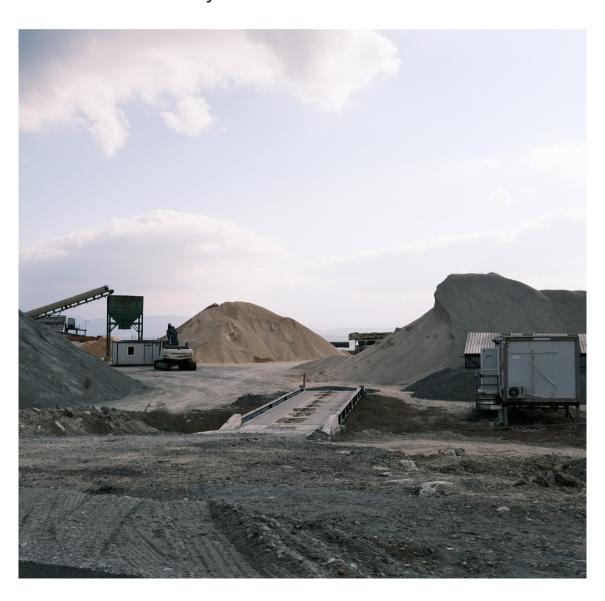
Urbanization is a reciprocal process of constant smudging-painting, in which the land is subjectively rebuilt, reclaimed to or subtracted from, excavated or buried. occupied or occupied by its cultivators in a continuous process of sweeping and building. While all this progresses, we are able to use \*cartography\* as well as \*imagination\* to draw this map as a tool for measuring and reconstructing the state of human/inhabited status. In the middle of the hugely scaled crevice there exists an invisible barrier, and on both sides of the barrier are the \*stranded\* states of habitation in the big cities. In order to understand this process, we can give a source of dynamism to this cyclical action, that is to say, to the urbanization of the wilderness as the beginning of everything, or an action that will claim any territory. After the claiming of a certain territory, its presence will have a strong sense of domain and become the counterpart of a more \*historical\* part of the

city, representing authority, creativity, domain, etc. As we have seen with overpasses, airports, shipyards, landfills. They are the original source of power in the theoretical cycle of "smudging", providing the original raw material for understanding the \*creative\* inventions of the inhabitants in the city, and the reason for their existence. The development of the coastline has been an important part of Istanbul's urbanization in recent decades, with the city's most important harbors of all kinds, its largest public transportation junction, and its busiest expressways all along its historic coastline. \* And this has been the case since ancient times. we have to add the history of the city into consideration because it is so important in urbanization, especially for this case. \*

In 1987, the 1-km buffer zone along the Istanbul coast was 39.586 hectares, while it was expanded to 41.528 hectares in 2007. The land use status of the strait and the shoreline has also changed significantly during this period. In this process, the loss of public

space is noteworthy, and natural public beaches have almost ceased to exist. Of course, the shoreline has also advanced towards the sea, and since 1984, the shoreline in some areas has extended outward by 250 meters. A practical example is the construction of the 1915 Çanakkale Bridge, which was built on a site temporarily claimed several kilometers away from the shore because the bridge was so large that its equally large foundations and piers could not be produced in any factory and transported to the site. After the bridge was completed, this land became a huge blank canvas that lost its purpose. Of course, this site is not actually located in the heart of any large urban metropolitan, but its presence is a good example of the fact that authority intervenes as a source of power in a land and leaves an unclaimed void after its departure. The void in the city provides space for the entry of dynamism.

the cult of 'dwelling' in the old sense, with the idea of security at its core, has now received its death knell. Giedion, Mendelssohn, and Le Corbusier are converting human habitations into transitional spaces of every imaginable force and wave of light and air...Only a man in whom modernity has already announced its presence, however quietly, can cast such an original and 'early' glance at what has only just become old (Benjamin 1999a: 264). --Walter Benjamin



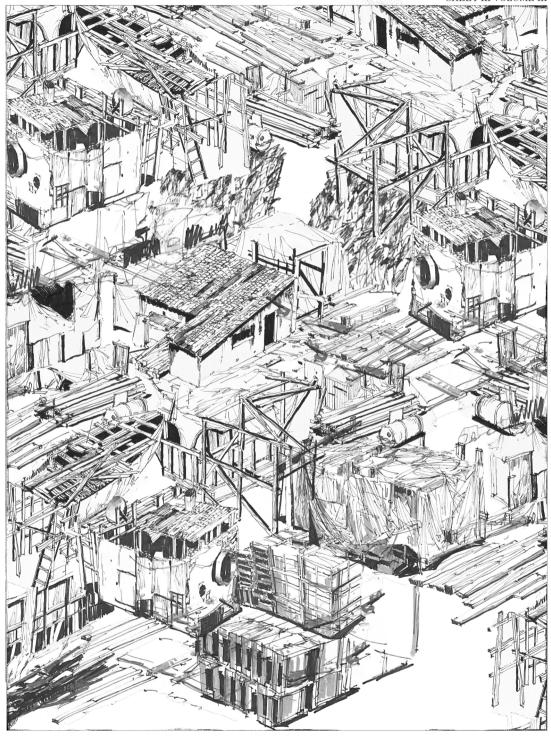
## THE DISASSEMBLING AND REBUILDING

So, when the \*authority\* fades, how is the land reclaimed by the inhabitants? acquedotto felice roma is an example of this. By focusing on these places, we can recognize how the existence of the \*gap\* itself will bring about spontaneous urbanization. This place was historically used as a place of residence by its inhabitants, although it was never designed to accommodate the act of living as a \*ex\* acquedotto. But a keen public noticed the potential of the site and, using a variety of \*found\* materials, rediscovered and redefined the residential value of the land at a time when architects had never noticed the phenomenon. Such forms of habitation, on the other hand, had long existed, (and even earlier, as in the case of the Roman Colosseum ). In the following decades, when authority again noticed the \*decency\* of the area, it took steps to reclaim it. In this sense, the authority is both backward, passive, and constrained by the \*rediscovery\* behavior of the people. In contrast to what was discussed in the previous section, authority becomes the antithesis of source power. Thus, we might introduce here another source of urbanization, this time the \*marginalized\* people themselves.

After the wall/canal has lost its purpose as urban infrastructure, its lack of maintenance provides the conditions for citizens to return to this site. This process is a process of \*marginalization\* not only because the people who move here are inevitably already part of

a marginalized group, but also because the fact that the \*realizing population is marginalized\* will in turn push them even further into the extreme of marginalization. The residents have creatively built their own homes by means of \*re-collage\*, and after the authority has faded, this state of \*anarchy\* has almost become 'a flower in a marble crack'. (This was not a very nice metaphor, as these placed were clearly not meant for living in. They were far removed from cozy.)

So we might as well look beyond the coast-line as well, to other types of industrial facilities or infrastructure, which of course includes infrastructure built a thousand years ago, the Theodosian Walls. \*The importance of adding history to the consideration, so to speak\*. Here is another example of the void created by the placement of urban territory, a domain in between cemetery, interchange and housing. The innermost part is the castle wall (or what was left of it), the outermost part is a cemetery, and in between is a temporarily claimed living space.



Unscaled



THE HUTS 707

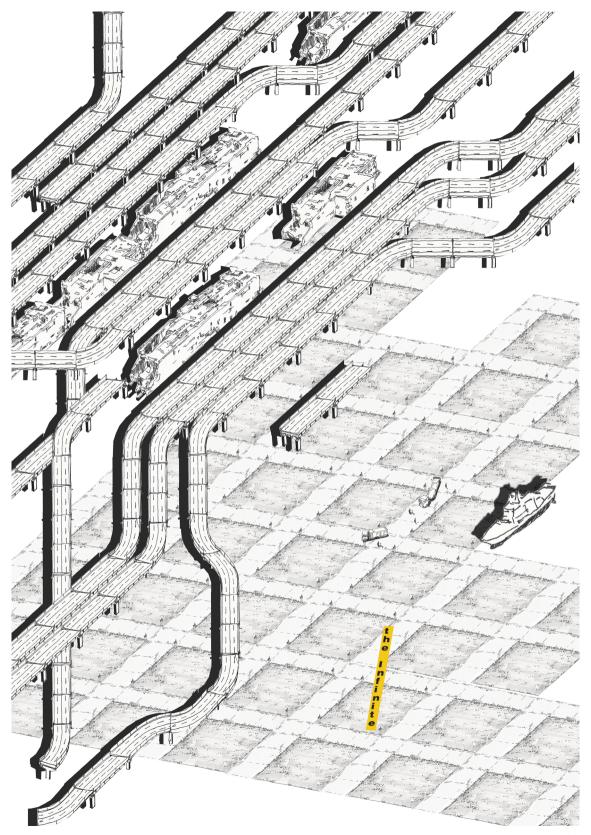
#### THE FENCED TERRITORY

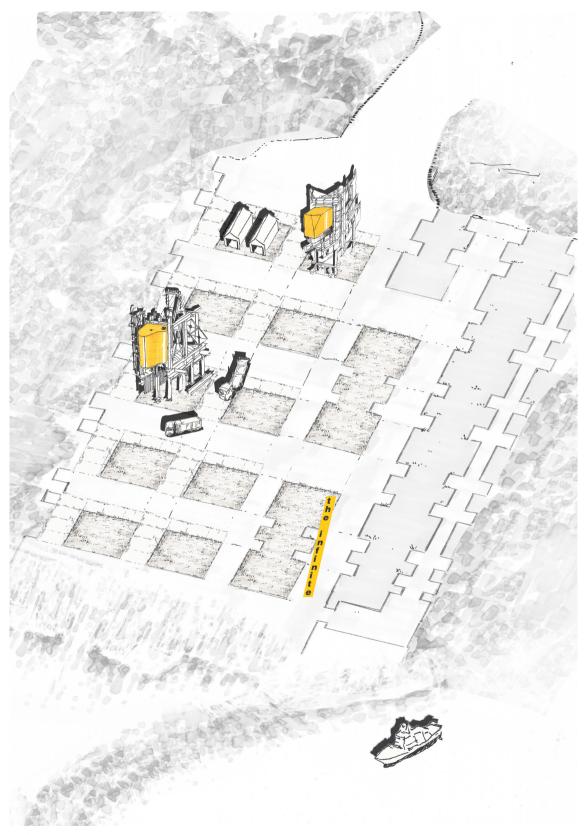
\*fence\*, and more \*fence\*. This simple, intuitive boundary clearly denied me access to any place. The presence of unclaimed land around these infrastructural territories is already obvious, and the fences take this to the next level, separating \*territories\* in a very direct and brutal physical form, just like the subway police who would ask passports. The metaphor of the \*fence\* is meant to suggest two things: 1, that all "smudging" occurs around the \*fence\* or against the \*fence\* itself, before any explicitly \*claimed\* territory is eliminated. 2, that the disappearance of the \*fence\* itself, as a sign that the territory exists (or existed), represents the the dissolution of the territory. For understanding urbanization, the creation or disappearance of \*fences\* often represents the intervention or departure of authority and, accordingly, the beginning or end of the re-marginalization of urban areas.

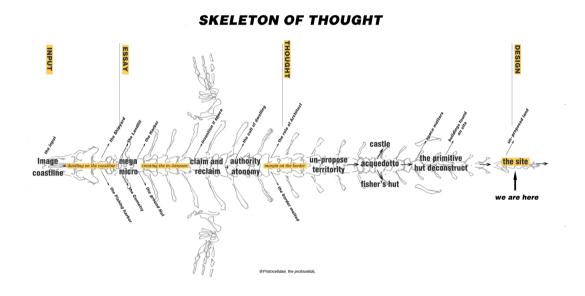
Of course, \*fence\* should be a more abstract concept, it is the trace left behind by the process urbanization. Like the darker stroke marks left on the edges of a watercolor rendering after the paint has dried. It can in some cases even be invisible, such as time, the language used by the inhabitants, or habits and verbal agreements. This sense of \*boundaries\* accompanies the emergence of any territory that is claimed. Before the diminishing or emergence of any territory, its \*fence\*, whether it exists in physical reality or not, becomes a sort of hint or metaphor for people's lives. When the next territorial relationship is established, the old \*fence\*

will be erased, smudged, or reinforced, and then become, or give way to, a new territorial relationship.

Taking the shipyard area east of Yalova as an example, one form the \*fencing\* has taken is the gate of the shipyard that separates the industrial production zone and the road in front of it, while on the other side of the road are 'picturized' farmland and residential areas. The whole zone is in an intriguing status of balance, \*painted\* as well as \*erased\*. In order to understand the meaning of \*territory\* and \*border\* in urbanization, it is useful to summarize it as a cyclical process of \*smudging\*, where the intervention of any authority is like a stroke of watercolor, which naturally brings about a state of \*border\*, and the intervention of the inhabitants blurs this border until a new authority steps in and defines any area again. And this is the cycle of urbanization. To understand more clearly how residents find and use these \*boundaries\*, we can divide the metaphor into three parts: two core source dynamics and an intervening \*border\* (or \*fence\*), as illustrated in the analysis diagram. For the design itself, the process of paying more attention to when a site loses its original purpose and how residents subsequently reuse it has the potential to be a guiding principle for design.







#### THE SKELETON OF THOUGHT

I use this creature as the metapher of my thought on the project. (a fictional creature to whom this skeleton belongs to) From the head to tail follows the sequence of the development of my strategry, which includes a constant cycle of questioning and answering something.

#### **MODI OPERADNI**

the Shipyard:

At the very beginning the process of building this model means compiling scrap parts from other previous models, in this case, refering to materials 'found on site into something new. it was never meant to be a building, but a 'extruded compositional image'. At first, I was just following the feeling and figuring them out as long as they looks nice compositionally enough, as I work on it this thing started to graduately to take on the form of an 'insudtrial place reference', after the first discussion with the tutor I decided to continue work on the already finished 'flat' model somehow, because I didn't feel I should stop there, which was a mistake. Then I added the another 'taller' part of the model, following the same principle. after that the model is almost finished, I named it 'the shipyard'.

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the Drawing machine

This model started with a very clear image, or reference the tutor had given, 'the writing machine', In the process of thinking 'inprint' and 'a 3d refelection on 2d surface' I came up with this 'drawing machine' thing, which is a very primitive and 'not that nice-looking' machine that pins holes on papers. unfortuantely they didn't looked nice nor structurely strong

enough to fully convey the idea of 'printing the 3d thing'. Since the idea is not clear nor strong enough as the first one this model was considered less contributive and was discarded shortly aferwards. before that I named it 'the drawing machine'.

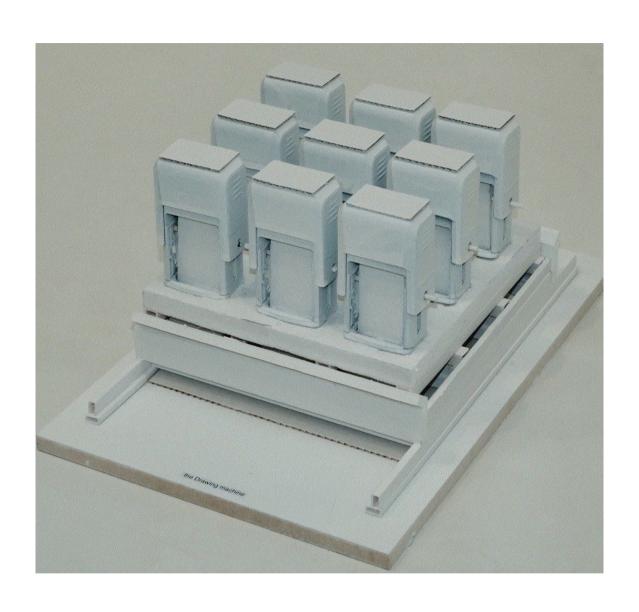
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the Workers' house

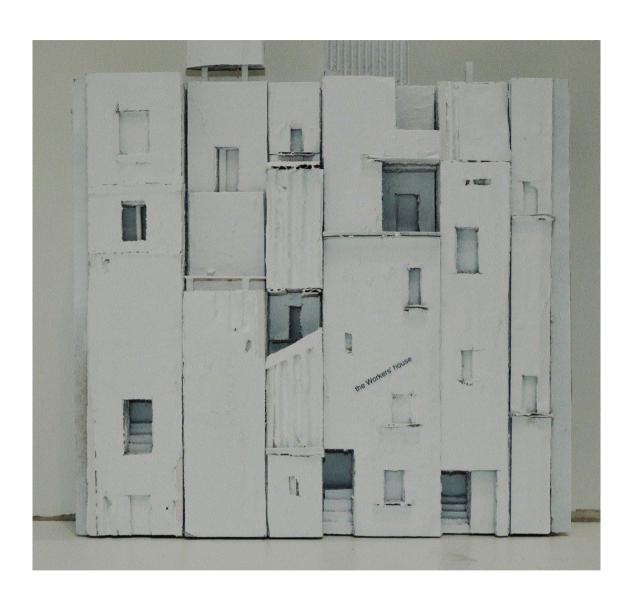
This model is consider as both as a continue of the previously indicaded theme and as another exploration of 'modeling the 2d'. (also this is the first time dealing with gypsum so I would like to give it a try.) 'the workers' house' was actually a last minute name that I came up with for it. before that I was still image-motivated and made this model based on a movie screenshot and a drawing combined. Still, one thing that I tried to keep is the composition of this model looking from one direction. similar to that of a drama background. I wanted to look into the buildings for the workers and I started that by doing a 'reference' of houses and labeling them the worker's house'.



Modi Operadni 1



Modi Operadni 2



Modi Operadni 3

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Tgraduation studio 'Transient Liquidities along the New Silk Road II' focuses on experimental architecture in socio-political contexts. The studio engages in architectural acts of experimentation while simultaneously emphasizing the importance of the contextual aspects of architecture, which range from the theoretical field(s) of the discipline to the multiplicity of 'contexts' offered by the urban and territorial environments. The studio will cultivate projects that

investigate the contemporary spatial conditions located around borders and territories via acts of mapping in the attempt to relate theoretical reflection to spatial analysis and architectural design. Through the act of developing a project, architecture introduces the political as well as the social and the cultural into the everyday life of the city, through its projected spatial implications, through its physical manifestation and through its meditated reflection on the spatial.

