VISUAL REPRESENTATIONS AND DESIGN IMPLEMENTATION

OF A FICTIONAL NARRATIVE

SETTLED IN A DARK NEAR FUTURE İSTANBUL.

by

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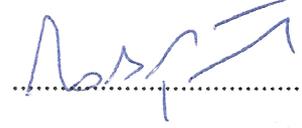Master of Arts

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ABSTRACT

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Strüktür is a book that exhibits visual representations and design implementations of dark fictional narrative, settled in a near-future Istanbul. This thesis deconstructs the concepts and themes that are referred in the book in two parts; the analysis of visual language and the explanations of theoretical connotations besides how they are implemented in the narrative. As the visuals differ in style and tools of production, visual analysis compiles the interpretation of the means, the background of inspirations, construction of design elements and the final output. Consisting of photographic documentation exposing present environments in the city, digital collages and illustrations depicting the translations of architectonic forms and spaces, and drawings investigating the impact of technological infusion to one's self; the book is a summation of a process, that puts forward a non-linear storytelling, yet aims to create an overall essence of a dark but resistant atmosphere with the support of prose and poetry. The textual narrative is considered as side notes that voices out the train of thoughts the protagonist travels by, who is a female character drifting either in a limited territory of the city, a cybernetic space or a mental zone. In the theoretical discourse, the study aims to disassemble interconnected associations; varying from the downsides of living in a metropolis, the effects of architectural and urban problems, tech-driven existence, and investigates their psychological, sociological and philosophical backdrops. Rather than revealing factual reasons or putting forth solutions, the thesis performs an inventory of the book itself.

ÖZET

YAKIN VE KARANLIK BİR GELECEKTE GEÇEN KURGUSAL BİR İSTANBUL

HİKAYESİNİN GÖRSEL TASVİRİ VE TASARIMA UYGULANMASI.

ÖZLEM ÖLÇER

Yüksek Lisans Tezi, Ocak 2017

Tez Danışmanı: Yrd. Doç. Dr. Hüseyin Selçuk Artut

Anahtar Kelimeler: İstanbul, Kurgu, Grafik, Tasarım

Strüktür, İstanbul'un yakın geleceğinde geçen karanlık bir kurgunun görsel betimlemelerini ve tasarım uygulamalarını içeren bir kitaptır. Bu tez; görsel dilin analizi ve teorik yan anlamların anlatıma nasıl uygulandığını açıklayarak kitabın içindeki konuların ve kavramların çözümlemesini yapmaktadır. Görsellerin tarz ve üretim biçimleri olarak değişiklik göstermesinden dolayı, görsel analiz; üretim araçların anlamlarını, esin kaynaklarını, tasarım ögelerinin inşasını ve son çıktısına dair açıklamaları derlemektedir. Şehrin günümüzdeki durumunun fotografik belgelemeleri, dijital kolajlar, arkitektonik formlar ve mekanları araştıran illüstrasyonlar, teknolojinin kişiye zerk edilmesinin sonuçlarını tasvir eden çizimler içeren, karanlık bir atmosfere sahip, çizgisel bir zaman akışı olmayan, düz yazı ve şiirle desteklenmiş bu kitap; bir sürecin özeti niteliğindedir. Metinler; şehrin sınırlandırılmış bir bölümünde, sibernetik alanda veya sadece zihinsel olarak seyahat eden anlatıcının düşünce akışını seslendiren notlar olarak değerlendirilmiştir. Teorik yaklaşımda, metropol yaşantısının zorlukları, mimari ve şehre ait problemlerin kişiye yansımaları, teknoloji ile yönlenen varoluş, ve bunların psikolojik, sosyal ve felsefi izdüşümleri gibi birbiriyle iç içe geçmiş kavramları açıklar. Tez çalışması, kitabın içerdiği konuların bir dökümü niteliğindedir, istatistiksel bilgi vermemekte veya çözüm önermemektedir.

TABLE OF CONTENTS

INTRODUCTION

Structuring a narrative, that proposes a dark future for a real city, requires a basement compounded from layers of complex connections between its historical timeline, contemporary circumstances and the reasoning in which the interrelations are presented. If the thrills that we see in the forehand can project a vision of what future holds, it would be the predictability of the combinations, of any cause and effect relationship that has lived through in the past, or the time passing by every now and then.

Particularly for a city, that has a deep history reaching out to 700s B.C like Istanbul, trying to depict the full picture from its rapidly changing forms of silhouette, can either be a chaotic hallucination or a render of mountains that has taken its shape from the topography from layers of sliced reflections of facts and realities of the events occurring, where it becomes an effort to connect the dots in a 4d space, dynamic, complex and in constant movement.

While in the transcendent void of this "Foreshadowing", the volume and the complexity of the mass, which projects it's /their full dark shadow becomes a vague conceptual entity/entities, since the scope and the source of the light is unknown and impossible to calculate for many of us, the observers, the ones that live under this shadow, trying to find the way out in blind light.

Under these circumstances, the book makes the narration as a play of (affiliating with) shadows to have a reflection of their fallback into the future, on an internal train that flows through thoughts and emotions, settled either in the city, or in the cyberspace, or just in the mental zone itself.

CHAPTER 1

NARRATIVE

The narration of Strüktür can be classified as of Cyberpunk theme in its storytelling, rather than the genre's known visual language.

The term "Cyberpunk" was firstly used in Bruce Bethke's same-titled story, which had been published in Amazing Science Fiction Stories (Nov. 1993) about a hacker team formed by ten-year-olds. Bringing together two contradictory concepts in the name, Cyber, the short of Cybernetics, and Punk, forms the word. Bethke made up an appealing and catchy match by bringing computer systems, or to be more respectful, "electronic brains" used in the context of Cybernetics with the multi-layered and multi-functional notion of Punk (Ersümer, 2013). Punk is an old word, often replete with images of otherness, a word that has long been part of popular culture, whose meaning has shifted over time to designate a range of socially marginalized positions. In the 1970s, the term underwent a kind of evaluation with the advent of Malcolm McLaren, Vivienne Westwood, their infamous shop 'Sex' and the accompanying furor caused by bands such as the 'Sex Pistols.' Punk at this point became a three lifestyle, a commodity - music, dress and behaviors that were designed to shock, to upset norms, as well as a different approach to aesthetics. Then, in the 1980s, the anti-establishment attitude of punk met the Internet (Harrison, 2010).

As soon as the word Cyberpunk emerged, the media circus, its employees, and employers have ran into action. Cyberpunk had come to an enchanted state. In the ghetto of Sci-fi, it is often applauded, booed, invested in, and occasionally its correspondence to a particular meaning is rejected. Within all the fuzz it made in

sci-fi literature circles, which hasn't been happening since the new wave movement, Cyberpunk nearly created a feeling of politic action (Ersümer, 2013).

In his essay, "Cyberpunk as Social Theory" Roger Burrows (1997) defines the fictional world of cyberpunk as the literary expression of late capitalism that reflects the human experience of evolution through post-human existence. The seminal work of the genre, and a preeminent inspiration for Strüktür, William Gibson's Neuromancer constructs a new paradigm in communication via a virtual community in cyberspace, a social gathering with its hackers living in electronic industrial ghettos. Gibson's fiction can be read as a social and cultural theory, finding its way in the contemporary world. His visions have influenced many of the global corporations in technology. Cyberspace is a tangible reality, like public space and surveillance issues. Another radical configuration in Gibson's work is the reconstruction of a human body and its relationship with outside world. The divergent lines get blurred between technological, biological, natural, artificial and the pure human, with the initiation of cosmetic surgery, biotechnology, genetic engineering and nanotechnology; converting the bodies into cyborgs. Besides alteration of the human body, there's also the notion of transcendence that promises a new body presence in cyberspace.

A social agenda is constructed by other writers, not just with the effect of cyberpunk, but influenced by the realities of cyber-society. Although cyberpunk texts have radical dystopian features, the world of cyber culture carries lots of features from Utopianism, which also finds its base in real life like the construction of "information superhighway" and emergence of the new "virtual class", who disconnects from the reality of a lonely culture and bunkers in a virtual environment.

The narrator in the book is an alienated female individual that acts as a flaneuse; she shares the role of the protagonist with the city itself. The process is a documentation forced flanerie, rather than a derive act in the city; then reflecting the observations with the documentation of the process as text and images. Living in the "High-Tech, Low Life" environment, the character does not have a mental or emotional connection with the society, but in connection within a cybernetic environment as being totally wired. Influenced from the cyborg manifestation of Donna Haraway, the narrator makes the statements with a similar approach to Haraway's discourse.

"We are cyborgs already…The CYBORG is our ontology; it gives us our politics…Our machines are disturbingly lively, and we ourselves are frighteningly inert… The machine is us, our processes, an aspect of our embodiment… The CYBORG is imagined but real… The CYBORG is enfleshed but electronic… The CYBORG is postgender, pan sexualized and asexualized masculine and feminine…The CYBORG is the bastard child of patriarchal-technological-Western born to the feminine-organic-eastern… The CYBORG has burnt its bridges…The CYBORG has only just come into being…The CYBORG does not long for the Garden of Eden or the approval of the Father… The CYBORG does not remember the Platonic unity of Pangea; it does not seek some Oedipal return to its Mother…The CYBORG rises from the lava between these parental plates, tectonic energy…Modern war is a CYBORG orgy… The illegitimate offspring of militarism and patriarchal capitalism, not to mention state socialism… Oppositional, utopian and completely without innocence….To liberate ourselves, we must CONSTRUCT A NEW CONSCIOUSNESS…
I would rather be a cyborg than a goddess." (Haraway, 2016)

CHAPTER 2

TIME

While presented as a "Near Future Narrative," the project does not have a defined time unlike most cyberpunk and sci-fi narrations (that does not involve time travel); rather, it moves back and forth between its documentation date and an undefined near future. The narrative is non-linear, yet it is still based on a sequence that decodes another flow of time and space, restructuring time an arrangement of the order of the spectacles.

While the overall atmosphere of the future is expressed as "noir", the mood that is set as the future takes its dominancy from the present chronicle. The predominance of the current establishments, when emerged from the roots of ruling mechanisms that is set is the past, gains a stronger emphasis, as a fact of creating multi-leveled turmoil. As a consequence, there are works that are entitled as the exact time of the appearance of scene, in order to invoke the viewer to conjoin the interrelations.

The timeline that the story lays on visually doesn't go back further than 2014 or fast forward to a far future, representing the congestion and the stringency of a dark duration, where what is still to come is shaded and blurry, compressed in the "now" of project. Nevertheless its connectedness to the cybernetic space, solely pointed out as text, unfolds an undefined remote future epoch. The abstractions in the visuals also do not speak for a time interval, as they stand for an abstracted space.

On the other hand, there is a significant movement that mirrors the mobility in city, where the track can occasionally be mapped, but mainly moves in different arrays of strings. In his book, 'The Creative Mind' Henri Bergson (1946) explains this further;

"Instead, let us imagine an infinitely small piece of elastic, contracted, if that were possible, to a mathematical point. Let us draw it out gradually in such a way as to bring out of the point a line, which will grow progressively longer. Let us fix our attention not on the line as line, but on the action, which traces it. Let us consider that this action, in spite of its duration, is indivisible if one supposes that it goes on without stopping; that, if we intercalate a stop in it, we make two actions of it instead of one and that each of these actions will then be the indivisible of which we speak; that it is not the moving act itself which is never indivisible, but the motionless line it lays down beneath it like a track in space. Let us take our mind off the space subtending the movement and concentrate solely on the movement itself, on the act of tension or extension, in short, on pure mobility. This time we shall have a more exact image of our development in duration."

In the project, time interrogations between pages and in-page frames are assembled through a variety of transitions to create either continuity or a purposeful discontinuity; in order to support the idea of a non-linear time perception, time-lapses, and the oscillation between past, now and future.

2.1. Transitions

In his book "Understanding Comics: The Invisible Art," Scott McCloud (1994) categories the methodologies of transition used in storytelling as; moment-to-moment, action-to-action, subject-to-subject, scene-to-scene, aspect-to-aspect, and non-sequitur. Due to the nature of the narrative moment-to-moment and action-to-action transitions are not included, where as the rest is used according to the circumstances.

Scene-to-scene transition is the jumps between different times or spaces, regardless of explanation what has happened before or in-between. It allows time compression, dealing with multiple moments at the same time. To exemplify, "Auf Dem Hof" spread can be considered as a scene-to-scene transition, where the outset is a photograph from 2015, then illustrated digitally on additional three duplications to represent three periods of scenery from future years. Their union in a single frame is a merge of time between the capturing of photo and its future proposal. The time reference used in collages is also a collage of times, where the shots of different

buildings are brought together, representing the combination of their duration. These assemblages bring together different spaces, so as being in that space is a merged viewing experience of being all in that spaces separately.

The other transition is "aspect-to-aspect," which is mainly used Japanese mainstream comics from early on. These transitions evoke mood, activate the senses of imagination. Time is virtually abandoned for the exploration of space. The aim here is to draw the attention to the audiences' perception of space. The emphasis is being there, rather than getting there. Sequencing loses its importance; rather than bridging separate moments, the viewer is expected to assemble a single moment using scattered fragments. The panels are devoted to portray slow cinematic movement, and more importantly to set the mood. McCloud argues the mastery of this technique belongs to the eastern cultures rather than the westerners. He explains the traditional western art and literature being goal oriented and not wandering much, prefers action-to-action transitions, which allow the immediate, reach to the desired effect. Yet, in the east, there's a rich tradition of cyclical and labyrinthine works of art; as in Japan, comics is an art of intervals; where the elements that are omitted from a work of art are as much a part of that work as those included. The pulse is as subtractive, as it is additive.

The final one, commonly used in Strüktür is "non-sequitur," in which panels or pages don't have a relationship with each other, and there is no concern about events or any narrative purposes. Nevertheless, even there seem no relationships, the viewer unconsciously seeks for relativity, and this ambiguity creates a being in-between, a vagueness open to interpretation, which is a desired result.

2.2. Representation of Time

"The Clock itself is the space, its march is the time and its timer is the human."

The Time Regulation Institute, Ahmet Hamdi Tanpınar, 1961

"When I follow with my eyes on the dial of a clock the movement of the hand which corresponds to the oscillations of the pendulum, I do not measure duration ….I merely count simultaneities… Outside of me, in space, there is never more than a single position of the hand and the pendulum, for nothing is left of the past positions. Within myself, a process of organization or interpenetration of conscious states is going on, which constitutes true duration. It is because I endure in this way that I picture to myself what I call the past oscillations of the pendulum at the same time as I perceive the present oscillation." (Bergson & Pogson, 1960, pg. 107-108)

Lewis Mumford (1934) says; the aftermath of the discovery of clock and its effects on socio-economic life is the wake to the notion of "time is money" and to become "as regular as clockwork" had become the bourgeois ideal, thus to own a watch was for long a definite symbol of success. The increasing tempo of civilization led to a demand for greater power: and in turn, power quickened the tempo.

The concept of time has been transformed within modernity. Industrial society had caused the manipulation of the body in sync with the rhythm of machines with their work schedule and accelerated tempo, whereas traditional societies had been used the body's rhythms to guide the tools of labor.

In Arbeit und Rhythmus (Work and Rhythm), published in 1896 by the economist Karl Bücher says;

"The working man is no longer master of his own movements. His tools no longer act as his servants, as enhanced bodily limbs. Rather, the tools now lord it over him. They dictate to him the measure of his movements. The speed and duration of his labor no longer obey his will."(Bücher, K. 1902, Cowan, 2007)

Henri Lefebvre (1991) also states that time has vanished from social space with the advent of modernity;

"It is recorded solely on measuring-instruments, on clocks, which are isolated and functionally specialized as this time itself. Lived time loses its

form and its social interest -- with the exception, that is, of time spent working. Economic space subordinates time to itself; political space expels it as threatening and dangerous (to power). The primacy of the economic and above all of the political implies the supremacy of space over time."

In his 1903 dated essay "The Metropolis and Mental Life," Georg Simmel (1980) differentiates the rhythm of the rural areas and metropolis; the pace of life the sensory mental imagery flows more slowly, more habitually, and more evenly than in the metropolis. The accelerated speed of time creates the intensification of nervous life and causes neurasthenia as a psychological feedback.

The opposition between organic and mechanic rhythms is described by Klages in his terminology between Rhythmus and Takt; "rhythm" resides precisely in the deviations from mechanical succession, not in the identical elements characteristic of mass production. The rhythm that lies under the essence of life (heartbeats, breathing, cycles in nature whereas Takt is in the rational, ordering and segmenting activity of the intellect. The natural rhythm is slipped into Takt- the artificial divisions of time into discreet segments, so as the time of the machines. (Klages, 1934, Cowan, 2007). The machine time also can be observed in the staccato movements in the city. On their way to work or back from work, people robotically walking to their destination as masses. This model of suppression of rhythm not only occurs in the bodies of humans but also in the city itself, which is "repeatedly figured as a kind of meta body suffering from the tyranny of the intellect." (Cowan, 2007)

In the book, the numeric representation of time is used to signal the notion of time and its transitions, whereas the flood of cars, heavy industry, repeating factory illustrations in Strüktür convey the mechanics and the rhythm of industrial modernity as a regime of mechanic Takt, that makes the city accumulate. There is a work schedule that organizes the time of the city, and it is a process of disciplining the body according to the tempo of the industrial clock. The flow of the time is divided and organized to within the system that sets the basis of economic regulatory.

CHAPTER 3

INFLUENCES

4.1. German Expressionism and Fritz Lang's Metropolis

Expressionism was an avant-garde movement, which had begun in painting (about 1905); it was then taken up in theater, literature, architecture, and film. It is a defined attempt to visualize the universe while reflecting a strictly subjective point of view of the artist.[1] The films produced in Weimar Era (post-war years of 1919-1929), captured the cry of a broken nation and people horrified by the grim and corruption in reality of daily life. German expressionist film became an answer to the atrocities of every day, visually narrating the mystery, alienation, disharmony, hallucination, dreams, extreme emotional states, and destabilization. The techniques of expressionism aimed to extract abstract forms from realistic details and contingencies, bring out the "essence" of an object, situation, or state of being.[2]

The set designer of "The Cabinet of Dr. Caligari", Herman Warm, described the pivotal point of the visuals as; *"The film image must become graphic art"* (Wechsler, 1985). So as, the photographic image is created with harsh contrasts of light and shadow, use of silhouettes and dramatic effects to create an eerie atmosphere and dreamlike sequences. This reflection also brought forth in the design of mise-en-scenes, which reveals the story, staged in a theatrical choreography and performative act, with a strong emphasis on a gothic fable-like narrative. The artificial and stylized sets were becoming illustrative diagrams of emotional states,

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[1] Expressionism and Film History, Film Reference Web Site, http://www.filmreference.com/encyclopedia/Criticism-Ideology/Expressionism-EXPRESSIONISM-AND-FILM-HISTORY.html

[2] "German Expressionism in Film," 2016, http://courses.washington.edu/crmscns/FilmExpressionismHandout.pdf

taking a counterpart of the acting that fits the paranoia, anxiety, darkness and disillusionment. The German actor, Conrad Veight from The Cabinet of Dr. Caligari says;[3]

'If the décor has been conceived as having the same spiritual state as that which governs the character's mentality, the actor will find in that décor a valuable aid in composing and living his part. He will blend himself into the represented milieu, and both of them will move in the same rhythm.'

Laid down in the year of 2026, being one of the earliest dystopian sci-fi films, Fritz Lang's Metropolis is considered as the last silent movie of German Expressionism. Visiting New York in 1924, during the skyscraper boom, Fritz Lang had been amazed by the city, describing it as "a vertical veil, shimmering, almost weightless; a luxurious cloth hung from the sky to dazzle, distract, and hypnotize."[4] This impact became the initiation of "Metropolis."

The authenticity of Lang's universe is not limited to the architectural and narrative periphery, but it also reflects a state in the organization of the powers. Metropolis tells the story of two worlds: the upper city, inhabited by the wealthy ruling class, and the underground city, populated by the poor working class, who spend their days toiling on the enormous machines that keep the city running.[5]

Metropolis is a beautifully designed high-tech city, with its vision of a metrocosm – a city with no apparent exterior. The architectural representation is directly related to the narrative; the city was vertically divided into two worlds to visually represent class segregation, in which verticality dominates: skyscrapers, aerial roads and railways, aeroplanes, and above them the center of a web of communications technology, that governs it all. The planners and thinkers of the city live in these like the glass high-rise buildings of present day financial centers.[6] The towering buildings and layers of traffic, with the government center, entitled the

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[3] Masters of European Formalist Cinema: From German Expressionism to Bergman
www.f.waseda.jp/norm/Realism11/reallecture1011.ppt

[4] Metropolis: Watch a Restored Version of Fritz Lang's Masterpiece (1927), Open Culture.
http://www.openculture.com/2012/07/imetropolisi_restored_watch_a_new_version_of_fritz_langs_masterpiece.html

[5] "An Introduction to German Expressionist Films - Artnet News," 2016

[6] markbould.com/tag/fritz-lang/

Tower of Babel, is the power ruling what is beneath, which is a demonstration of the ruler's exorbitant strength. Below the ground, there is another reality, the ancient catacombs, caves with the workers quarters, and the "hall of the machines," where the machines are situated, and workers are enslaved to run these machines and become virtual machines themselves.[7]

Technically, the film is a combination of both two and three-dimensional elements, consisting of matte drawings and paintings, flat wooden relief models. Fritz Lang had also used editing for juxtaposition, duplications and cross section images, additionally creating an avant-garde artistic expression in the sequences of dreaming states. Light effects, flashes and glows are added in post-production to enrich the sequences involved with technology.

The city and the life illustrated carry the impact from the film in many layers. Although there is no direct indication that the city is multi-leveled as below the ground and under the ground like Metropolis, the city life depicted in Strüktür also have a sharp distinction between socio-geographical classes, where the absence of beauty and richness, refers to this unequal division. The works that are illustrated in the style of concept-art imitates a future Istanbul that is disproportionately vertical, high-rise by all means and just can be seen from afar. The cluster of buildings carries the same meaning with "Tower of Babel" in Metropolis, as noted in Darran Anderson's book "Imaginary Cities" (2015);

> *"Fritz Lang's Metropolis predicted the fact that certain classes of people would inhabit the upper reaches of Babel, and that the workers would be excluded into its shadows: "We shall build a tower that will reach to the stars!" Having conceived Babel, yet unable to build it themselves, they had thousands to build it for them. But those who toiled knew nothing of the dreams of those who planned. And the minds that planned the Tower of Babel cared nothing for the workers who built it. The hymns of praise of the few became the curses of the many — BABEL! BABEL! BABEL!"*

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[7] Metropolis: Watch a Restored Version of Fritz Lang's Masterpiece (1927), Open Culture.
http://www.openculture.com/2012/07/imetropolisi_restored_watch_a_new_version_of_fritz_langs_masterpiece.html

3.2. Typography

Specially designed for this project, Strüktür is a twin font set (Strüktür Woods and Strüktür Gordon) inspired from the graphic design of Russian Constructivist movement, 80's style pixel fonts, industrial architecture and grain silos. This basis of the font is studied to reflect its combination of characteristics, that also speaks out its influences. In bigger size capital letters, the font reveals its constructivist roots, particularly the typeface designed by Alexander Rodchenko. In the case of smaller size minuscules, it reflects the era of 80's and 90's, when the computers are just capable to render 8bit pixel fonts. Taking its second name from Gordon Matta Clark, Strüktür Gordon shares the same body structure with Woods, but it is designed for compact stronger expressions, since it has sharp geometrical cuts in the form. This is an allusion to the poetical discourse of Matta Clark's works, to the action of his cuts or splittings.

The uses of typography settings have a set of relations with their content. That the book contains textual content besides the image, there is another kind of relationship between them and their transitions.

- Interval - Inter-title: The use typographic intervals that are designed by Rodchenko for DzigaVertov's film carries a similar cognitive language and a role, where the visuals only fill the gap between what is in professional jargon called 'intertitle' and not based on the montage of images, but on the attempt to establish semantic links between expressive words. The word loses its 'materiality', but still remains distinct from the traditional titles and credits (Izvolov, 2016). It is used as an image, while it still informs the reader.
- Poems
- Body Text: Storytelling / related / non-related with the image. This is the inner thought stream of the character while being in that particular space.
- Informative / Digital Voice

3.3. From Russian Avant-garde to Technical Images

Two years after Metropolis and Berlin, Dziga Vertov, who is one of the pioneers of the Constructivist avant-garde in both the theory and practice, produced "Man with a Movie Camera" and made this manifestation about the film:

> *"I'm an eye. A mechanical eye. I, the machine, show you a world the way only I can see it. I free myself for today and forever from human immobility. I'm in constant movement. I approach and pull away from objects. I creep under them. I move alongside a running horse's mouth. I fall and rise with the falling and rising bodies. This is I, the machine, maneuvering in the chaotic movements, recording one movement after another in the most complex combinations. Freed from the boundaries of time and space, I co-ordinate any and all points of the universe, wherever I want them to be. My way leads towards the creation of a fresh perception of the world. Thus I explain in a new way the world unknown to you."*

As it is a building brick in history, this vision is taken as one of the core approaches both in means of capturing the images during the process and the protagonist's way of viewing the spectacles of the environment in the story.

In the review of Vilem Flusser's digital galaxy, Bob Hanke (2012, pg.27) brings out that "beginning with the photograph, the experience, perception and the value given to the world is altered by the universe of technical images." The linear concept of time falls into a non-linear now, when the writing is superseded and replaced by technical images. The significant transformation stays in between the historical society with the culture of writing, and a telematic society with a culture of technical images. The technical apparatuses are the reason of the existence of technical images, but they can not be defined without delving into our being-in-the-world and the intersubjective nature of communication. Technical images come into being, visualizing the invisible and grasping the ungraspable. Flusser also states after four millennia the technological form of human life come down to the button-pushing, key-stroking fingertips. The artificial memory is developed to support or even take the place of the limited and slow human memory.

3.4. Image and Capturing Devices

Flusser has foreseen the tendency for images translated to electronic, and the apparatuses become smaller and cheaper, a decade before the Internet and two decades before the mobile communications revolution. (Hanke, 2012)

The advancement in the micronization of these devices leads to other mediations of the use of technology, where it is possible to have it as an enhancement, nearly as close as to be built into the body. The cyborgisation of the human can be discussed regarding this plugging, where it does not go further to the back of the neck as in the most depictions of cyborg, but with devices that optimise the coordination between hand, eye and the mind per se. The progressive version of this vision also sets off the motto of cyberpunk; "High- tech, low life."

As Flusser identifies; technical images have a penetrating force, and its evidence is in the break off in the political and private space, thus the disintegration of social forms. This context brings along its own problematic issues. The project puts forth these challenges both in narration and its mode of production as a multi-directional pendulum between the Flanerie and the Panopticon.

> *"The Flaneur will serve as a model for an observer who follows a style of visuality different from the model of power and vision so frequently linked with modernity —what Michel Foucault dramatically described as "un regime panoptique" The trope of flânerie delineates a mode of visual practice coincident with —-but antithetical to— the panoptic gaze. Like the panopticon system, flânerie relied on the visual register—but with a converse of instrumentalism, emphasizing mobility and fluid subjectivity rather than restraint and interpolated reform."* (Friedberg, 1993)

According to Foucault, the Panopticon sets the "threshold of modernity" within its installation on the pivotal ground between empiricism of the eighteenth century and the invention of a transcendental concept of "man," where reordering of power and knowledge and the visible constitute the origins of modernity. Foucault uses the Jeremy Bentham's panoptic device as a model for the characterisation of power and "disciplines," and describes it as "a pure architectural and optical system that didn't

need to use force because the "real subjection is born mechanically from a fictitious relation."(ibid) The panopticon is the medium for states' act of surveillance, producing a subjective effect, a "brutal dissymmetry of visibility" for both positions in this dyad: the seer with the sense of omnipotent voyeurism and the seen with the sense of disciplined surveillance." (ibid)

In the book, Architecture of Control, Grant Vetter (2012) describes the new set of control mechanisms in 21st century and discusses the panoptic power of motives. He states that, the conditions are already set and anyone in the modern / post-modern society is born into the into the architectural / observational gaze of power; its conscious and unconscious presuppositions; its normalizing and reifying strictures; its devoted symbols and scripted spaces. Strüktür covers the idea of "the shooting of the Panoptic imaginary through an extended eye - a human-machinic prosthesis that actively shifts, sorts and seeks out certain kinds of features, data scrims, and registration marks" by turning this into a reverse activity, to record the environment as a digital visual data, that also keeps the geolocation, time, and even the light that enters from the shutter. Vetter says the gaze is simultaneously human and inhuman, virtual and real, deliberate and random, institutionally motivated and a naturalised part of habitation. As considered a Cyberpunk characteristic, this gaze is accepted as the technological omnipresence in the project. While the authority holds the reigns of technology to act prior to and hold the power, the information of the gaze oscillates between the observed and the observer. This also becomes a mirror effect where existence is also recorded in that particular time and space. With the widespread and the affordability of the devices, it becomes possible to reach the power to hold this gaze to some extend where the surveillance is transformed into sousveillance.

CHAPTER 4

SETTINGS

4.1. Studies of Space

In the Oxford dictionary the definition of "space" is as follows:

1. A continuous area or expanse which is free, available, or unoccupied

2. The dimensions of height, depth, and width within which all things exist and move

3. An interval of time (often used to suggest that the time is short considering what has happened or been achieved in it)

4. The freedom to live, think, and develop in a way that suits one:

5. The amount of paper used or needed to write about a subject

6. One of two possible states of a signal in certain systems.

Michel Foucault defines space as;

> *"The space in which we live, which draws us out of ourselves, in which the erosion of our lives, our time and our history occurs, the space that claws and gnaws at us, is also, in itself, a heterogeneous space… We live inside a set of relations."* (Kahn, 2000)

In "Production of Space" Henri Lafebvre (1905) makes the critique of space and analyzes the context after The Situationists' discourse. He states that a criticism of space is called for as spaces cannot be adequately explained on the basis either of the mythical image of pure transparency or of its opposite, the myth of the opacity of nature; as spaces conceal their contents by means of meanings, by means of an absence of meaning or by means of an overload of meaning; as spaces sometimes lie

just as things lie, even though they are not themselves things. This brings out the approach of the analysis of the relations that exist or does not exist in that space.

He proposes three fields of space; the physical space as the perceived space, the mental space as the conceived space, and the social space as the lived space. His studies are based on the understanding of the third space; that is simultaneously physical and mental, concrete and abstract, emerging from the dialectic of physical and mental spaces. Mental space, formulated in the head, is projected onto physical reality, which in turn feeds the imaginary (Kahn, 2000).

"They are distinguished not only by disciplines such as philosophy, mathematics, and linguistics, but by functionalist urbanism, which assigns specialized zones to everyday activities such as work, housing, leisure, and transportation" (Łukasz, 2011).

According to Lefebvre; "Space is social morphology: it is to lived experience what form itself is to the living organism, and just as intimately bound up with function and structure."

"As for knowledge of 'true' (i.e. mental) space, it is supposed to fall within the province of the mathematicians and philosophers. Here we have a double or even multiple errors. To begin with, the split between 'real' and 'true' serves only to avoid any confrontation between practice and theory, between lived experience and concepts, so that both sides of these dualities are distorted from the outset."

The works in Strüktür tries to explore the concept of space, concentrating to eliminate the theoretical error that Lefebvre describes as; "to be content to see a space without conceiving of it, without concentrating discrete perceptions by means of a mental act, without assembling details into a whole 'reality', without apprehending contents in terms of their interrelationships within the containing forms"

"…It is a whole set of errors, a complex of illusions, which can even cause us to forget completely that there is a total subject which acts continually

to maintain and reproduce its own conditions of existence, namely the state (along with its foundation in specific social classes and fractions of classes) We also forget that there is a total object - namely absolute political space - that strategic space which seeks to impose itself as reality despite the fact that it is an abstraction, albeit one endowed with enormous powers because it is the locus and medium of Power. Whence the abstraction of the 'user' and of that so-called critical thinking which loses all its critical capacities when confronted by the great Fetishes."

Although there are illustrations that depict the absolute political space like AKM, Haydarpaşa Port and Grain Silos, First Bridge on coup night, the tank from aftermath of July 15, the overall tendency to interpret the whole city space is to make the subtle definition of this socio-political and economic spatial awareness.

Lefebvre's verbal deconstruction of the house is a comparison of the house to an active body, an information-based immovable machine that is calling for energy supplies. He approach to the building is not just as a space but by envisioning an image that tears down the walls, see all the layers of concrete, steel and infrastructure. Then he compares the house to the city, where there is a consumption of *"truly colossal energy, both physical and human, and which is in effect a constantly burning, blazing bonfire."*

As an example, a similar way of verbal deconstruction has been made in Strüktür, by tearing down physical and cybernetic layers of the structures in Istiklal Street, a critique of the data configurations have been put into account to reflect a perspective of the complexity that is set in the system. The text is one of the attempts to convey the transition of abstraction to a recognition of the space, in which Lefebvre's definition of users becoming abstractions, with their presence, lived experience and their bodies as well. These attempts are also regard to the anti fetishization of the abstract space, where the fetishization gives rise to two circumstances; first the users who cannot recognize themselves within it, and secondly a thought which cannot make the contemplation to take the critical stance towards it.

Under these contexts, Strüktür tries to eradicate these two circumstances and concentrates on conceiving the space in physical, mental and sociological layers and makes its own critical stance by translating these abstractions into images and texts.

One of the aims of the project is to engage in reflecting a spatial exploration; and to eliminate the two circumstances Lefebvre defines; and concentrates on conceiving the space in physical, mental and sociological layers, while being aware of the lived experience of the bodily senses (hear, touch, smell, see, feel etc). The book makes its critical stance by translating these abstractions into images and texts that has been experienced on layers during the documentation and work process.

The objects in view and their relationships as forms and structures are evaluated and composed not only by the classification of their physical and visual formations, but also their status, reason of existence, use and functionality is occasionally questioned within text, composition and arrangements.

The visual methods that are done to create various spatial effects in layout are using background and foreground, negative and positive space, light and shadow relationships to create contrasts, heterogeneity or homogeneity to emphasize connections between the subjects within the frames.

Collages point out the patterns that carry the same characteristics, like structures of buildings, urban fabric of the zone, highways, etc to depict the mass production of an inauthentic construction of the system. Occasionally, they also convey the deconstruction of architectural elements in the photographs. Connecting constructions in one frame, to create a compound structure, from the distributed structures that lands on the city, imitates the interconnected mechanisms of economic system.

For magnifying the effect that viewer is subjected to, layers of visual blockages are put forth in compositions. With the support of large size typography, pedestrian replaces the viewer and a verbal explanation is made using the method of sound effects in the comic book visual language.

In the drawings, there is also a pursuit of deconstructing and reconstructing space, both in compositional experimentations and the defragmentation of figures. The expansion through layers of geometrical forms, is both an inward and outward quest to explore the mechanics of meanings that interact with each other. The inner spaces are either fragmented to show the penetration of the external forces or deconstructed to solve the compound layers that forms the structure, or representing the infrastructure. Varying from humanoid, hybrid, semi-organic, robotic, and machinery, the drawings aim to portray the complexity of the mental and physical

space they inherit. These figures mostly doesn't stand in a defined space, they mostly does not exist in front of a background setting, to be identified as an existence by itself, disjointed from the surrounding.

4.2. Mechanics of Istanbul

In his theoretical studies David Harvey analyzes the theoretical discourse of urban development in the context of the Marxist theory (2013). He explains the brief understanding of Marx's ideas of the general nature of capital and contradictions of the capital that lead the strategies of development; in which the capital must grow to survive, increase in value, expand its range, and have a commitment to endless growth. The system works on the prominence of the amount of profit at the end of the work day; in order to achieve this, the mechanism enters the market and buys labour and means of production; puts them into work to create a new commodity; then sells that commodity with the original amount of money plus the profit (what Marx calls the surplus value), which means there must be more at the end of the day, than there was at the beginning of the day. Nevertheless, endless growth is a real serious problem because there's no room for that endless growth, because of the environmental consequences of that endless growth.

Directly connected to the urbanization that is being formulated, as the planetary urbanization became one of the capital's central strategies of development, more capital is put into urban forms of development and people are drawn into the housing market as a way of supplementing their income. Consumerism is connected to speculative activities in the housing market. A speculative property boom is constructed, resulting in the doubling housing prices in the major cities. The central idea concentrates on building a particular kind of city that capital wants, making and remaking the cities of the western world and getting out of the crises by building houses and alike, where the interest lays in building cities for profit. Other profitable activities that the capital supports are the mega projects, like building new stadiums, new parts of the city, on the process of public-private partnerships, where public takes all the risks and private takes all the profit, and the result is that is capital is

used for endless capital accumulation. The property capital is building a kind of city that rich people want to live in; the targeted group is a limited market which induces the shortage of decent apartments available for the masses people and neighborhood affinities. Development of cities through this mechanism, where there is no interest in building cities for people, involves displacement and disruption; expelling many people from viable and valuable locations and generates discontent particularly on the most empowering parts of the population; the racial minorities, low-wage working class or poor communities. (ibid)

Harvey states that this formula of urbanization has been applied since the beginning of modernism, as it can be seen in Haussmannization in Paris in the 1850s, the era of Robert Moses in the USA in 1945, and 2000s China; moreover the real time unfoldings can be observed clearly in many cities at the moment, and Istanbul is on this list as well.

Istanbul is a vast city; that has been expanding its territories, both in the horizontal and vertical axis. Under the current development plans for building " novelty," the city has been the primary canvas for this revelation, and the accelerated progress unfolds as channels, bridges, highways, shopping malls, high-rise buildings, business centers; the mega projects which have taken the dominancy in the understanding of urbanization.

In "Production of Space," Henri Lefebvre (1905) states that the countries in rapid development sweep away the historic structures for the advantage and profit; thus for *"uncompleted destructions 'renovation' becomes the order of the day, or imitation, or replication, or neo-this or neo-that."* The rapid dynamic change in urban fabric within the urban transformation and gentrification, creating isolated sites in middle and outer territories as a force of change, local systems of power as a practical root to its authority, continuous effort of undermining established structures are the reminders of a municipal government.

Taking the previous statements into account and combining these with the observations and documentation during the work process, Strüktür sets forth the near future dark Istanbul, by putting these problems in a magnifying glass. In the book, Istanbul is depicted as a concrete and mechanic city, where its authenticity is lost; its traits are disappeared, and its distinctive characteristics are eroded by the new wave

of installments and transformations which accelerate the erosion of authentic urban fabric.

While creating new territories for industry, business, and dwelling, these zones become inorganic artificial zones; and the controversial growth bears down and structurally divides the inhabitants, dissociates the society with inequality within the amount and the quality of services delivered to the territories or communities. Urban life is not anticipated with relaxation and pleasure, but with broad discontent with the qualities of urban life. As a consequence, humans as the citizens become more and more disintegrated with the urban and dwelling space they live in and become wildly alienated; but cannot escape from becoming the fueling force that runs the system of a city which comes into existence as a giant mechanic organism that is in constant production.

The city in Strüktür is not a fully defined cityscape; the absence of the visual depictions of the panoramic or characteristic architectural scenery mirrors the limitation of free-movement in areas of the city, due to the divided regions according to social class. There are limitations purposely defined to reflect the situation of the protagonist. To exemplify, although there is a sharp increase in numbers of shopping malls in Istanbul nearly in every district, there are no depictions of shopping malls or high-class residential areas, which refers to a social status. Malls pushes the limits of consumerism in various strategies, the absence of the visual depictions of malls in the narrative is both a rejection of consumer fetishism, where this rejection brings its own lowered social status as a result.

4.3. Vehicles

The allegorical representation of modern industrial age was the train, seen as the mechanical embodiment of the triumph of technology over nature, a symbol of technological change that had altered and modernized perceptions of distance, time and mobility. It is a massive machine in rapid motion, constantly moving on a directed line, a micro-compartment city, connecting territories, humans, and materials of far distances. Although less powerful than trains, cars have replaced the

symbol of mobility and movement in cities, not just as a tool of transport, but a more or less comfortable wheeled pod, carrying at least one human, with or without any services and goods.

In the visuals of the book, cars are not exalted as a technological improvement, on the contrary, they reflect the bodies of the mechanical mess, the density of population, crowdedness, a source of toxic emissions and their dominant sovereignty to pedestrian humans. The majority of the photographic documentation is made while in movement on the highways, moving back and forth from the rural industrial area to the center of the city. On the way, the transformation is put into sight starting from heavy construction industry (cement factories and truck parks), following wood ateliers then furniture malls, reaching to dwellings' and office buildings' developments. The changing landscape can also be observed from small suburban neighborhoods, social houses to upscale residences.

This movement is also a representation of the migration from rural to the city, which visually paraphrases the development of Istanbul. While mimicking the movement rather than travel, a sense of displacement is emphasized. The arrival in the city is also the common theme in previous artistic production and social literature since Istanbul has multiplied its size since the 1950s, reaching from 2 million inhabitants to 15 million in 2016, as a result of urbanization and industrialization. The territories the character moves around also gives a clue about her identity as being an outsider or an immigrant, since these places are results of the outward growth of a city and preferably not accommodated by the native inhabitants of Istanbul.

Although there is a share of the space with many other human beings, the absence of passengers or human faces, destabilizes the identity and creates the isolation. The invisible co-occupation could only be perceived when the veil of the cars is dismissed in thought.

What the visuals convey is that the body is always on the move in the metropolis; the dark future has more and more cars, and there is no space for the body to recenter to its roots of nature. There is no real soil to step on, or a good walking spot, rather all the land is covered with asphalt. Being constantly on the road to reach the required destinations and spending much of a daytime on the transport system creates the severe sense of disorientation. Either the accelerated ride or being

stuck in traffic is correspondent with the difficulties of adjusting to the speed of life and keeping up with the pace of the city. The blockades in the traffic flow, or one's scenery, that has been occurred by coming across juggernauts, concrete trucks, double deckers also create the feeling of being stuck, anxiety and claustrophobia; as most of the time there is nothing one can do by himself/herself to physically keep on moving and access to the destination on an estimated time.

4.4. Architectonic Structures

The base notion that makes the story dark is "architecture," used as a verb as much as a noun. The architecture of control, an architecture of networks, computers, the architecture of power, society, states and many other combinations convey how a body of a structure is being constructed. While creating a dark environment, the allegorical internal dynamics of darkness appears to be the key decision to integrate into the storytelling since the overcoming shadows in the visual language are not adequate to translate the sovereignty of the infrastructures that fabricates the darkness.

All thoughts are initially manifested in a mental space and transformed into realization and then actualization, either individually or collectively, creates the environments of existence. The main idea of the visual narrative is to give the central emphasis on the environment, which forms the social structure and directly affects the psychological formation of individuals. There is no cast of characters in the narrative; architectonics play the leading role in the context of 'what happens'; it unfolds as 'where it happens' and 'why it happens'; and 'who has done' is eliminated as possible.

The architectural representations are documentations, deconstructions and reconstructions of spaces into abstracted, fragmented, complex or ambiguous forms and occasionally show temporary formations of combined architectonic spaces. The images are depicted in black and white, and the shadowy spectrum pictures the fallback of decreased reflection of daylight. This distortion and the darkness also represent the oppression, stress, fear, anxiety, and alienation.

The structuring of the overall architectural compilation tries to convey the complexity of the disorder, social crises, and individual mental and psychological feedbacks.

Many of the places that are documented are the outskirts, semi-industrial zones or the ignored territories, disregarding the favorite and infamous quarters of Istanbul. As exceptions, two of the preeminent buildings, Ataturk Cultural Centre and Haydarpaşa Silos are examples that portray the exposure of the underlying discourse beneath the concept.

4.4.1. The Influence of Lebbeus Woods

The rhetoric and the works of theoretical architect Lebbeus Woods has the preeminent impact in the directory of architectural drawings and digital constructions. Aarati Kanekar describes Woods work as;

> "*Being categorised as possessing highly phantasmal qualities, focusing on unusual settings that offer an alternative mode of existence, new ways of conceiving space and inventive ways of occupying these spaces; in turn causing despair and a lack of hope for 'normality' in the citizens but also exposing, like an open wound, the formerly 'masked' disparate realities of the hierarchical political ideologies, and the controlling forms they construct within the strata of everyday urban life"* (Kanekar; 2010).

He invokes architectural imagery that doesn't necessarily talk about architecture per se; and proposing impossible images to give a message, a broad idea of architects' responsibility, task, and skills.

4.4.2 Haydarpaşa Silos

This edifice is the structure that gives the name of the book. It is an embodiment of the idea of a cybernetic invasion or a hack into a spatial body, in which the body represents state, abandonment of the city, the sovereignty of capital forces,

extermination of laborers, eradication of soil, grain, bread, and the meanings they stand for.

The unplanned design signifies its advocation of anti-corporation, anti-hierarchy, anti-sovereignty; however, it declares the cooperation of humans and robots combined against the power in control. Although its aesthetic character may not qualify as acceptable in architectural beauty standards due to its arrogant vertical movement, offensive/defensive formation, fragmented and tormented demeanour, its intention is not to conquer the city or to wage war on the citizens. On the contrary, it embodies the idea of a collective intelligence that seeks for an ultimate information to find solutions in the era of turmoil. The operation of the mechanics reveals the inner dynamics of a mental process that grows from a breakthrough; and it is heterarchical, interconnected but not permanent.

In his writings, Lebbeus Woods says:

"An architecture of resistance is transient, impermanent, even ephemeral because situations change and with them the very need for resistance…
…Architecture of resistance is hit-and-run architecture. It is guerrilla architecture. Its goals are short-term, immediate. Its ambition is to become manifest, then fade away. When it is gone, the trace it leaves becomes part of the landscape.[8]"

The breakthrough is also a connotation in Gordon Matta Clark's works, where he used abandoned buildings that are slated for demolition as his medium and cuts into the structures creating unexpected apertures and incisions.

"The experience generated by such a transformation is rich and poetic; it is a sculptural experience, but certainly not a conventional one. Scale and component elements are taken directly from existing structure. Most often, the sites available for Matta-Clark's works of this sort have been somewhat inaccessible and almost always impermanent. Few are still in existence. However, a version of the experience persists in the extracted

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[8] www.lebbeuswoods.net/LW-ResistanceText2.pdf

fragment, which is portable, permanent and somewhat more conventional in sculpture terms" (Brunelle, A, 1974).

4.4.3. Ataturk Cultural Center

As being one of the most contentious buildings, Ataturk Cultural Center is a prime representative of the modernist architecture, located in Taksim district. The implementation that is done to this work is a digital manipulation, emulating a distortion occurred from a high powered sound frequency, in which the waves are visible on the facade. This piece is also an attribution to Clarke's work, where the incisions are replaced with an unhinging, infused with sound instead of the light.

4.5. Dwelling Options

4.5.1. Coffin

In William Gibson's substantial cyberpunk novel Neuromancer, a capsule room at Cheap Hotel is called "The coffin," where the protagonist occasionally resides for a low price (1984). A capsule hotel is a type of dwelling developed in Japan, that has many tiny rooms, and available to stay overnight, but does not offer the services of typical hotels. The central idea of the capsule goes back to 1960s, within the emergence of Metabolist architecture. Tange Kenzo and his associates' innovative and utopian ideas about a future city had been conceptualized around city plans, public planning, and housing, taking its name from the biological concept that shared the ability of living organisms to keep growing, reproducing, and transforming in response to their environments. The Nakagin Capsule Tower Building, which became a symbol of Metabolism by demonstrating urban housing in the form of detachable capsules, and Syowa Station, the Antarctic base that could be assembled on site without special skills using factory-made components, a precursor of today's prefabricated housing. The Nagakin Capsule Tower still arouses interest with its

futuristic design and counted as an architectural heritage. It has 40 residents, some have upgraded their capsules and living in a few meter squares does not stand as a drawback, since the eccentricity of the building is appealing and "Tokyo" fulfills the lack of space with the amusement of the hype comes along within the city. However, the idea of a capsule dwelling would be accustomed to fail, where the vision of design is non-existent, environmental and urban issues are disregarded, the materials do not get an upgrade and left subject to decay.

The inspiration of the theme "Coffin" in Strüktür is aligned with a personal experience of living in a capsule flat with a built-in coffin, for 2 months in 2015, which had been a contemplative process to achieve the transition of the idea; an imaginary dwelling in a cyberpunk novel is indeed a far eastern culture's architectural solution, then emerges in Istanbul with an architecturally irrelevant and inadequate execution. Sleeping (not in the coffin, but) besides a coffin (that was coincidentally there, made to be art object by the owner); became a juxtaposition of inspirational fiction and an involuntarily accepted reality, wherein Gibson's novel the word "coffin" is a symbol getting embodied. Living with a coffin highlights the black line between life and death; where life is on the continuum and death becomes a daily reminder in the form of a hexagonal wooden box. The solution lies both ignoring the situation and accepting the results of calculation; the ratio of affordability and expense; in which a person's wage or the effort within the system is correlated with the standard of being alive.

In his essay "Building, Dwelling, Thinking", Heidegger raises the question "Who gives us a standard at all by which we can take the measure of the essence of dwelling and building?" and gives the answer as "the language, telling us about the essence of a thing, provided that we respect language's essence." Taking this questioning into account "The Coffin" as a dwelling place carries its own essence within itself, the closest place to death, but still not in the burial. He refers to the word "Bauen" which means originally to dwell, and to be a human being on earth as a mortal means to dwell. Bauen also means to cultivate the vine, to cherish, protect and preserve. While this type of building takes care, there is another kind of building that is constructing. He says Bauen as building applied by the activities of construction and cultivation but Bauen as being and dwelling habitually falls into oblivion and forgotten. The type of dwelling, both in the building and earth

mentioned in the idea of "Coffin" fails to accomplish the cultivating and cherishing meaning of Bauen, yet still, performs to keep the last two fourfolds of a dweller as a mortal on earth. He expands the fourfolds; as mortals dwell in, that they save the earth, receive the sky as sky, await the divinities as divinities, and they initiate their own essential being, capability of death so there may be a good death. (Heidegger, M., & Krell, D. F.,1993)

4.5.2. Cage

Box in the Cage describes a closed site dwelling option, which carries the characteristics of an upper middle class social housing with facilities. The text and the image convey a critique of standardisation of working class and further it develops a magnified point of view to panoptic living. The collage that is assembled from the photographs that are taken from the interior of the apartment block reflects the lived experience of the observations that has been made for a period of three months. The Göztepe subway station and the night shots of Unalan district are the peripheral neighbourhood of the site that is included in the observation period. The rupture of the site from the neighbourhood is not a mere problem of closed borders for the sake of security, but also creates the discontinuation of the urban fabric in the area, forming disintegrated territories with their own closed social habitats with similar behavioural patterns.

4.5.2. Cocoon

Cocoon is the delineation of the idea of creating a bio-organic structure to dwell in, regarding the absence of the constructor-developer architect. It gives all responsibility of the formation to the progress of the interaction between human and responsive bio-hybrid material, to construct a shelter respecting both the human need and the ecological system synchronously. The innovations in forming compound materials by making hybrids of biological and synthetic elements that performs "directed evolution," and the substantial characteristics of fungi (being anti-toxic,

cleaning polluted soil, preventing diseases, etc.) are brought into being in the form of a disposable structure to dwell in. It also mirrors the concept of tuning into the essence of existence, the phase of "cocoon" to regenerate the healthy, vibrant and harmonious life form, removed from its unnecessary loads, that are comprised, since the history of civilization.

Cocoon is also a cross reference to the individuality of human, where the figure and the formation of the structure are directly linked to the individual's authentic existence and needs, that can be found in a reduced and minimized way of living.

There is a pursuit of finding prime matters; that reveals the essence of building blocks. The 3D fractal studies are renderings of this quest that explores the equations of forming the matter in mathematical language. The studies are made in the software Mandelbrot, named after the infamous mathematician. His invention of the formula helped to solve many problems in geographical calculations, the computer and electronic infrastructure systems; the computer-generated landscapes and many fields.

As in the fractal creation, physical world that is generated by humans depends on complex metaphorical equations, that reveals itself in the physical form, where the iterations can be linked to thought, the mind, the plan, the intention and the strength of its force, which is directly linked to the amount and the use of power.

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