

THE LACK OF CONTEXT IN THE VISUAL MAKING OF ISTANBUL:
ASSESSMENTS AND PROPOSITIONS FOR URBAN TRANSFORMATION

by
GÖKÇE ELİF BAYKAL

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APPROVED BY:

Prof. Dr. Hasan Bülent Kahraman
(Dissertation Supervisor)

Murat Germen
(Dissertation Supervisor)

Dr. Levent Soysal

Dr. Can Altay

Yrd. Doç. Dr. Eser Selen

DATE OF APPROVAL:

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ABSTRACT

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Gökçe Elif Baykal

M.A., Visual Arts and Visual Communication Design

Thesis Advisors: Prof. Dr. Hasan Bülent Kahraman and Murat Germen

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This study aims to investigate the rapid transformation of Istanbul with regard to its visual making and remaking in terms of aesthetic and intellectual practices since the westernization efforts are on stage. It discusses when and to what extent the changes in the urban landscape and everyday practices have corresponded with modern and postmodern principles. The hypothesis, depending on the famous assertion of Lyotard that “a work can become modern only if it is first postmodern,” claims to question if the visual character of Istanbul could be construed as perpetually postmodern or not. Accordingly the western understanding of art and architecture in modern and postmodern terms, and the visual making of Istanbul in its urbanization experiences are held in detail. Since the standing point of this study considers both modernism and postmodernism, although they are defined in distinct aesthetic and intellectual categories, it generates a constructional continuity – or contextual coherence - in western epistemology: This thesis tries to bring about proposes of three vectorial faculties (3A) – authenticity, autonomy, and arbitrariness – which are suggested as being fundamentally inherent to the matter of contextual continuity among modernism and postmodernism. Authenticity covers the historical context within past-present-future in terms of reintroducing (and regenerating) the primitive and traditional elements of a culture. Autonomy is taken as being highly related with socio-economic and political motives in recognizing the self, identity in relation with everyday practices. Arbitrariness, for binding natural conditions and cultural judgments together with responding and corresponding to the former concepts are evaluated in respect to their constructional wholeness.

Keywords: Istanbul, urban transformation, modern architecture, postmodern architecture, authenticity, autonomy, arbitrariness.

ÖZ

İstanbul'un Görsel Yapılaşmasında Ortaya Çıkan Bağlam Eksikliği:
Kentsel Dönüşüm Üzerine Değerlendirmeler ve Öneriler

Gökçe Elif Baykal

Yüksek Lisans, Görsel Sanatlar ve Görsel İletişim Tasarımı

Tez Danışmanları: Prof. Dr. Hasan Bülent Kahraman ve Murat Germen

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Bu çalışmada İstanbul'da yaşanan hızlı kentsel dönüşümün arkasında yatan batılılaşma vizyonu ve bu vizyonun görsel yapılaşma ve yeniden yapılaşma üzerindeki etkileri ele alınmaktadır. Modern bir kent olarak İstanbul'un yeniden inşasında ortaya çıkan görsel değişimin modern ve postmodern prensipler çerçevesinde bir değerlendirme amaçlanmaktadır. Lyotard'ın öne sürmüş olduğu “bir yapıt ancak önce postmodernse, modern olabilir” fikrinden yola çıkarak ve postmodern estetiğin tanımlarıyla gösterdiği ortak özellikleri göz önünde bulundurularak İstanbul'un sürekli bir postmodern durum içerisinde değerlendirilip değerlendirilemeyeceği sorgulanmaktadır. Batı düşünce geleneğiyle açıklanan modern ve postmodern sanat ve mimari yaklaşımlar hakkında genel bir çerçeve oluşturulduktan sonra, ve buna bağlı olarak İstanbul'daki kentsel değişim ve dönüşümün tarihsel gelişimi incelenmektedir. Bu çalışmanın temeli, farklı estetik ve zihinsel kategoriler olarak ayrıştırılmalarına rağmen modernizm ve postmodernizmin birbirlerini tamamlayıcı bir yapıya sahip oldukları, bir başka deyişle batı düşüncesinde gelişen bağlamsal bir devamlılığa sahip oldukları fikrine dayanmaktadır. Söz konusu bağlamsal devamlılığı sağladığı varsayılan üç kavram önerilmektedir: öz'cülük (authenticity), özerklik (autonomy) ve özgüdümlülük (arbitrariness). Öz'cülük, kültürün primitif ve geleneksel unsurlarının tarihsel bağlamda sürekli yeniden sorgulanıp canlandırılması; özerklik, bireyin sosyoekonomik ve politik etmenler aracılığıyla benlik mevhumunu geliştirmesi; nedensizlik ise, doğal süreçler ve kültürel yapılar arasında kurulan ilişkide muhakeme ve sağduyunun biçimlenmesi anlamlarıyla geliştirilmekte ve örneklendirilmektedir. Bu üç kavram, modern ve postmodern estetik ve zihinsel süreçlerin inşasında birer vektörel kuvvet rolü üstlendikleri düşüncesiyle bir kent okuması üzerinden ele alınmaktadır.

Anahtar Kelimeler: İstanbul, kentsel dönüşüm, modern mimari, postmodern mimari, öz'cülük, özerklik, özgüdümlülük.

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INTRODUCTION

This study concerns with the rapid transformation in the visual making of Istanbul. Reconstructing the urban space and everyday life became one of the most critical issues of modernization – or rather westernization - attempts made in early periods of Turkish Republic; further accelerated with the liberal policies of 1950's, and subsequently leading dramatic alterations undertaken by various governances afterward 1980's. The period of such an acceleration of change in both social, economic and aesthetic aspects of life in Istanbul also corresponds with the time when postmodern tendencies began to appear on the scene in Western societies, primarily within the production of urban architectures. Besides, some similarities among Istanbul's and postmodern culture's visual characteristics of spatial experiences - such as eclecticism or *pastiche* and *schizophrenia* as Jameson calls significant¹ - likewise their synchrony might well be identified. Regarding these concurrences, this study will try to contemplate whether the transformation in Istanbul's visual making could be defined in terms of postmodern principles, or not. Even further, since Lyotard defines “a work can become modern only if it is first postmodern; postmodernism thus understood is not modernism at its end but in the nascent state, and this state is constant,”² then another question comes to mind: Should Istanbul rather be construed as perpetually postmodern, enduring a constant sense of being *antithesis*³ in terms of seeking a method for resolving its extant argument of existence between East and West - holding the former as thesis or the pre-modern, and the latter as synthesis or the modern?

Yet, it would be necessary to remember that postmodernism has always been explained through its relation to modernism, no matter what the order of their sequence in occurrence, they are

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- 1 Jameson, Frederic 'Postmodernism and Consumer Society', *The Norton Anthology of Theory & Criticism*, ed. Vincent B. Leitch, (USA: W. W. Norton & Company, Inc., 2010) 1848. “I want here to sketch a few of the ways in which the new postmodernism expresses the inner truth of that newly emergent social order of late capitalism, but will have to limit the description to only two of its significant features, which I will call pastiche and schizophrenia; they will give us a chance to sense the specificity of the postmodernist experience of space and time respectively.”
 - 2 Lyotard, Jean-François 'What is Postmodernism?', *Art in Theory: 1900-2000*, ed. Charles Harrison & Paul Wood, (USA: Blackwell Publishing, 2003) 1136.
 - 3 Hassan, Ihab 'Toward A Concept of Postmodernism', *The Postmodern Turn: Essays in Postmodern Theory and Culture*, (New Zealand: Cybereditions Corporation, 2001) 121.

taken as complementary phases. Thus, it is possible to argue that both modernism and postmodernism - although being distinct models of certain aesthetic and intellectual categories - embrace a constructional continuity (including the deconstructive attempts) and ensure a kind of consequence of a particular epistemological context. In this study the matter of “context” is assumed to be crucial for maintaining coherence at all phases of any process - within social, cultural and visual productions of everyday life – will be taken as the focal point of concern. For assuring the possession of such a context, this thesis attempts to suggest a formulation of three basic concepts – authenticity, autonomy and arbitrariness – which are dealt in detail below, as fundamentals of a transformation process for the sake of cultivating a constructional and discursive continuity. These concepts will be amplified in order to make an in depth analysis of the deprivation of such a contextual basis in Istanbul's visual transformation by looking at some exemplary cases of its reconstruction.

The main argument of this thesis is built around the idea that the constructional or discursive inconsistency in the visual making of Istanbul is produced and reproduced through everyday life as an internalized pattern, especially in establishing relationship with space. On this matter David Harvey's views are of significance concerning the mutual manner between the cultural sensitivities and the built environment:

How a city looks like and how its spaces are organized forms a material base upon which a range of possible sensations and social practices can be thought about, evaluated, and achieved. (...) architecture and urban design have been the focus of considerable polemical debate concerning the ways in which aesthetic judgments can or should be incorporated in spatially fixed form, and with what effects on daily life. If we experience architecture as communication, if, as Barthes insists, 'the city is a discourse and this discourse is truly a language,' then we ought to pay close attention to what is being said, particularly since we typically absorb such messages in the midst of all the other manifold distractions of urban life.⁴

Understanding this critical issue in the case of Istanbul would require comprehension of the lacking both contextual and conceptual basis, in building the environment, caused by intense urge for modernization in spite of all irreconcilable facts and constraints preserved in Turkish culture. Since modernization is a worldwide phenomenon and accepted to be sprung from the western based theory of Enlightenment, it is necessary to understand the modernization endeavors in Turkey by looking at the contradictions possessed in terms of cultural aspects. Basically to define, with a Freudian perspective in psychoanalytic terms, Turkish culture could be analyzed by inferring that

4 Harvey, David 'Postmodernism in the City: Architecture and Urban Design', *The Condition of Postmodernity*, (USA: Blackwell Publishers, 2003) 66-7.

East is the mother figure for having sense of an association in developing its unconscious manner both in linguistic, religious and all other factors related to its symbolic idiosyncrasies; whereas the West is, the father, a model of power according to which self-observation, self-criticism, and other reflective and judgmental faculties develop. Although it seems to be a romantic one, is this a perfect pairing? Or to be more realistic, to what extent it fails?

The presupposed matter of “lack of context” - or constructional and discursive inconsistency – can or should be evaluated on account of intensive *epistemological rupture* (a concept as asserted by Gaston Bachelard) - accompanying the tension between the development of unconscious and conscious sensitivities, experienced throughout the whole modernization – all at once westernization and Turkification - process within Turkish culture hitherto, since the Ottoman Empire. As Wood and Harrison stress on this contextualization issue by defining it as “the continuous interaction of two almost but not quite reciprocal projects” in following words:

The awareness of history animates the understanding of art, just as the critical experience of art sophisticates the understanding of historical process.⁵

The main problem evolve around the tendencies encompassing daily life, such as, conceiving and practicing the art and architecture in isolation from the study of history and the discovery of potentials in the means of representation – in behalf of pursuing a certain principal of faithfulness avoiding individual autonomy in Ottoman culture, and an alleged nationalist delusion of detachment from cultural authenticity in the Turkish Republic – along with causing disorganized, chaotic, maximal and indefinitely arbitrary production and reproduction of visuals to be read in the urban text and texture of Istanbul. Aftermath for this thesis which was never achieved a consistent modernization, but more likely to be living in a constant postmodern condition. In this case, depending on the idea that modernism has never been acquired in philosophy and practice, is it even feasible to conceive the visual properties and spatial perceptions in Turkish culture in terms of any methodological or judgmental involvement? Or indeed, even trying to anticipate it in terms of postmodernism - which is itself considered as part of a domain of influence either longing or belonging to modernization - would be a reductive and neglecting analysis. Notably, it can be argued that the features of Istanbul's urban construction in late Ottoman and early Turkish Republic period, rather than the period of 1980's and afterward, shows much more resemblances with postmodern conditions defined by current social and cultural theorists; such as Jameson points, 'the disappearance of a sense of history' in the culture, a pervasive depthlessness, a 'perpetual present' in

5 Harrison, Charles & Wood, Paul 'Introduction', *Art in Theory: 1900-2000*, (USA: Blackwell Publishing, 2003) 5.

which the memory of tradition has gone.⁶ Apparently, the three explicit invasions and the increased immigrations in the history of Istanbul's magnificent past have caused inevitable ruptures within the context of all aspects of cultural life having profound affects in developing collective memories and perceptual habits of its dwellers, and their consumption preferences in everyday life. The difficulty in designating Istanbul's visual condition utterly and categorically in modern or postmodern dynamics is conspicuous.

Thus, dealing with the set of issues pointed above round the visual making of Istanbul, the theoretical analysis of this study will be based primarily on a brief introduction to postmodern theories of West, dealing with the designing of urban space and everyday life - as a response to the exhaustion of modernity - while going through a natural unfolding of building a dialectical and complementary phase. Plus in order to understand the coherence better, a trial will be held for figuring out what the common features of the modern and the postmodern might be assigned in order to build a consistent relationship confirming a possession of context. By looking at those philosophical, intellectual and aesthetic frameworks, it would be easier to clarify if the dynamics behind the visual transformation of Istanbul bear correspondence with postmodernism as well as its visual features of significance. Depending on the idea that Turkish culture have faced some inconveniences - due to peculiarities inherent to its cultural conventions - in fulfilling the modernization process in western terms, the relation established with space while producing, reproducing and consuming it have always been a problematic, especially in post-industrial urban space.

This study will try to look at those peculiarities within *physical*, *mental* and *social* fields (as addressed by Lefebvre with his aim of discovering or constructing a theoretical unity between 'fields' which are apprehended separately, concerned along with the term logico-epistemological space⁷), and today it shall also include the *virtual* field, which are being reproduced through binary relations between subject-object, absence-presence, power-space in order to indicate the basic concerns differed among modernism and postmodernism, also in comparison with the modernization of Turkish culture. In association with these attitudes the three concepts - authenticity, autonomy and arbitrariness – which are open to reinterpretation in time themselves, will be proposed as the binding axis for maintaining an epistemological consistency among physical, socio-mental and cultural productions particularly within spatial context of visual making.

Authenticity, as covering the historical context within past-present-future in terms of

6 Butler, Christopher 'The Postmodern Condition', *Postmodernism a Very Short Introduction*, (New York: Oxford University Press, 2002) 110, referring Frederic Jameson.

7 Lefebvre, Henri 'Plan of the Present Work', *The Production of Space*, (Oxford UK & Cambridge USA: Blackwell, 2000) 11.

reintroducing (and regenerating) the idiosyncratic elements peculiar to a culture; autonomy, being highly related with socio-economic and political motives in recognizing self, identity and everyday life; and arbitrariness, for binding natural conditions and cultural judgments together with responding and corresponding to the former concepts will be evaluated in detail and accounted for being inherent to a discursive and constructional wholeness as maintaining epistemological correspondence among modernism and postmodernism. Or in other words these concepts of 3A rather to be defined as propositions of three vectorial faculties for cultural and visual making and becoming.

First, the term “authenticity” will be dealt. Although some theorists, such as Paul Gilroy, assert that the notion of authenticity (just like nationalism, ethnicity and cultural integrity) is characteristically a modern phenomena, this study tries to appraise the term authenticity as having much more profound implications for cultural criticism and cultural history, hence it should be evaluated as one of the most essential aspect of continuity, embracing hitherto the whole constructive and deconstructive processes. In general view authenticity is ascribed to modern art as a matter of concern held by Naturalist and Symbolist theories⁸, nevertheless this study argues that authenticity is rather an indispensable element necessarily carried in every aesthetic and intellectual categories for its help in recognition of the formal inventiveness – the originality and the reality – and reconsideration of the need of interpreting and reinterpreting primitivism. For instance the virtual world of Second Life – as yet a mental, social and virtual field - certainly depends on very primitive motives such as, being a dweller, interacting others, socializing as an individual avatar, exploring the world, seeking, establishing and trading properties and services; thus it seems to be evident that primitivism is a very essential matter of need and interest - especially involving relation with spatial concerns - no matter we are in a transition period towards hyper-reality of postmodern or post-postmodern world. It is evident that Baudrillard is one of the most pessimistic theorists about “authenticity” claiming that it is abolished.

Simulation is no longer that of a territory, a referential being or a substance. 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 – PRECESSION OF SIMULACRA – it is the map that engenders the territory and if we were to revive the fable today, it would be the territory whose shreds are slowly rotting across the map. It is the real, and not the map, whose vestiges subsist here and there, in the deserts

8 Harrison, Charles & Wood, Paul 'Introduction', *Art in Theory: 1900-2000*, (USA: Blackwell Publishing, 2003) 12-13. “In Naturalist theories the effect of the work of art was supposed to be traceable back into the world, that it has origin in that world – in some direct experience of it – was the guarantee of the work's authenticity; on the other hand according to the theory of Symbolism the effects of arts were signs of the authenticity of an inner life as originating in the mind or the soul of the artist.”

which are no longer those of the Empire, but our own. *The desert of the real itself*.⁹

In this influential essay Baudrillard indicates that as authenticity becomes harder to conceive simulation, willed or not, rules the day. Hereof this study would propound a modest revision to this inspirational view by claiming that hyper is a new chapter or condition within the contextual continuity. Abolishing of reality does not or should not necessarily mean abolishing “authenticity”. We are living in a primitive world of simulations in which the various authentic values of real world are being reinterpreted so that the reconstruction of hyper-spatial authenticity are coming to being. Hence, by looking at “authenticity” it is necessary to argue if the essence of this term should be recognized with its utter *embeddedness within the context of tradition*¹⁰; or rather be grasped as *a constant capacity for movement ensuring a constructive continuity*¹¹ between old and new, or past and future. While defending the latter is a more fitting approach in contemporary world, this study will try to exemplify various cases how and why Istanbul has been having failures in comprehending and preserving its authenticity - or in dealing with its origins, realities and primitives - in terms of intensive tension experienced between West and East; reason and religion; imitation and interpretation; assimilation and internalization; rupture and persistence, or being critical and complimentary, during its modernization. Questioning these binary compositions – rather than oppositions – will help to conclude with enhancing the strong relationship between being aware and concerned with authenticity and establishing a strong view of individual authority, which will be discussed in - the second A - autonomy.

The root notion of autonomy (from *autos* to *nomos*) is self-rule (or self-government) and self-control. Joel Feinberg brings about four “meanings” for the term 'autonomy' as applied to individual persons: “It can refer either to *capacity* to govern oneself; or to the *actual condition* of self-government; or to an *ideal of character* derived from that conception; or to the *sovereign authority* to govern oneself”.¹² The sense of “autonomy” is again mostly associated with modern views – privileging the individual or artist as an unquestionable author, also intensification of the

9 Baudrillard, Jean 'The Precession of Simulacra', *The Norton Anthology of Theory & Criticism*, ed. Vincent B. Leitch, (USA: W. W. Norton & Company, Inc., 2010) 1557.

10 Benjamin, Walter 'The Work of Art in the Age of Its Technological Reproducibility: Second Version', *The Work of Art in the Age of Its Technological Reproducibility and Other Writings on Media*, (USA: President and Fellows of Harvard College, 2008) 24. “The uniqueness of the work of art is identical to its embeddedness in the context of tradition. (...) In other words: the uniqueness value of the “authentic” work of art always has its basis in ritual.”

11 Adūnīs 'An Introduction to Arab Poetics', *The Norton Anthology of Theory & Criticism*, ed. Vincent B. Leitch, (USA: W. W. Norton & Company, Inc., 2010) 1631. “Authenticity is not a fixed point in the past to which we must return in order to establish our identity. It is rather a constant capacity for movement and for going beyond existing limits towards a world which, while assimilating the past and its knowledge, looks ahead to a better future.”

12 Mele, Alfred R. 'Introduction: Self-Control and Personal Autonomy', *Autonomous Agents: From Self-Control to Autonomy*, (New York: Oxford University Press, 2001) 3.

tending towards abstraction¹³ - and criticized for being gone further to the alienation of individual in the classical modern age. To some extent postmodernism was an aim of reclaiming the liberty by bringing the objectives of social groups as a substitute for the intentions of an individual author. The sense of exhaustion of modernity's transcendental, materialistic and rational values was declared - initially by Nietzsche's conception of the "death of God". Then this view is extensively pursued by many social theorists of the time such as; the sociologist Daniel Bell revealing "The End of Ideology" in 1960, Roland Barthes admitting "The Death of the Author" (1968), Foucault unavoidably asking "What is an Author?" (1969), Jean-François Lyotard assuring "the collapse of the Grand Narratives" (1979), and eventually Frederic Jameson coming up with "the Death of the Subject" (1988). Even further, Francis Fukuyama is arguing the end of history in terms of ideological evolution:

What we may be witnessing is not just the end of the Cold War, or the passing of a particular period of post-war history, but the end of history as such: that is, the end point of mankind's ideological evolution and the universalization of Western liberal democracy as the final form of human government.¹⁴

All these ends and deaths, to an extent, can be regarded as echoes of the notion put forward by Robert Venturi's announcement that what was interesting was not *either/or*, but *both/and*¹⁵ (among what has remained). These points of view are certainly accompanied with a widespread notion of "pluralism" - a loosening of the authority of Modernist judgments – or diversification of practice.¹⁶ However, recently the European countries have declared that the diversification has caused rising intolerance and discrimination among different social groups and organizations, rather than bringing freedom and democracy. Due to the presupposed failure of diversity, the primary proposal for action is reported as the need for extending the conscious of rights and obligations of citizenship.¹⁷ Thus, another similarity between features of Turkish culture and postmodern culture can be viewed in the perception of individual authority. But, only with a considerable difference to remind; Turkish culture have problematically pursued a convenient path for experiencing a sense of individualism with an utter self-awareness in a complimentary nature for an obscure course of modernization; whereas postmodernism was considered as a conscious reaction to Modernism. In

13 Harrison, Charles & Wood, Paul 'Introduction', *Art in Theory: 1900-2000*, (USA: Blackwell Publishing, 2003) 11.

14 Whitaker, Brian 'The Fukuyama Experience', [guardian.co.uk](http://www.guardian.co.uk), 2006, quoting Francis Fukuyama, <http://www.guardian.co.uk/commentisfree/2006/mar/24/thefukuyamaexperience>, (last visited on 30th May 2011). Fukuyama's whole essay "The End of History?" may viewed from this site: <http://www.wesjones.com/eoh.htm>, (last visited on 30th May 2011).

15 Archer, Michael 'Postmodernisms', *Art Since 1960*, (London: Thames & Hudson Ltd., 2005), 232.

16 Harrison, Charles & Wood, Paul 'Introduction', *Art in Theory: 1900-2000*, (USA: Blackwell Publishing, 2003) 6.

17 Report of the Group of Eminent Persons of the Council of Europe, 'Living Together: Combining diversity and freedom in 21st-century Europe', May 2011, <http://book.coe.int/ftp/3667.pdf>, (last visited on 14th May 2011).

this part of the study the notion of “autonomy” will be emphasized in general perspective including whence it was abandoned or neglected within participation of everyday life. Then a case to compare and contrast the early and late Turkish cultural perception of this notion – having conflicts for being in between both Islamic and Western philosophies – will be held in terms of the interpretations of authority among subject and object, space and power, absence and presence, along with these, their reflections in the visual making of Istanbul and the everyday life. By looking at these it will be resolved that the awareness of self - covering the recognition of rights and obligations as a citizen - is crucial for developing individual autonomy towards his/her own *will, judgment and preferences* which paves a confident path through an enhanced potential for enjoying “arbitrariness” with a strong *discretion*. Arbitrariness will be held in detail within the last and – for this thesis - the most complementary part of this study.

Arbitrariness, in this study will be credited as the nascent state of any cultural system, or any rational process - as Lyotard cited in his view of postmodernism - so that it is constant. Also, all the features of postmodernism drawn in Hassan's table may well be ascribed for the state of being arbitrary. Besides, as Freud suggests in his “Psychopathology of Everyday Life”

There is nothing arbitrary or undetermined in the psychic life. (...) conceptions of strict determinism in seemingly arbitrary actions have already borne rich fruit for psychology – perhaps also for the administration of the justice.¹⁸

Then we can infer that “seemingly arbitrary actions” belongs to our consciousness, so that it is kind of a decision, judgment, preference and it has a definite meaning. Hereof Cézanne's profound statement is another amplifier for this proposal; “treat nature by means of the cylinder, the sphere, the cone”, as Harrison and Wood expresses, these words of Cézanne were seized on not as an instruction in basic modeling, but as a sign that the painter's enterprise involved seeing through the accidental forms of nature to an underlying world.¹⁹ Or as Wittgenstein asserts while discussing grammatical rules “the only correlate in language to an intrinsic necessity is an arbitrary rule.”²⁰ In addition to this Foucault states:

It is probably because it is arbitrary, and because one can define the condition upon which it attains its power of signification, that language can become the object of a

18 Freud, Sigmund 'Determinism, Chance, and Superstitious Beliefs' *Psychopathology of Everyday Life*, 1901, p. 345, 419 (downloaded from http://library.isb.edu/digital_collection/Psychopathology_of_everyday_life.pdf, on 29th May 2011).

19 Harrison, Charles & Wood, Paul 'Introduction', *Art in Theory: 1900-2000*, (USA: Blackwell Publishing, 2003) 12.

20 Forster, Michael N. 'Wittgenstein's Conception of Grammar' *Wittgenstein on the Arbitrariness of Grammar*, (New Jersey: Princeton University Press, 2004) 10.

science.²¹

As it is anticipated from these quotations the nature itself is arbitrary, we are the ones who are attributing intellectual, aesthetic or contextual assessments and principals to it. Since it is admitted that human world is a symbolic world; those symbols are just arbitrary relative to reality. Some of those symbols refer either to more universal elements – like those invented and reinvented in empirical or heuristic knowledge – or, to more local and relative values – like those interpreted and reinterpreted in cultural or religious knowledge. Thus, what is found arbitrary in the nature gains either autonomy (as a course of knowledge) or authenticity (as a course of value) - through human's intellectual and aesthetic sufficiency within a certain time and space - in order to construct a sense and coherence with the aim of realizing and re-defining the context surrounds the everyday life. According to the definition made in Wikipedia “arbitrariness” is a term given to choices and actions subject to individual will, judgment or preference, based solely upon an individual's opinion or discretion.²² Depending on this definition, it can be argued that rational judgments possibly be inferred as an arbitrary stipulation in pursuit of sense and coherent order. However, natural motive for arbitrariness plays a continuous role of bearing an antithesis, and needs to refute or deconstruct that rationality and reconstruct a new one. Remembering Kafka's statement “the world-order is based on a lie”²³ or Paul Valéry's remark “two dangers threaten the world: order and disorder”²⁴. Likewise Norbert Wiener confesses that “the highest destiny of mathematics is the discovery of order among disorder”²⁵. Evidently, the announcement of various 'end's or 'death's within the philosophical or epistemological condition of postmodern - mentioned above in autonomy part – have brought a new birth of a crisis, a *tragedy*, a *parody* within the intellectual and aesthetic aspects of everyday life. Postmodern approaches have favored the definition of the world as ordered complexity. Hereof Niznik's work is remarkable for being depending on the questioning of the contemporary status of philosophy.

It is not accidental that philosophy's difficulties with its identity coincided with the spread of epistemological anti-foundationalism. (...) Both sides in this disagreement — the foundationalists just as much as the anti-foundationalists — accepted that the essence of the purpose of philosophy and its role in culture is (or was) its mission of establishing a basis for knowledge. Philosophy was supposed to create a sovereign and unshakable basis for

21 Foucault, Michel 'Speaking' *The Order of Things: An Archeology of Human Sciences*, (London: Routledge, 2002) 102.

22 <http://en.wikipedia.org/wiki/Arbitrariness> (last visited on 16th May 2011).

23 Best, Steven and Kellner, Douglas *The Postmodern Turn*, (New York: Guilford Publications, Inc., 1997) 203, quoting Franz Kafka.

24 Ibid. 207, quoting Paul Valéry.

25 Ibid. 207, quoting Norbert Wiener.

knowledge.²⁶

In light of these quotes and statements, coming back to the question directed at the beginning; is it possible to define the “seemingly arbitrary actions” and chaotic peculiarity in the visual making of Istanbul as a perpetual state of postmodern - as a dynamic model in which antithesis is constantly being reproduced - and enjoying an insightful arbitrariness? Almost seems to be, but not quite there. Chaos and entropy are certainly the subject matters of postmodern science and that of postmodern art and architecture. But there is no doubt that the shift experienced both in art and science during any epistemological turn - including the postmodern - are interwoven with each other in constructing a *transdisciplinary paradigm*²⁷. Hereof again it can be argued that all these shifts and breaks in western philosophy emerged or evolved through a reason, a decision or a reaction.

For this study, the main contextual lacking in the visual making of Istanbul is the practice of philosophy, or deprivation of conceptual and analytical thinking. Intellectual improvement in Turkish culture have always been resolved through a process of transplantation but not *mutation*. Thus, any rational or irrational processes of action occurs in 'operational arbitration' rather than a 'natural or judgmental arbitrariness'. The basic purpose of this study in this part is to amplify that arbitrariness should not be mistaken with an “anything goes” type of relativism or irrationalism, as seen in the reconstruction efforts in Istanbul. In order to celebrate the possibility for an infinite evolution of intellectual plurality and cultural diversity, human needs to be aware its own ability of making judgments in order to build improved opinions and discretion. That is the only way of dealing and enjoying the arbitrary nature of the world with an insightful attitude.

The method of analysis of this thesis will consist of gathering information for grasping the intellectual and aesthetic transformations within architectural and social constructions in relation with historical, social and cultural changes. In the first chapter, the western understanding of modern architecture and its philosophical and constructional evolution will be drawn. Then the

26 Niznik, Józef 'Introduction', *Arbitrariness of Philosophy: An Essay on Metaphilosophical Functionalism*, (USA: The Davis Group, Publishers, 2005) p. xv.

27 Best, Steven and Kellner, Douglas 'Preface', *The Postmodern Turn*, (New York: Guilford Publications, Inc., 1997) p. xi. “As Thomas Kuhn (1970) defined it, a “paradigm” is a “constellation” of values, beliefs, and methodological assumptions, whether tacit or explicit, inscribed in a larger worldview. Kuhn observed that throughout the history of science there have been *paradigm shifts*, conceptual revolutions that threw the dominant approach into crisis and eventual dissolution, a discontinuous change provoked by altogether new assumptions, theories and research programs. In science, Kuhn argued, a given paradigm survives until another one, seemingly having a greater explanatory power, supersedes it. (...) Kuhn limited his focus to scientific paradigms, but obviously there can be a paradigm for any theoretical or artistic field as well as for culture in general, such as Foucault (1972) attempted to identify for different stages in the development of modern knowledge through his concept *episteme*. As we conceptualize it, the “postmodern paradigm” signifies both specific shifts within virtually every contemporary theoretical discipline and artistic field and the coalescing of these changes into a larger worldview that influences culture and society in general, as well as the values and practices of everyday life”.

history of modernization process in Istanbul will be focused in order to understand the background that paves the way for making and remaking its urban landscape. While looking at these, the main purpose will be figuring out the coherence between modernism and postmodernism as complementary phases while looking at to what extent Istanbul's visual and cultural idiosyncrasies demonstrate relevance. In the second part of the study the three propositions for a coherent improvement will be introduced and dealt in detail along with a critical thinking of the exemplary transformation efforts made in Istanbul's philosophical and architectural construction. In an attempt of bringing recognition for the lack of context in the visual making and remaking of Istanbul, three concepts - authenticity, autonomy, arbitrariness – or in other words three vectorial faculties will be suggested for their indispensable capacities fulfilling the aim of accomplishing supplementary improvement within intellectual and aesthetic practices.

CHAPTER I: Building Modern and Postmodern Cities

1.1. The 'Will of Architecture' in the West

To understand the notion of improvement it is important to have a brief look at the period after the industrial revolution, in the late 18th century, which brought a huge social, economic and cultural transformation. The discoveries and breakthroughs in science and technology, throughout the 19th and 20th century - such as radium, motorized automobile, fax machine, color photograph, general relativity - took a serious and indispensable part in thoughts and everyday practices, especially in art and architecture. The interest toward the machines and the materialization brought by capitalist mode of mass production penetrated and dominated the human life. The dynamism of time and space were unmitigatedly conquered, and the sense that everything becomes an object to knowledge began to grow, even the subject as Foucault would then recognize.

The concept of modernism within the last decades of 19th century (though the word 'modern' is known to be introduced much more early)²⁸, in terms of intellectual and aesthetic period or category, is used to refer to the changes and revolutions seen in arts and politics. The first two decades of the 20th century witnessed the fall of empires and revolutions for coming of the nation-states, including Turkey. Building the nation-state, and the idea of the progress of a culture was highly related and interdependent with the works of art and architecture produced. Admiration and devotion to the new and revolutionary were certainly the most essential and significant features of

28 Habermas, Jürgen 'Modernity – An Incomplete Project', (1980). “The word “modern” in its Latin form “modernus” was used for the first time in the late 5th century in order to distinguish the present, which had become officially Christian, from the Roman and pagan past. With varying content, the term “modern” again and again expresses the consciousness of an epoch that relates itself to the past of antiquity, in order to view itself as the result of a transition from the old to the new. (...) the term “modern” appeared and reappeared exactly during those periods in Europe when the consciousness of a new epoch formed itself through a renewed relationship to the ancients – whenever, moreover, antiquity was considered a model to be recovered through some kind of imitation. (...) In the course of the 19th century, there emerged out this romantic spirit that radicalized consciousness of modernity which freed itself from all specific historical ties. This most recent modernism simply makes an abstract opposition between tradition and the present; and we are, in a way, still the contemporaries of that kind of aesthetic modernity which first appeared in the midst of the 19th century.”

the centuries accelerated by industrial revolution and the Enlightenment philosophy of the West. Thus the 20th century associated with the *age of avant-garde* whence the artists and architects came about to produce new styles convenient to the premises of modernity. For this part of the study the focal point of concern is to understand the visual makings of modern cities by bringing a general information to the philosophical and aesthetic approaches evolved around the 20th and the 21st centuries.

Prominent architectural approaches took place within the 20th century were followed by two important groups of the late 19th century. First, The Arts and Crafts movement, pioneered by William Morris who developed the view that art should be both beautiful and functional with the aim of creating useful, affordable, applied-art objects, so that art would be lived experience for all, not just the affluent.²⁹ (Figure 1) The principal of functionalism emphasized by this movement became a touchstone for the following architects of the century, however the process of craftsmanship inevitably remained rather unprofitable and thus unaffordable in time within the industrial world. Another pioneering group of modern architects and engineers were the Chicago School. The most influential name of this group was Louis Sullivan - known as a father of both modern functionalism and organic architecture – supporting the idea that abandoning the ornament would be greatly for the aesthetic good.³⁰ (Figure 2)



Figure 1. William Morris, *Tulip and Willow*, 1873



Figure 2. Louis Sullivan, *Carson Pirie Scott & Co.*, 1899

29 Dempsey, Amy '1860-1900 Rise of the Avant-Gardes', *Styles, Schools and Movements: An Encyclopaedic Guide to Modern Art*, (London: Thames & Hudson Ltd., 2010) 20.

30 Ibid. 23

After that Bauhaus was a remarkable movement in architecture and graphic design – established as a school in Germany, in 1919, by the architect Walter Gropius – creating products that were both artistic and commercial, seeing architecture as a way of living. It was the time when the World War I was just over, and the European countries were in a state of economic recession. So that Bauhaus designs were planned for middle class, not for rich. The visual ideology of the cities were mostly created through architecture. Those products of Bauhaus had strong conjunctions with the ideas and policies of socialist spirits, since the school believed in the transformative power of art, and was intended to train socially responsible artists, designers and architects.³¹ Bauhaus was definitely a modernist movement in terms of designing a philosophy to live with, and it was based on modern premises – that famously cited “form followed function” so that it was minimal in the sense of simplicity and nothing put in an excess use, its making was based on ultrarationality, and conducted with analytical and geometrical methods. The foremost examples of this type were The Fagus Shoe Factory (Figure 3), built in 1911 by Walter Gropius and Adolf Meyer (who was then substituted by Mies van der Rohe, because of his political views), and Bauhaus School (Figure 4), Dessau of Walter Gropius.



Figure 3. Walter Gropius and Adolf Meyer, *Fagus Shoe Factory*, 1911

31 Ibid. 130



Figure 4. Walter Gropius, *Dessau Bauhaus*, 1925-26

The key materials were glass, iron, steel and concrete. After the nationalist majority in the Weimar government accused the school for being too cosmopolitan and not sufficiently 'German', they decided to withdraw the school funding. Thus, the school staff had to move to Dessau, then to London, and finally to USA where they were welcomed as heroes.³² Concomitantly there was another alliance of artists, architects and designers came together in another European country – Netherlands, also suffered from the affects of World War I - called De Stijl. Primary member were Theo Van Doesburg and Piet Mondrian whose views were similar to that of Bauhaus. There was a pure abstraction of forms and primary colors produced in their works of art – that the combination and harmony between vertical and horizontal lines and flat areas were their essentials.

The names of Bauhaus group were then associated with the International Style, which become the dominant style in Western architecture of the mid-twentieth century. Le Corbusier and Adolf Loos were the primary additional names. They were all influenced by the entire movements and approaches mentioned above. Adolf Loos, for instance, was the student of Luis Sullivan, and that as it would be anticipated he associated the progress of culture with the deletion of ornaments from everyday objects, by putting it even one step forward in his famous essay “Ornament and Crime”, denounced decoration as a “crime”. Mies van der Rohe - whose landmark statement “less is more” became identical with the minimalist approach – was the creator of extremely modernist buildings, such as, IBM Building and Seagram Building (Figure 5), described with their isolation,

32 Ibid. 133

mathematical language, distant, neat and remote impressions. Finally Le Corbusier - whose impact on architectural style are still being felt - known as shaping and reshaping his architectural ideas about urban spaces. Although some of his thoughts – such as suggesting “the houses as a machine to live in”, and “killing the streets” in favor of cars and highways as floating urban spaces - were later condemned for bearing too much abstraction; most of his innovative ideas – like, elevating the buildings, recognizing the reinforced concrete as a new material and modular designs and architectures in living places – were always appreciated for solving major problems of contemporary urban life. (Figure 6)



Figure 5. Mies van der Rohe, *Seagram Building*, 1958



Figure 6. Le Corbusier, *Villa Savoye Poissy*, 1928-31

As it is anticipated, building the modern cities was beyond a simple process of architecture as a visual making, that is to say, architecture means constructing politics, culture and philosophy as well, especially in the modernization adventure of the West. In this regard, Japanese philosopher Kojin Karatani points that the *will to architecture* is the basis of the Western philosophy.

In his attempt to define the philosopher, Plato employed the architect as a metaphor. For Plato, architecture meant, more than anything else, an active position that enables one to resist or withstand all “becomings” by reconstructing them as “makings”: “By its original meaning [poesis] means simply creation, and creation, as you know, can take very serious forms. Any action which is the cause of a thing emerging from non-existence into existence might be called [poesis], and all the processes in all the crafts are kinds of [poesis], and all

those who are engaged in them [creators].”³³

Through the World War II, totalitarian views in politics were seen in the massive buildings in urban space. Monumentalism was a kind of power showdown imposed by the state and the leaders. Gradually, within modernity, it became clear that the power was turning out to be more important than the reason. Considering Karatani's statement, it is possible to interpret that *becomings* began to be favored over *makings*. Besides, it is realized that the images have their own languages in themselves, and those significant meanings go beyond our everyday language. Thus the irrational relation of the objects was seen to be highly dominating the subject. That is no coincidence anymore that surrealism was on the art scene – a shocking move in art, based on the realization of symbolic relations constructed insidiously beneath the logical ones within a space which was called subconscious. On the other hand, new born nation-states and totalitarian regimes were still in search of realism and readability in art with an alleged aim of reflecting the real life of society and proletariat in order to introduce a new consciousness in the art of the masses. Realism and surrealism were in charge of the process of creation of the human experience while debating the makings and becomings of existence and non-existence, which would pave another way of “standing out” - existentialism.

By the end of World War II, the USA became the superpower of the world, holding the technological and cultural commands based on liberalism and consumerism, against socialism and communism. Besides, the changes that entered the everyday life were mostly war based innovations – atomic bomb, helicopter flight, magnetic recording tapes, penicillin – compelling to question the meaning of (non)existence indeed. Most of the outstanding and important names in the arena of arts and sciences – e.g. Einstein, André Breton, Jackson Pollock, Arshile Gorky – along with the avant-garde ideas moved to the United States due to failing policies and rising power of fascist regimes in Europe. The interaction among different ideas, styles, critics, collectors and galleries – all the necessary elements for a vivid production of art – were getting in touch with each other, and developed fast in New York. American art has been a continuation of different styles and thoughts of previous art movements in the world. Avant-garde and kitsch, realist and surrealist, abstract and concrete, action and emptiness, absence and presence, emotion and commodity, subject and object, power and reason were all produced and debated at the same time, in a very close relationship. Everything needed was in a huge flow - information, money, time, space. Marshall Berman defines “modernity” as a world where everything is pregnant with its contrary, and for him modern

33 Karatani, Kojin 'Introduction to the English Edition', *Architecture as Metaphor: Language, Number, Money*, translated by Sabu Kohso; edited by Michael Speaks, (US: Massachusetts Institute of Technology, 2001), xxxii.

mankind found itself in the midst of a great absence and emptiness of values and yet, at the same time, a remarkable abundance of possibilities.³⁴ And that as well modernity was itself pregnant to its own contrary - postmodernity. As Habermas puts it, postmodernity definitely presented itself as being anti-modernity, rather than being literally after; and the project of modernity has not yet been fulfilled; [the project aims at a differentiated relinking of modern culture with an everyday praxis that still depends on vital heritages, but would be impoverished thorough mere traditionalism.]³⁵

As mentioned above, modernism sought new ways for finding new techniques and theories in order to arrive universal truth and reality in order to control the nature and self, along with the aim of achieving social and moral betterment in human's life. Although Enlightenment theories had their initial power from liberating, egalitarian and fraternal objectives, apparently the project has gone beyond its purposes ironically indeed. Liberty has been captured by the limits of reason; equality has turned to be a *grand analogy*; and fraternity could only nourish radical discrimination and intolerance within the contemporary modern nationalism. The excitement of Enlightenment soon left its place to an exhaustion. The theorists of the 19th century, like Marx, Weber, Kierkegaard and Nietzsche were the firsts to perceive the tenor of economic and cultural system, and expressed the apprehension, which still hold a strong validity for the issues of postmodern concerns – such as the matter of commodification and alienation of individual values by mass production and domination of visions by mass media. In other words, as Best and Kellner puts it, [the subject is posited by modern theory as the sovereign power that is to rule nature and the world of objects, but under capitalism objects come to rule human beings; that, instead of securing and enhancing the existence of subjects, productive activity under capitalism weakens and degrades them.]³⁶ That, the dream of Baudelaire turned out to be Baudrillard's nightmare.

1960's was the *age of turbulence and radicalism* whence a new understanding of social, individual and political identities were brought. Significant changes occurring within the society and culture in terms of new social movements for opposing the Vietnam War, imperialism, racism, sexism peculiar to the discourses (intended or not) reproduced by western thought within capitalist societies. These movements were oriented with left views, and demanding cultural revolution and new social order. There was a considerable emancipation of ideas, identities and bodies and they were seeking freedom, equality and peace. Subsequently the subject began to be associated with cultural and political groups rather than economic class. What was peculiar to these movements that they were taken place in the streets of modern cities – within the fields of everyday life. Marshall

34 Berman, Marshall 'Introduction', *All That is Solid Melts into Air*, (London: Verso, 1983) 23.

35 Habermas, Jürgen 'Modernity – An Incomplete Project', (1980).

36 Best, Steven and Kellner, Douglas 'The Time of the Posts', *The Postmodern Turn*, (New York: Guilford Publications, Inc., 1997) 51.

Berman expresses those (in his own terms) fugitive histories and memories of 1968 by pointing that whole classes and masses move into the street together:

For one luminous moment, the multitude of solitudes that make up the modern city come together in a new kind of encounter, to make a *people*. "The streets belong to the people": they seize control of the city's elemental matter and make it their own. [the young students' relation to the street was their relation to the world.](...) One of the great differences between the nineteenth and twentieth century is that our century has created a network of new haloes to replace the ones that Baudelaire's and Marx's century stripped away. Nowhere is this development clearer than in the realm of urban space.³⁷

Similar impulses emerged through various left-wing art formations - such as the Situationists (a combination of Marxism, psychoanalysis and existentialism), founded in 1957 - with their theoretical support of integrating aesthetics and politics. The pioneer theorist of that group was Guy Debord, as departing from the classical Marxist emphasis on the primacy of production, he argued that the everyday life, with its alienating work routines and suffocating restrictions, needed to be interrogated as rigorously as class relations.³⁸ They were concerned with the domination of urban spaces by popular media culture, like advertising. As Berman defines the difference between the modernist and anti-modernist that the modernist makes himself at home here (in the modern mechanized, distant and abstract environment), while the anti-modern searches the streets for a way out, in a need for detachment from the domain of modernity and an urgent emancipation.

Thereupon art and everyday practices were definitely mixed and merged, so that objects (ready-mades) and issues of personal and everyday life became the art works, plus the streets became a new medium of display. Once the items and issues of everyday life have entered into the realm of art gallery – first time with Picasso's collage, a fabricated object was placed on the canvas in *Still Life with a Chair-Caning* (1912), followed by Duchamp's dadaist attempt of bringing a fountain to an art show signed with a fictive name as *R. Mutt* (1917); Joseph Kosuth's *One and Three Chairs* questioning the idea of real which is not produced by nature or object but only by human; Carl Andre's rectangular pile of bricks, *Equivalent VIII* (1966) defined as having postmodernist object with a minimalist approach and when it was showed at Tate Gallery in 1976 many people were annoyed (Figure 7); furthermore Michelangelo Pistoletto's Classical nude juxtaposed with the chaos of fabricated clothes, *Venus of Rags* (1967); Janis Kounellis's horses in Galleria L'Attico (1969) subverting the settled order of things and spaces; the commodity-like artworks produced in Andy Warhol's Factory; Dan Flavin's standard neon lights that he purchased to

37 Ibid. 164

38 Hopkins, David 'The Death Of the Object: The Move to Conceptualism', *After Modern Art 1945-2000*, (New York: Oxford University Press, 2000), 163.

expose – that the doctrinarian forms and methods of high art were challenged and altered. Meanwhile the art itself has emancipated from the gallery and was announced to be as a part of everyday life – such as the provocative performances, body art, feminist art, environment art, street art in which usually artists were politically engaged assemblage, or using their bodies as their materials under the notion of de-materialization. There was also the emergence of a substantial group of artist photographers who were highly concerned with the industrial structures, commercial items, shifting identities that penetrated everyday life – Bernd and Hilla Becher, Cindy Sherman, Barbara Kruger, Andreas Gursky (Figure 8). It is evident that consumption of object, reality and identity - as a set of primary cultural and political matters of contemporary world - had deep impact on art. Thus politics, philosophy, social consciousness were all in collaboration with art with the aim of reconstructing the culture. The unrest of the left was increased with the economic crisis brought by the 1970s, however it would soon be ended up when Margaret Thatcher came in charge with new-right politics in 1979, along with Iranian Revolution, and in 1989 with the end of Cold War demolishing of borders. The communism disappeared and the growing integration of the world economy have had significant effect on all over the world.



Figure 7. Carl Andre, *Equivalent VIII*, 1966



Figure 8. Andreas Gursky, *the 99 cent II Diptychon*, 2001

Most of the major postmodernist theorists; such as Foucault, Lyotard, Baudrillard, Deleuze, Guattari, Jameson, Harvey were influenced by these desires for a social change and built their theories around the contingency of knowledge and limitations of reason.³⁹ Their critique of grand narratives and modern methodologies in thinking, cooperating with the art movements, resulted with a shift in Marxian or Kantian model of determination in truth and reality; the focal point of issue shifted from the exploitation of working class to the oppression of underprivileged identities and political groups. The impossibility of universal and certain solutions were realized, so that people turned to seek rather subjective and local solutions for their exhaustion of modernity. The micro-politics of groups such as ecologists or feminists seemed preferable to monolithic causes.⁴⁰ Through the 1970s to the 80s the rapid transformation in economy, politics, societal and cultural discourses and everyday life have brought a sense that a rupture with the past has occurred. However for this study the sense of rupture does not necessarily mean a rupture in theory and history within the Western philosophy. As Best and Kellner emphasizes [one should be clear that the concept of the postmodern is a cultural and theoretical construct, not a thing or state of affairs. That is there are no phenomena that are intrinsically “postmodern”].⁴¹ As long as we build or have the

39 Best, Steven and Kellner, Douglas 'The Time of the Posts', *The Postmodern Turn*, (New York: Guilford Publications, Inc., 1997) 4.

40 Hopkins, David 'The Death Of the Object: The Move to Conceptualism', *After Modern Art 1945-2000*, (New York: Oxford University Press, 2000), 199.

41 Best, Steven and Kellner, Douglas 'The Time of the Posts', *The Postmodern Turn*, (New York: Guilford Publications, Inc., 1997) 24.

will of architecture our thinking through history as a construct, then we are still in need for modern terms in defining our ideas and contests. In this respect Karatani's point of view is conscience:

In the 1970s the “text” replaced architecture as the dominant metaphor or figure. (...) This shift from architecture to text as privileged metaphor favors becoming over making, and continues in the tradition of thinkers such as Hume (as opposed to Kant), and Montaigne (as opposed to Descartes) who affirm textual manifoldness. Reconsidering this shift ultimately returns us to Plato. (...) Despite my own sympathies with the shift from architecture to text, I had my reservations. (...) I wanted to insist that deconstruction could be analyzed only by exhaustive construction; otherwise, it would degenerate into more word games.⁴²

With the light of this point of view, as this study suggests, it would be more generative to discuss the dynamics of postmodern manner in architecture within modern cities. Postmodernism - among certain new forms of expression in art and science - was originally applied to architecture in the mid-1970s to describe buildings that rejecting distant, ultrarationally ordered, with minimal and uniformed aesthetics of modernism hitherto, for the sake of bringing eclectic structures, maximally inclusive of already used styles or forms, retrieving the ornamentation as a refreshed spirit and seizing kitsch as the new language. As mentioned above, within general sphere of contemporary visual arts there was a seek to break the limitations of modernist dogma, as in the way that Ad Reinhardt rigidly asserted [art has no connection with everyday reality, its only business being with formal issues of line and color.]⁴³ On the very contrary Robert Venturi, in his immensely influential book *Learning from Las Vegas* (1972) arguing that the modernist thought that - summarized in Luis Sullivan's words - form-following-function is too much puritanical, and he contested the motto of Mies van der Rohe, “less is more”, by bringing an antidote, “less is a bore”. Venturi aimed turning everything - that was known to be known - upside down in an attempt of generative deconstruction of the structured unity and language of modern architecture; [we look backward at history and tradition to go forward; we can also look downward to go upward.]⁴⁴ So does the architects of the most significant postmodern buildings. Charles Moore's Piazza D'Italia is one of the most striking examples of postmodern architecture in that every single element of it was built as a simulation of already used historical styles and ornaments with reference to the ancient times. (Figure 9)

42 Karatani, Kojin 'Introduction to the English Edition', *Architecture as Metaphor: Language, Number, Money*, translated by Sabu Kohso; edited by Michael Speaks, (US: Massachusetts Institute of Technology, 2001), xxxiv.

43 Dempsey, Amy '1965 – Today: Beyond the Avant-Gardes', *Styles, Schools and Movements: An Encyclopaedic Guide to Modern Art*, (London: Thames & Hudson Ltd., 2010) 269.

44 Venturi, Robert and Denise Scott Brown, Steven Izenor, 'Part I: A Significance for A&P Parking Lots, or Learning From Las Vegas', *Learning From Las Vegas*, (Massachusetts: The MIT Press, 1977) 3.



Figure 9. Charles Moore, *Piazza d'Italia*, 1978

Or Michael Graves who pursues pure form of architectural modernism by applying combination of different styles of artistic approaches, like seen in his Humana Building (1982). Philippe Johnson was a modernist architect who admitted using postmodernist tastes in his designs against rationalism, for example in the oval and elliptical edges of Sony Building in New York, formerly AT&T Building (1984). The building of San Francisco Museum of Modern Arts by Mario Botta is an important example of abandoning functionality for the sake of form and style. (Figure 10)

Finally through the 1990s deconstructive architecture was on stage, and it was characterized by stimulating, unpredictable form formal experiments in a controlled chaos - influenced by the philosophy of Derrida – together with being homogenous, and rejecting the historical references as well, such as, inorganic and unconventional settings of Zaha Hadid, and aluminum covered buildings of Frank Gehry. (Figure 11)



Figure 10. Mario Botta, *San Francisco Museum of Modern Art*, 1994



Figure 11. Frank Gehry, *Guggenheim Museum*, 1997

Venturi accused the modernist architects for enclosing the space in the easiest way to handle during the last 40 years of the time he wrote his famous book. He praised the image of the Strip in Las Vegas for its vividness and chaos (or seemingly arbitrariness) without an obvious order in the landscape. He defines the counterpoint of order and disorder with contrasting two types order constructed in the Strip:

the obvious visual order of street elements and the difficult visual order of buildings and signs. The zone *of* the highway is a shared order. The zone *off* the highway is an individual order. The elements of the highway are civic. The buildings *and* signs are private. In combination they embrace continuity *and* discontinuity, going *and* stopping, clarity *and* ambiguity, cooperation *and* competition, the community *and* rugged individualism. The system of highway gives order to the sensitive functions of exit and entrance, as well as to the image of the Strip as sequential whole. It also generates places for individual enterprise to grow and controls the general direction of that growth. It allows variety and change along its sides and accommodates the contrapuntal, competitive order of the individual enterprises.⁴⁵

It is clearly seen in this statement that there *is* an order along the Strip, conducive to preserve infrastructural, social and economic stability within the space. What Venturi actually praises is that there is *both* modern *and* postmodern within the chaotic and communicative environment built in Las Vegas. Thus, as this study tries to defend to the full extent, as long as postmodern architecture embrace a sequential whole with the preceding elements, regarding the sake of *both* civic *and* private – in terms of the very context of an urban space - then we certainly have a lot to learn from

45 Ibid. 20

it. But if it brings about *either* deconstructed past *or* discontinuing present, then it remains solely as a degenerative action, and therefore it would definitely not be possible to enjoy the juxtaposed varieties of activities.

Postmodern theorists and architects primarily stress on the importance that buildings communicate a meaning to the public; thus inclusion of the decorative, traditional or ornamental elements are necessary in maintaining the pluralism in meaning - which is also considered as a similar feature of the contemporary society since the 1980s. For instance one of the key names of postmodernist architects, Aldo Rossi – known with his neo-rationalist views that a city should be understood and valued as something constructed over time - argued that [in the context of historic European cities, new buildings should adapt old forms rather than create new ones.]⁴⁶ As mentioned before the 1980s was the period that the new-right politics were on stage in the Western world, herewith the premises of liberal economy and conservative culture. Although the traditional, conventional and plural factors were accepted as important within society, there was a wider range of change in politics and economy. The inventions of fax machines, mobile phones and transnational corporations began to dominate the human life. Throughout the 1980s and 90s the most powerful impact that changed the pattern of everyday life was the emergence of internet and new media technologies. Contemporary postmodern theorists such as Harvey and Jameson stress a growing interconnectedness of markets, politics, and culture in a high-tech global village where information and images simultaneously penetrate the entire world.⁴⁷ Accordingly the notion of space had a remarkable transformation within the perceptual habits of people all around the world. Deterritorializing globalization indispensably appeared with demolishing the geographical borders in cultural identities, social behaviors and consumption habits. The terms of transnational and transdisciplinary gained significance in the economic, intellectual and artistic aspects of life. Thus, unavoidably, the alleged pluralist ideals of postmodern theory would rather meet the interests of transnational and global capitalist consumerism and turn into a postmodern populism. In his analysis in *Postmodernism and the City* Jameson explains this transformation by using the metaphor “mutation”:

I am proposing the notion that we are here in the presence of something like a mutation in built space itself. My implication is that we ourselves, the human subjects who happen into this new space, have not kept pace with the evolution; there has been a mutation in the object, unaccompanied as yet by any equivalent mutation in the subject; we do not yet

46 Dempsey, Amy '1965 – Today: Beyond the Avant-Gardes', *Styles, Schools and Movements: An Encyclopaedic Guide to Modern Art*, (London: Thames & Hudson Ltd., 2010) 269.

47 Best, Steven and Kellner, Douglas 'The Time of the Posts', *The Postmodern Turn*, (New York: Guilford Publications, Inc., 1997) 15.

possess the perceptual equipment to match this new hyperspace, as I will call it, in part because our perceptual habits were formed in that older kind of space I have called the space of high modernism. The newer architecture therefore – like many of the other cultural products I have invoked in the preceding remarks – stand as something like an imperative to grow new organs to expand our sensorium and our body to some new, as yet unimaginable, perhaps ultimately impossible, dimensions.⁴⁸

Here, this study suggests that Jameson's implication is better-matched with the case of Istanbul's adventure of postmodernism (which will be discussed in the next chapter) rather than the Western cities'. Because the perceptual habits of dwellers in all settlements, within all periods of time in history have always been shaped by the *relations of production* along with the tradition of thought peculiar to that society. The postmodern architectures that Jameson mentions in his essay (e.g. Jon Portman's Westin Bonaventure Hotel in LA (Figure 12), or those of Charles Moore and Michael Graves) are not the sign of effects of an uncontrolled postmodern release into the air of Western intellectual and aesthetic environment. Remembering artists like Orlan or Stelarc using surgeries in their artistic practices 'implanting' cell-cultivated organs on their skin, postmodern architecture is a kind of surgery in Western cities: as a means of self or spatial-discovery, questioning the cultural norms of beauty, sometimes narcissistic, sometimes even masochistic but should not be taken as a sickly condition because there is an evolution of philosophy, consciousness



or decision behind. The postmodernity, as a new condition of capital within modernity, was in fact exploded into the non-Western environment – controlled or not. The postmodern architectures in western cities do not stand like a mutation in organ but just as a sign of a shift to new mode of perceptual habit. Yet it is evident that those habits of West certainly 'transplant' and grow new organs in non-Western bodies - who happen into this new space, have not kept pace with that evolution. Thus the focus of philosophical and aesthetic concerns should be turned toward this issue for long since the internalized occidental transmissions are on stage.

Figure 12. Jon Portman, *Westin Bonaventure Hotel*, 1974-76

48 Jameson, Frederic 'Postmodernism and Consumer Society', *The Norton Anthology of Theory & Criticism*, ed. Vincent B. Leitch, (USA: W. W. Norton & Company, Inc., 2010) 1853.

1.2. The Visual Making and Remaking of Istanbul

The city that became Istanbul today, founded and established as an imperial capital by Rome in the 4th century A.D., and over the thousands years of its Byzantine incarnation the city's fortunes waxed and waned.⁴⁹ After the Ottoman conquest the transition from Byzantine to Ottoman centrality was an important change because the “Islamization” of the Byzantine city meant establishing new urban policies, a new type of urban administration, new institutions and organizations, as well as the promotion of new building types, nevertheless would all going to be then in the nineteenth century, replaced by the ones adapted from the European nations' standards that became a granted advance after the 1840s.⁵⁰ The rapid territorial expansion and military successes of Ottoman empire brought Istanbul a European-wide favor, and accordingly the population had exploded in number⁵¹ and demographically diversified within the first three centuries of Ottoman dynasty. However, the ethnically based quarters of Ottoman Istanbul cannot be considered a product merely of Islamic way of life but rather were a continuation of the earlier Byzantine policies in which the Arabs and Jews were the largest minorities,⁵² it is considered that the transition from Christian to Muslim governance of that population was fairly smooth.⁵³

The main Islamic architectural elements constructed in the capital during the Ottoman empire were the *külliyes*, the mosques, the bazaars, the fountains and the palaces which – many of them by Sinan and his students - were particularly placed in the old Istanbul side (the Golden Horn shore) of the city, and aesthetically they were quite modest and simple that far from being ostentatious despite the magnificence of the empire. The spectacular architectural legacy from Byzantine city - such as Topkapı Palace remained as the official imperial residence; the Church of Hagia Sophia later restored as a mosque in Ottoman, and museum in republic; Constantine's walls were soon repaired; and Galata Tower made by the Genoese later began to be used for spotting the frequent fires in Ottoman-Turkish wooden houses – were not destroyed but repaired and converted to the Islamic use.

49 Keyder, Çağlar 'A Brief History of Modern Istanbul' *The Cambridge History of Turkey Volume 4: Turkey in the Modern World*, ed. Reşat Kasaba, (UK: Cambridge University Press, 2008) 504.

50 Çelik, Zeynep 'Introduction' *The Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*, (USA: University of California Press, 1993) xvi.

51 Ibid. 25-6 “Istanbul's population grew from 16.326 houses (*hanes*) in 1477 to 80.000 by 1537.(...) Although the population of Istanbul grew rapidly in the sixteenth century, the ratio of Muslims to non-Muslims remained quite stable – Muslims constituted 58 per cent, Christians 32 percent, and Jews 10 percent of population. These ratios fluctuated only marginally thereafter; for example, in the late nineteenth century, Muslims still formed 55 percent. ”

52 Ibid. 22

53 Keyder, Çağlar 'A Brief History of Modern Istanbul' *The Cambridge History of Turkey Volume 4: Turkey in the Modern World*, ed. Reşat Kasaba, (UK: Cambridge University Press, 2008) 504.

Beginning with the invasion of Ottoman Empire the population in Istanbul have continually increased. In the sixteenth century the density of population in the residential area was so high that [many houses were built adjacent to monuments and city walls. A 1558 imperial order (*irade*), which was not enforced rigorously, called for the demolition of houses and abutting city walls. The housing shortage became so acute that even some of the gardens belonging to palaces and villas were taken over for construction.]⁵⁴ - these tendencies in construction and settlement of migrants would evolve to the “gecekondu” style after the mid-twentieth century, which will be discussed below. When the Ottoman Empire reached to its largest territorial extent, western cultures were already being developed in science, arts and technologies. Ottoman empire did not pay too much attention to these innovations in Europe, for being self-satisfied after those military victories. Although those prosperous days were over and the empire was dwarfed in the 18th century, Istanbul's magnitude and population have always continued to grow (only except the early years of the republic when the majority of the non-Muslim population willingly or unwillingly left the city). Europeans began to be interested in the condition of mercantile in Istanbul's social and economic realm.

Here was the seat of an old agrarian empire, with many ethnicities living under heterogeneous legal norms. Its economy was swayed by political decree; its merchants and bankers enjoyed none of the freedoms and predictability that their European counterparts gradually obtained. It fascinated Europeans both because of this difference and because it gave them a taste of the world beyond Europe – a realm of heterogeneity and confusion where mores mixed and no single language reigned. Accordingly, the salient question of the second half of the nineteenth century was whether the empire could make the transition to modern statehood without losing its imperial diversity.⁵⁵

Before coming to the answer of the question that Keyder emphasizes above, it would be necessary to analyze the heterogeneity and confusion in terms of the everyday life practices built in relation with the space in this old agrarian empire's modernization process. The everyday life within the traditional Ottoman culture was arranged according to three main symbolic elements of space: mosque – the settlements or *mahalles* were organized around the spiritual institution (this was the same for the non-Muslim populations in Ottoman as well until the 19th century) as a way to keep the community together in order to build a sense of control and cultural collectivity, and avoiding a claim of subjectivity in making individual identity through cultural or creative practices; bazaar (*çarşı*) – a more pluralist space in which people from different ethnic groups were in interaction

54 Çelik, Zeynep 'Introduction' *The Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*, (USA: University of California Press, 1993) 26.

55 Keyder, Çağlar 'A Brief History of Modern Istanbul' *The Cambridge History of Turkey Volume 4: Turkey in the Modern World*, ed. Reşat Kasaba, (UK: Cambridge University Press, 2008) 505.

with each other; house – symbolizing the family life surrounding privacy of both physical and moral values (Figure 13).⁵⁶

In the 19th century with the modernization process, all these set of symbolic spatial organizations began to dissolve. Most of all, the introverted ethnic neighborhoods that strictly separated from each other were gradually intertwined, because they had fallen behind the dynamism for fulfilling the needs of economic and cultural resources within themselves. This was a kind of deterritorialization of physical community borders due to the emerging need to meet more complex and interrelated chain of economic relations – which also nourished the cultural mosaic composition in Istanbul. The differentiated consumption habits brought by the modernized everyday practices reorganized the financial life and districts. The consumption attitudes had always been simply shaped by the established norms within the traditional Turkish culture, because there was not a certain social stratification among people to build different tastes or pleasures. Nevertheless, with the westernization efforts in the 19th century the social layers became distinct among different economic classes that the purchased goods began to be recognized as a sign of social status, but, it is to say, still not a sign of a good taste thoroughly. For example having a piano does not mean being able to play Chopin's preludes but rather showing superiority over the inferior bureaucratic elites that do not possess that object.⁵⁷ Moreover the shift from production based traditional norms to import oriented trade system would later cause disregarding and eventually forgetting the cultural memories peculiar to the craftsmanship. Thus losing the memories would be interpreted as leading



imperial analogy or disruption rather than diversity within the transition to modern statehood in the empire.

Figure 13. Kapalıçarşı gravure from M. Baha Tanman archive, ~ 1500

56 Işın, Ekrem, '19. Yüzyılda Modernleşme ve Gündelik Hayat' *İstanbul'da Gündelik Hayat*, (İstanbul: Yapı Kredi Yayınları, 2001) 76-83.

57 Ibid. 92

Along with these, it is considered that the westernization of Turkish culture was a purposed action by Ottoman elites in the early eighteenth-century. The concept of westernization became the dominant rhetoric in the artistic and architectural production in the 18th and 19th centuries with the aim of rescuing the decline period. This was also the time when Turkish culture began to develop and orient a self-observation and criticism from an occidental perspective.

While in the context of the nineteenth century this concept is identified with the state-led modernizing reforms that started under Mahmud II, in the eighteenth century, westernization, understood as the chief vehicle of architectural and cultural change, is more broadly circumscribed in the rise of European military supremacy vis-a-vis the Ottomans after the latter's defeat at Vienna in 1683. It has even been argued, in keeping with the largely dated paradigm of the "rise and decline" of the empire, that it was the "faltering of [Ottoman] self-confidence" that lay at the crux of the new westernizing outlook, which was to shape the architectural and, indeed, the cultural horizon for the next two hundred years.⁵⁸

It is clear that, beginning from the reformist bureaucrats of the Ottoman Empire in the nineteenth century to the republican leaders in the 1920s and 1930s, the case of modernization and western type of civilization is sought to "catch-up" by importing Western forms, institutions, and techniques.⁵⁹ The transformation in the urban form of the Ottoman capital is accepted to begin with the Tanzimat period in 1839 - attempts at reorganization of the Ottoman Empire which opened the empire to foreign capital granting European tradesmen the same rights as native tradesmen – when the idea of new urban design came as a part of the Tanzimat Charter. This Charter can also be interpreted as a marriage license for the mother East and the father West. The Charter was purposed and written by westward-looking Ottoman bureaucrats who intended the capital to meet the European architectural and urban design principles. They agreed that the capital had three major problems: it had an irregular street fabric – the construction materials were showing difference, the buildings were encroached upon the public ways, and the streets were composed of irregular, haphazard sizes and many dead ends; it was divided – that there was a weak communication between different parts of the city, the neighborhoods were not connected to each other due to lack of proper arteries and transportation services; and it was dilapidated – because of the frequent fires that demolished a very large-scale of the city, thus the wood as a construction material of houses (bearing both a spiritual and literal significance of the transient subject of person in Islamic perception whereas the *Allah's* house, mosque, is made of stone a durable material, as Le Corbusier

58 Hamadeh, Shirine 'Ottoman Expression of Early Modernity and the 'Inevitable' Question of Westernization', *JSAH: Journal of the Society of Architectural Historians*, (University of California Press, March 2004, Vol. 63, no. 1) 34.

59 Bozdoğan, Sibel 'Modernism on the Margins of Europe', *Modernism and Nation-Building: Turkish Architectural Culture in the Early Republic*, (Singapore: University of Washington Press, 2001) 10.

later cited in 1911⁶⁰) should be avoided.⁶¹ They advocated a “scientific” approach to planning and redesigning that the regularization of the network among streets should pursue mathematical and geometrical rules. For that purpose foreign engineers and architects were hired and young students were sent to Europe to study architecture and get specialized. Thus like many non-Western cities of the nineteenth and early twentieth-centuries, Istanbul was exposed to powerful cultural and physical impositions coming from Europe.⁶²

It was unclear whether the European powers sincerely wished the success of Ottoman modernization that they fervently advocated, or whether their counsel was meant to serve only to postpone the inevitable imperialist struggle over the estate. Whatever the motivations, the Western impact had wide-ranging consequences for Istanbul. Along with the experience of modern economic growth, political, legal and institutional changes transformed the city into a reflection of the colonial model. The penetration of the Western powers became palpable with their embassies, which paraded western architectural styles, while imperatives of trade and technology helped create the docks and the warehouses. In the 1850s, especially after the Crimean War, a new population of foreigners and locals alike started to live in the style of the burghers of European cities, with boulevards, trams, shops and apartment buildings; the bureaucrats of Istanbul responded and by thinking about reforming and planning the city.⁶³

Here Keyder draws a relatively dark framework of the city in the late nineteenth century, however, there is no doubt that there was a growing dichotomy between Golden Horn (the old center of the capital) and, Galata and Pera region where the newly wealthy non-Muslim population moved, acquiring a more modern appearance, and flourishing everyday life with new recreational spaces such as theaters, cafes, fashion stores, hotels, night life entertainment settings. The buildings were all constructed as multi-storied apartments made of stone in Neoclassical, Baroque or Art Nouveau style, and they were orderly and neatly stand along two sides of the streets just as a European city. At that time both Sultan Abdülhamit II and the native bureaucrats think all these elements were signs of civilization and socio-economic value. Immediately after the historical peninsula was abandoned to its fate and the official imperial residence moved to Dolmabahçe Palace, built by Karabet Balyan circa 1856 – a prominent architecture built as a synthesis of two cultures [the facade was totally designed with European style details and the interior organization was based on the prototypical Turkish house plan arranged around a central hall on to which all

60 Kortan, Enis 'Le Corbusier'in İstanbul'u (1911)', *Kaybolan İstanbul'um*, (İstanbul: Boyut Yayın Grubu, 2006) 58.

61 Çelik, Zeynep 'Introduction' *The Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*, (USA: University of California Press, 1993) 158.

62 Ibid. 31

63 Keyder, Çağlar 'A Brief History of Modern Istanbul' *The Cambridge History of Turkey Volume 4: Turkey in the Modern World*, ed. Reşat Kasaba, (UK: Cambridge University Press, 2008) 505.

other rooms open, with a rich Islamic decoration.]⁶⁴ Hereof, it is necessary to emphasize that the construction and revivalism of non-Muslim architecture in Galata and Pera regions within the late 19th century should not be taken as a rupture or as a deprivation of context. As we can see from the 17th century *Seyahatname* of Evliya Çelebi – from the part composed of his travel records about everyday life in Istanbul – Galata region has long been a neighborhood of Genoese since the Byzantine, and the daily life of the region was quite different from the other parts of the city – that we can understand the people's lifestyle was relatively stirring and reveling (which he subjectively inferred as wrongdoing). Here what is important to note that the western aesthetics had long been the architectural and cultural characteristic of the landscape within the regions Galata and Pera – which have extended all the way down to Taksim Square, Tatavla (today known as Kurtuluş) and Şişli later, and become the new residential and financial center of the city – by this means of intellectual and historical coherence in their construction these areas have always been associated with the idiosyncratic aesthetics along with cultural and economic vividness hitherto. Unfortunately today those idiosyncrasies in the landscape are barely preserved and recognized because of the awkward, inconsistent intervening decisions made for the region. For instance [the controversy in the mid-1990s over whether building a mosque in Taksim Square, Istanbul's definitive secular space associated with both the heritage of the early Turkish Republic and the high culture of European modernity was a prominent opening salvo in this debate.]⁶⁵

As it is seen, the attempts of secularization and building national identities were on stage in the latest period of Ottoman Empire before the Turkish Republic established, especially in the works of arts and architecture. Bozdoğan addresses three historical periods in nation-building processes by looking at Turkish architectural culture.⁶⁶

First is the 1908-1931 period which begins with the Constitutional Revolution of 1908, which was brought by the European educated Young Turks, that she suggests marking the real turning point in the making of modern Turkey. The architectural approach of the period was labeled as [the “First National Style,” but known to its contemporaries as the “National Architecture Renaissance,” this rather eclectic Ottoman revivalism; the basic idea was to combine decorative elements derived from classical Ottoman architecture (especially semispherical Ottoman domes, wide roof overhangs with supporting brackets, pointed arches, and ornate tile decoration) with beaux-art design principles (symmetry and axiality, in particular) and new construction techniques

64 Çelik, Zeynep 'Introduction' *The Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*, (USA: University of California Press, 1993) 131.

65 Walton, Jeremy F. 'Practices of Neo-Ottomanism: Making Space and Place Virtuous in Istanbul', *Orienting Istanbul: Cultural Capital of Europe?*, ed. Deniz Göktürk, Levent Soysal and İpek Türeli, (USA: Routledge, 2010) 88.

66 Bozdoğan, Sibel 'Art and Architecture in Modern Turkey' *The Cambridge History of Turkey Volume 4: Turkey in the Modern World*, ed. Reşat Kasaba, (UK: Cambridge University Press, 2008) 423.

(reinforced concrete, iron, and steel) which was used in classical and Gothic revivals in 19th century imperial capitals of Europe and United States.]⁶⁷ Bozdoğan points that the buildings of this period reflects highly evolutionary and self-conscious cultural and architectural manner trying to spring a new nation out of multi-ethnic and heterogeneous empire. She finds the core elements and ideals of this style in Osman Hamdi Bey's paintings, on one hand, with realistic details of Islamic crafts, accessories and calligraphy along with highly civilized human figures, including women, reading books by suggesting the possibility of their reconciliation regarding the “national Turkish essence” in Ottoman culture.⁶⁸ And on the other hand Ziya Gökalp's (one of leading ideologues of a more radical Turkish nationalism) emphasis on distinct Turkish culture capable of competing accomplishments of Western civilizations. Osman Hamdi Bey was also the one who initiated the establishment of the first Academy of Fine Arts (Sanayi-i Nefise Mekteb-i Alisi, with four main sections: architecture, painting, sculpture and calligraphy) in 1883, in which the most important names of the early 19th century Turkish architects were introduced, such as Vedat Bey, Kemalettin Bey, Giulio Mongeri as instructors and Sedad Hakkı Eldem (whose style was very close to the Arts and Crafts movement, and designating his own style as “regionalist” instead of “nationalist”⁶⁹) as pupil.⁷⁰ The most prominent architectural examples in Istanbul of this period that Bozdoğan gives

are Beşiktaş ferry station by Ali Talat Paşa (1913) (Figure 14), Haydarpaşa ferry station by Vedat Bey (1915), and Büyükdada ferry station by Mihran Azaryan (1915).



Figure 14. Ali Talat Bey, *Beşiktaş İskelesi*, 1913

67 Bozdoğan, Sibel 'The Legacy of the Ottoman Revivalism', *Modernism and Nation-Building: Turkish Architectural Culture in the Early Republic*, (Singapore: University of Washington Press, 2001) 18.

68 Bozdoğan, Sibel 'Art and Architecture in Modern Turkey' *The Cambridge History of Turkey Volume 4: Turkey in the Modern World*, ed. Reşat Kasaba, (UK: Cambridge University Press, 2008) 422.

69 Bozdoğan, Sibel, 'The Legacy of an Istanbul Architect: Type, Context, and Urban Identity in the Work of Sedad Eldem', *Modern Architecture and the Mediterranean: Vernacular Dialogues and Contested Identities*, ed. Jean-François Lejeune, (New York: Routledge, 2010)

70 Bozdoğan, Sibel 'The Legacy of the Ottoman Revivalism', *Modernism and Nation-Building: Turkish Architectural Culture in the Early Republic*, (Singapore: University of Washington Press, 2001) 28.

The second period is 1931-1950, following the 1929 economic collapse, the emphasis has dramatically shift to the state policies and strong nation-state ideologies in radical modernist manner associated with the revolutionary, self-referential and profane Kemalism, which was supported by the consolidation of single-party regime whence the secular, Western-oriented cultural politics firmly established. This architectural movement was called “New Architecture” (Yeni Mimari), in which Ottoman, old or traditional forms, details and elements were rapidly and totally abandoned, as well as the classical and eclectic involvement; but cubical, monumental, homogeneous and minimal forms were embodied. It is no coincidence that some German architects were invited to build Ankara, the new capital selected for the new established Turkish Republic. As mentioned before, this was the time when Bauhaus school was dominating the European architectural ideas, that identifies Ankara's landscape today. First and foremost, the nationalist view of identity had destroyed the “mosaic” of the culture, the minorities – Jews, Armenians, Greeks and other non-Muslim residents mostly concentrated in Istanbul who had important economic and administrative roles in the modernization process of the empire - migrated because of the discrimination they faced increasingly both at the level of the state and in the social practices of everyday life.⁷¹ That was utterly and totally a drastic period in which Istanbul has lost its long-term, uniquely important and most influential residents. The neighborhoods, streets, properties, gardens remained waif without past memories and cultural identity. According to the general view Istanbul was neglected in the early years of the republic in order to build a stronger sense of a national and modern identity while favoring the new and contemporary against old and traditional with respect to the binary oppositions. But soon, secularizing and modernizing the city and citizen was attempted regarding a new political agenda, in a total convenience of modernist discourses, a comprehensive *master plan* was introduced. The consultancy was commissioned to French urban designer Henri Prost, who [purposed to unify the urban fragments inherited from the empire and to install the infrastructure necessary for a modern metropolis while preserving the natural and historical beauties of unique city.]⁷² According to his plan, Istanbul was supposed to meet open spaces nourishing social everyday life to a certain degree with public parks, public beaches, and public squares. But because of the financial difficulties brought by the Second World War, the majority of Prost's plans had to remain as draft project just like Tanzimat period.

The third period is the post 1950s that the Turkish Republic has finally attained its multiparty system, joined NATO in 1952, and eventually the economy has been liberalized. But the

71 Mills, Amy 'Introduction', *Streets of Memory*, (USA: University of Georgia Press, 2010) 7.

72 Bilgin, İhsan '1930-1950 The Republican Intervention', *Istanbul 1910-2010 City, Built Environment, and Architectural Culture Exhibition*, (İstanbul: Bilgi İletişim Grubu Yayıncılık, 2010).

transition was not that smooth in city life. The mechanization of agriculture in the 1950s brought massive and largely uncontrolled migration from the countryside to the cities, especially to Istanbul. Immigration brought about serious housing problems that the emergence of slums could not be prevented along with the infrastructural needs, such as transportation and roads. To general extent this decade of rapid economic expansion and chaotic demographic growth had the foremost deteriorating impact on the physical characteristic of Istanbul up to date.

What is clear is that Istanbul's growth from 1 million to almost 10 million during the second half of the twentieth century was primarily due to the expansion of "illegal" housing. (...) Most of this urban agriculture was located on abandoned plots, land belonging to departed Christians, or now defunct *vakıfs* where property had reverted to public ownership. When the city's population began to increase, it was the empty spaces within the inhabited city that were filled with illegal squatter housing. (...) resulting in a surprising juxtaposition of villas and expensive blocks of flats with shacks, even in the wealthiest neighborhoods of the city. The principal factor permitting this development was the inability – or the unwillingness – of the state either to provide housing to the immigrants or to institute a regime of enforceable private property. Public authorities simply yielded to inertia, a strategy which contributed to the chaotic development of the city and to the emergence of the legal-illegal dichotomy.⁷³

Apparently, liberalism in Turkish culture was quite mistaken with invasive activities of pre-modern times. *Gecekondu* – shanty-town - style of urban transformation in Istanbul can be viewed as the sense of urgency for installing illegal power of judgments just on top of the insubstantial and reckless administrative power of state in Turkey. It is evident that the preceding nationalist tendencies of strict detachment from the historical and cultural past, and rejecting the Ottoman heritage of identity and cosmopolitanism was the first break in the *will of architecture* both in intellectual and aesthetic fields together. But at least there was a plan, although its efficiencies and conflicts are arguable in adopting radical westernization or Turkification orientation. In the early republic periods the "context" in the process of building the modern city was defined with an emphasis on the national identity, however, this was totally an obscure idea because the Turkish nation was newly built, and the differences between the terms modernism and nationalism were not very clear at that time in the world. Those were the paradoxical times that building new national identities, and architecturing the 'International' Style in modern cities were in stage together. These self-contradictory attitudes certainly caused a dramatic delusion in establishing a physical, social and material relationship with the space in Turkey, especially in a city like Istanbul which is significant with its magnificent past and historical landscape belonging not only to Turkish culture

73 Keyder, Çağlar 'A Brief History of Modern Istanbul' *The Cambridge History of Turkey Volume 4: Turkey in the Modern World*, ed. Reşat Kasaba, (UK: Cambridge University Press, 2008) 511.

but to the whole human civilization. Thus, from that time on the “context” should certainly be realized and considered as a key to supplementary construction of a space considering and 'conserving' its cultural, historical and environmental characteristics developed along with intellectual and aesthetic inventions.



Figure 15. A recent view of Constantine's walls (photography by Oğuz Karsan)

Though, on the contrary, the first impact of conservative politics welcomed in the 1950s was just demolishing the historical elements - the Constantine's walls for instance demolished in order to construct highroads - in the constructional operations of Adnan Menderes (the prime minister of the whole decade of 1950s). (Figure 15) According to some records those operations of Menderes were claimed to be held under his individual commands without a proper expertise plan, and those radical and devastating transformations have continued cumulatively. As a matter of fact, Menderes was a prototype for the latter conservative politics within the posterior governments that they have always been associated with their courageous and populist attitudes either in discarding or deconstructing the existing cultural, historical values in terms of liberalism and an alleged progress within Turkish culture. It is no accident that 30 years later the mayor Bedrettin Dalan would be another actor in the radical transformation of [Istanbul turning into a consumption spectacle with the series of highly publicized urban renewal projects of the 1980s, by arguing that “We are against the preservation of historical sites if they prevent development. We will implement the plan and if needed, we are ready to undertake any penalty. There are no historical buildings in Tarlabası, at

least the ones we have demolished are not historical. We will continue to the demolition.”]74

In 1980s, the time when neoliberal policies began to dominate the world, the new right political discourses in the world were at the aim of eradicating the so-called degeneration of the 1960s and 70s - over-individualized confrontations and forms of everyday life that split the culture and society in which only modern values can be realized - from the streets in urban life; because insofar, as Georg Simmel have argued in 1902 in his essay “The Metropolis and Mental Life”, [urbanization is associated with emancipation from traditional forms of social domination that persisted until the eighteenth century.]75 However the urban transformation efforts within neoliberal policies since the 1980s has clearly showed that the economic motives of post-industrial essentials generated new forms of urban inequalities among different groups, rather than reuniting the society and culture back together again. This period in Turkey, as a developing country, have faced legalizing the unauthorized housing areas of *gecekondu* buildings for the sake of political parties to guarantee votes and fulfilling the needs for affordable houses of cheap labors. But, then, with the rapid and relatively stable economic progress in Turkey these areas and their dwellers began to be disgraced, and accordingly the actors of invasive activity have changed.

Until 2002 housing provisions for low-income groups in Turkey relied on the legalizing unauthorized land appropriations and inner-city squatting. (...) What end this populist regime was the emergence of new powerful actors in the form of large developers, real-estate investments trusts and various state agencies, whose interests lie in a fully commodified market in which exchange rights trump over use-rights. In this context, *gecekondu* zones and inner-city slums become particularly attractive for redevelopment for two reasons: legal ambiguities in their property regimes and their perceived status as centers of crimes and decay.76

With the economic growth and relative stability in Turkey since 2002, through continual governance of AKP, the physical and social remakings of Istanbul received remarkable attention. The visual and cultural elements of urban landscape have rapidly and greatly changed. The *gecekondu* dwellers are transferred to TOKİ buildings (the Mass Housing Development Administration) (Figure 16) – homogenous, isolated, distanced communities in the ghettos; the bazaar (*çarşı*) have transformed into shopping malls or huge office blocks, the neighborhoods (*mahalle*) are gradually turning to be residences or gated communities (*kapalı siteler*). These constructions cause a more polarized structure between society and culture. Besides, although many

74 Bartu, Ayfer 'Who Owns the Old Quarters?', *Istanbul Between the Global and the Local*, ed. Çağlar Keyder, (USA: Rowman & Littlefield Publishers Inc., 1999) 34-5, quoting Bedrettin Dalan.

75 Parker, Simon *Urban Theory & Urban Experience: Encountering the City*, (London: Routledge, 2004) 15.

76 Ünsal, Özlem and Tuna Kuyucu, 'Challenging the Neoliberal Urban Regime: Regeneration and Resistance in Başibüyük and Tarla başı', *Orienting Istanbul: Cultural Capital of Europe?*, ed. Deniz Göktürk, Levent Soysal and İpek Türeli, (USA: Routledge, 2010) 54.



Figure 16. Cemal Emden, TOKİ Halkalı Atakent Housing, 2010

of the modernization attempts were achieved to be done in the remaking of architectural and urban design of Istanbul, the principal goals still have not been fulfilled - the similar problems are dramatically repeated today and they are still being debated. It is evident that Istanbul's main problems in visual making and urban design are deprivation of a plan, disorganized reconstruction attempts and insufficient infrastructural services. These problems have always remained the same since the city was established. But today what is important to note is in terms of the transformation processes in Istanbul we only talk about the political actors or real estate investment financial instruments rather than aesthetic or intellectual approaches or pioneering names of philosophers, artists or architects. Some of the most prominent names of contemporary Turkish architecture are; Hayati Tabanlıoğlu (architect of Atatürk Kültür Merkezi building, 1969) and his son Murat Tabanlıoğlu (Kanyon, 2006) (Figure 17); Nevzat Sayın, Emre Arolat and Han Tümertekin designing Santral Istanbul campus (2007) (Figure 18).



Figure 17. Murat Tabanhođlu, *Kanyon Shopping Mall*, 2006

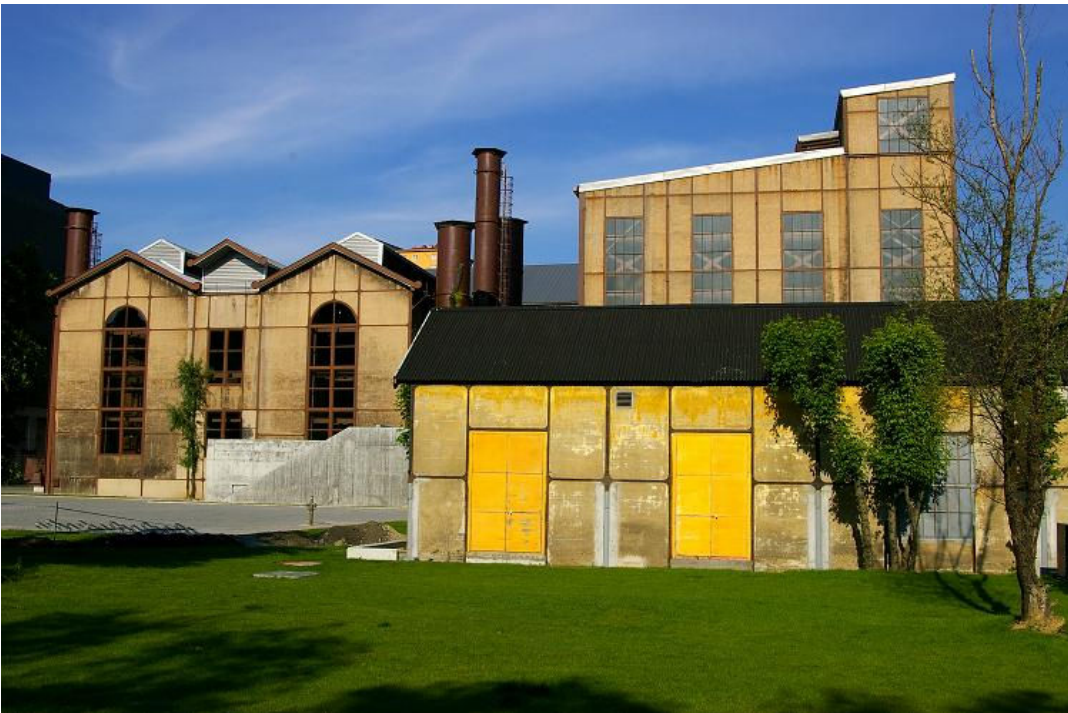


Figure 18. Nevzat Sayın, Emre Arolat and Han Tmertekin, *SantralIstanbul*, 2007

Istanbul's spatial expansion, in a way, resembles to the Ottoman's territorial growth in the 16th and 17th centuries; invasive and irresistible. As Herzfeld stated “nothing here is perfect; everything, even failure is magnificent.”⁷⁷ The relationship established with the space is obviously not an extension of a self-regulated mode of economic or philosophical production but rather of a pious tradition. In the Ottoman Empire people were not allowed to own property because the emperor was recognized as the sole owner of the land, like a God. People were always perceived as the transient objects of space. Thus people could not develop a sense of ownership or possession over the space they lived, that, the relationship of power and space, public and private, secular and religious, subject and object have always remained problematic. Adoption of laicism and secular policies in the modernization efforts were progressive attempts for altering and reorganizing the perceptual habits over the space, including the bodies. However, further with the abrupt transition to economic liberalism, being exposed to out-of-Islamic tradition policies like secularism and liberalism have awkward reflections in the reconstruction of the landscape in Istanbul. Like seen in the gecekondur style constructions, the process of property owning have happened to be as a servant having a utopian promotion for being the God. The space, which according to Lefebvre should be perceived as a process rather than a product, became the transient object of people. Space could never be emancipated from the power of subject, just like the subject could never be emancipated from the power of space within the everyday life of Turkish culture. The nameplates of workplaces grinding each other on the buildings, ignorant car parking habits in the streets, building shopping malls conjoint to university campuses, juxtaposing the skyscrapers with villas, walking people colliding inattentively one another in the chaotic crowd, encroaching billboards or utility poles in the middle of sidewalks, praising the completion of Metrobüs line in 77 days without bothering the senselessness of bringing an oil dependent public transportation solution in a closed-traffic path, overlapping or patching-up totally different materials recklessly together in the building facades or on the pavements of the streets for the sake of 're-pairing'; all these examples demonstrate a peculiar perceptual habit of contending to rule or dominate the space rather than properly or intellectually possessing it. This is definitely a sense of urgency for saving 'today' (the transient) rather than constructing the 'everyday' (the enduring) in Istanbul's city life. Thus it is hard to talk about a philosophical or aesthetic postmodernism in the visual making of Istanbul despite its eclecticism or innate multicultural and global character. Regarding these set of historical and social background in Istanbul, amplifying the deprivation of contextual integrity and improving harmony within the relationships in urban space and everyday life three concepts will be proposed in the next chapter.

⁷⁷ Soysal, Levent, 'Future(s) of the City: Istanbul for the New Century' *Orienteering Istanbul: Cultural Capital of Europe?*, ed. Deniz Göktürk, Levent Soysal and İpek Türeli, (USA: Routledge, 2010) 296, quoting Herzfeld.

CHAPTER II:

Three Vectorial Faculties: Propositions for Deciphering Istanbul's Cultural Codes in the Process of its Spatial and Visual Making

2.1. Authenticity: Regarding, or Disregarding the Cultural Idiosyncrasies

The origins of the world, the essence of inner life, the reality of outer life, the genuineness of things or phenomena have always been the basic matters of concern in human life. The issues of modern world such as the materialization of values, the alienation of people towards their own powers, products and selves, deterritorialization of social and cultural elements have paved the way for a debate over authenticity. In this study authenticity will be examined within its relation to the essential practice of thought of a culture regarding the reinterpretation of primitive and traditional factors and how it is treated in the modern (building nationhood) and postmodern (rebuilding glocal neighborhood) terms comparably within Western and non-Western cities with the aim of bringing a better understanding of the cultural origins and the traditions of thought that both inherited and bequested in the visual making of Istanbul.

The appearance of the idea in modern terms was first initiated by dissatisfaction with traditions and conservative values of realism. Henceforth artists in the late nineteenth and early twentieth centuries began to question what is basic and universal art; and this concern led them to experiment with fundamental, often abstract forms instead of literal, photographic realism. Modern artists like Pablo Picasso, Georges Braque and Jacques Lipchitz began to be inspired by the African tribal sculptures, and questioned the way how figures were reduced to the simplest planes in order to explore the geometry of forms.⁷⁸ Thus, primitivism, as Harrison and Wood describes “formerly a term of disparagement, it came to be used as a measure of vitality, of authenticity and of originality. By the first decade of the twentieth century, conviction of the authentic expressive power of so

⁷⁸ Colton, Joel, 'A New Balance of Power', *Great Ages of Man: Twentieth Century*, (Nederland: Time-Life Internatioanl, 1969) 146.

called primitive art had become an item of avant-garde faith, proclaimed by artists and critics”⁷⁹ in the west. It is seen in Kirchner's words that the notion of authenticity was also associated with movement and novelty at that time:

“As youth, we carry the future and want to create for ourselves freedom of life and movement against the long-established older forces. Everyone who reproduces that which drives him to creation with directness and authenticity belongs to us.”⁸⁰

The search of artists for basic forms subsequently influenced the architectural styles and industrial designs in artifacts of everyday life as well. As mentioned in the first chapter Bauhaus and International Style were celebrated as revolutionary in design for everyday life, and they have immediately become common all over the world, including in Turkey, in the post first world war. Along with the mechanization of agriculture and massive migrations to the cities the need for either rapid, affordable and modern constructive solutions have increased not only in Western cities but also in modernizing non-Western cities as well. But as Varnedoe points the original utopian aspirations of the pioneer abstractionists seemed thwarted, and their collectivist optimism discredited, by the rise of totalitarian governments and the eventual collapse of Europe into a second world war.⁸¹ While the modern phenomena in western terms reinterpreted and penetrated the primitives in the process of designing everyday life by abstraction of objects the existing traditions of city life began to be redefined. With the lapse of time those traditions are taken to be solved or resolved through national and local political will as well as global and local economic compromises. Herein it is important to emphasize that there had been an inevitable break or discontinuity among tradition and modernness in non-Western cities due to having the constructive ideas and solutions transferred externally from the West rather than being interpreted and transformed internally hence the changes were experienced more dramatically. What is dramatic for the non-Western in this course is that the abstraction of objects were not achieved through an intellectual and aesthetic refinement regarding what is authentic but rather as an operational assignment disregarding their authenticity.

79 Harrison, Charles & Wood, Paul 'Introduction', *Art in Theory: 1900-2000*, (USA: Blackwell Publishing, 2003) 13.

80 Ibid. 65

81 Varnedoe, Kirk, 'Why Abstract Art?', *Pictures of Nothing: Abstract Art Since Pollock*, (New Jersey: Princeton University Press, 2006) 3.



Figure 19. *Refinement or Assignment*, Gokce Elif Baykal, 2012. A view from Levent - one of the most rapid transformed areas in Istanbul – construction of the business district among the villa neighborhood demonstrating the visual conflict between the intellectual and aesthetic refinement and the sense of urgency for an operational assignment in the modernization process.

In the postmodern turn the cultural changes within the everyday city life have become even more conspicuous. Transnational economic change, and intermingling and fusion of Western and non-Western cultural elements brought a movement towards the emergence of a common world culture, but mostly had a tremendous impact on the latter. All around the globe, including the distant villages and the cosmopolitan cities, older patterns of conduct and traditional values have undergone alteration, and some have been resolved whereas other have been dissolved. Today a network of communication which we call a “global village” - a term popularized by Marshall McLuhan, now refers to internet and new media technologies – links together people from different countries in all over the world. While the borders between global and local became much more vague, we were introduced with the concept of glocalisation which refers to the idea that the social units began to be able to “think globally and act locally”. As Keyder suggests, today the global

defines the local as the modern has shaped the traditional.⁸² Once the existentialist theorists criticized the materialized world of modernism for undermining the authenticity of the self of the individual subject while encountering the external values and forces such as the historical or commercial. For them unless the individual is able to act in response to these external pressures he/she will hopelessly remain as inauthentic. With an attempt to contribute to the existentialist views which emphasize specifically on the subject Adorno underlines the economic and cultural aspect of the issue. He refers to the preterminological use of “authentic” underlined what was essential to a thing, in contrast to inauthentic which was accidental. According to him, today within mass culture, dispersion as a consequence of the consumer habit, is the original evil.⁸³

This is the ideological answer to the fact that the current state of affairs is everywhere producing an ego weakness which eradicates the concept of subject as individuality. Authenticity is supposed to calm the consciousness of weakness, but it also resembles it. By it the living subject is robbed of all definition, in the same way as it loses its attributes in reality. However, what is done to men by the world becomes the ontological possibility of the inauthenticity of men. From that point it is only a step to the usual criticism to of culture, which self-righteously picks on shallowness, superficiality, and the growth of mass culture.⁸⁴

In an extent it is possible to argue that the matter of weakness, that Adorno claims, has shifted from individual subject to the essentials of local and spatial concerns now. The quest for authenticity has become a subject matter of designing the urban space within the past few decades. The transformation within the cities in terms of global impact also shapes the identities and creates various subcultures anymore. As Keyder emphasizes identities are not solely the product of social structure; individuals and social groups unmediatedly connected with the physical space they inhabit.⁸⁵ Besides as a reaction to the homogenization and commodification of economy and culture, there has been significant eruption of local-wide spatial transformation efforts rather than monolithic city plannings in postmodern turn. In this respect David Harvey describes that postmodernists design rather than plan.

Postmodernism cultivates, instead, a conception of the urban fabric as necessarily fragmented, a 'palimpsest' of past forms superimposed upon each other, and a 'collage' of current uses, many of which may be ephemeral. (...) Postmodern urban *design* simply aims to be sensitive or vernacular traditions, local histories, particularly wants, needs, and fancies,

82 Keyder, Çağlar 'Synopsis', *Istanbul Between the Global and the Local*, ed. Çağlar Keyder, (USA: Rowman & Littlefield Publishers Inc., 1999) 193.

83 Adorno, Theodor *The Jargon of Authenticity*, (UK: Routledge & Kegan Paul, 1973) 57.

84 Ibid. 100

85 Keyder, Çağlar 'Synopsis', *Istanbul Between the Global and the Local*, ed. Çağlar Keyder, (USA: Rowman & Littlefield Publishers Inc., 1999) 193.

thus generating specialized, even highly customized architectural forms that may range from intimate, personalized spaces, through traditional monumentality, to the gaiety of spectacle. All of this can flourish by appeal to a remarkable eclecticism of architectural styles.⁸⁶

To a general extent, the idiosyncratic identities of non-Western cultures and cities are regarded to lose their authenticity during this process of involving the global economy. As Urry argues, the non-western values and life styles became a commodity within touristic spaces, as he terms *consuming places* or *touring cultures*, in order to satisfy the interests of developed westerners' *tourist gaze* toward an authentic one.⁸⁷ Considering that the most essential values and cultural motifs of the non-Western are reflected on the manufactures or the crafts, thus those crafts are the firsts to be put on the market. In order to anticipate the devaluation of the authenticity of those crafts Plato's assumption comes to mind: The one exists in the nature of things, he attributes, to the workmanship of god. [The artist as the imitator is the third in descent from the sovereign and from truth. So the manufacturer as maker or producer of the thing or the artificer is twice removed from the truth.]⁸⁸ At this point Plato posits the work of manufacturer is closer to a sole authenticity than the work of art. Thus what has been primarily lost in the globalized non-Western cultures is the essence of a per se immanence of work of art and craft within everyday life.

Furthermore, with the rapid mechanization in rural areas there has been a huge migration toward the cities, and one of the results of this was disfavoring of craftsmanship; the tradition and the cultural memory involved in the production of that life style or everyday objects have become diminished or commodified and became inauthentic. In a way there has been a "parodic recontextualization" - as Butler used the term in another context - of the authentic values and cultural habits because of [the imitations which effectively displace the meaning of the original, they imitate the originality itself.]⁸⁹ Or in other words, depending on Platon's assumption the craftsmanship, as long as it becomes the imitator of itself, is pushed farther the second in descent from the sovereign and from truth. Thus they evidently lose their authenticity instead of producing a new tradition, and failing to reintroduce and regenerate the reality over time.

It is evident that the craftsmanship is a remarkable and fundamental element in Turkish culture. In the Ottoman culture the craftsman or artisan was also corresponding to an artist. For instance a goldsmith, manufacturing jewels and ornaments is considered as an artist because of the delicacy and the value of the work being done. Accordingly, Belge claims, the art work in Ottoman

86 Harvey, David 'Postmodernism in the City: Architecture and Urban Design', *The Condition of Postmodernity*, (USA: Blackwell Publishers, 2003) 66-7.

87 Urry, John, *Consuming Places*, (London: Routledge, 1995).

88 Plato, 'Book X', *Republic*, 597b-c.

89 Butler, Judith 'From Gender Trouble', *The Norton Anthology of Theory & Criticism*, ed. Vincent B. Leitch, (USA: W. W. Norton & Company, Inc., 2010) 2550.

culture was associated merely with something valuable and showed the feat of its producer; the artist was assumed to be engaged with or specialized in only with valuable items. Phil Baker delineates this feature of Ottoman culture as “fetishistic perfectionism”⁹⁰. It can be argued that the authoritative political structure and the general conservative ideology of the Ottomans did not allow a different or new content in the visual arts and literature, and only with a few exceptions in music and calligraphy. That's why most of the arts in the Ottoman period, such as *tezhib* (gilding, a process of covering the books or different materials in gold), *hat* (calligraphy), *ebru* (marbling), bookbinding, jewelry, ceramics, weaving carpets or *taş (mezar taşı) yontuculuğu* (knapping), were all developed and adhered with an understanding of craftsmanship, thus they could never produce an extraordinary idea for evolving through a work of art in modern terms. But, on the other hand the craftsmanship was meant to be merged into the life and everyday objects as a fine art or form.⁹¹

In the West the two – Art and Architecture – were once closely identified, but it subsequently became apparent that Architecture as Construction – the utopian project – had supplanted Architecture as Art. In contrast, Japan architectural problematics could never have arisen in the same way. A firmly rooted tradition regards art as no more than a decoration of everyday life.⁹²

Taking the term “architectural problematics” metaphorically here, it can be interpreted that the architecture of Turkish culture follows a 'cumulative' process rather than a 'constructional' one. For instance, Köksal points a common mentality between the production methods of Ottoman music and architecture in that both reject a representational reality: Ottoman music excluded the use of whole notes in production process likewise the Ottoman architecture excluded sketches.⁹³ At this point the agent of memory gains importance in the tradition of transferring the knowledge – in music which was only possible with *meşk* (exercising the song with the community members in order to build an insight and learn its genealogy in a sense) and that is rather subjective and cumulative knowledge - from one generation to another. Thus memory builds a sense of authenticity as well as changing it, in its modern meaning, within the Ottoman culture. Accordingly Charles Fonton exemplifies that in order to compose a *peşrev* (an overture played at the beginning of a *fasıl* in classical Turkish music) it is regarded necessary to know all the preceding ones for

90 Baker, Phil 'Altından Harfler: Sakıp Sabancı Koleksiyonu'ndan Osmanlı Hat Sanatı', *Sanat Dünyamız*, sayı: 78 (İstanbul: Yapı Kredi Yayınları, Kış 2000) 11.

91 Belge, Murat 'Üçüncü Kitap Kültür', *Osmanlı'da Kurumlar ve Kültür*, (İstanbul: İstanbul Bilgi Üniversitesi Yayınları, 2008) 445-7.

92 Karatani, Kojin 'Introduction to the English Edition', *Architecture as Metaphor: Language, Number, Money*, translated by Sabu Kohso; edited by Michael Speaks, (US: Massachusetts Institute of Technology, 2001), xiii.

93 Köksal, Aykut 'Mimarlık ve Müzik Bağlamında Osmanlı Zihin Yapısının Özgül Niteliği Üzerine', *Anlamın Sınırı: Mimarlık, Kent ve Sanat Yazıları / 1*, (İstanbul: Arkeoloji ve Sanat Yayınları, 2009) 33.

assuring the originality of the song.⁹⁴

A similar manner is seen in the art of miniature basically known with its falsification of perspective. As it is known that the technical issues in the painting were mostly overcome in the Renaissance period, and the artists had already generated a sophisticated understanding of perspective. For Ecevit, the avoidance of such a sophisticated perspective in the miniature art was not because of a lack of technical ability or knowledge but rather sprung from a mysticism of the artist's introspection. He regards this attempt of the Islamic artists as an authentic attempt, nevertheless due to the rigid constraints of Islamic customs about drawing representational figures or faces this attempt remained no further than an operational rule and miniature as a decorative work.⁹⁵ Another thing that miniature lacks is the relationship of figures both between each other and the space they are in. Belge suggests that the physiognomies, emotions, and expressions of the figures generally do not differ from each other while they are all floating in the air. Neither, there was not enough experiments applied for finding new ways of drawing lights and shadows. Belge relates this with the general ideology of Muslim world which deprived of a systematic or methodological interest and will to understand the existence of the human itself and its environment, and that the work of art remained as decorative because the ideology required it to be.⁹⁶

94 Ibid. 37

95 Ecevit, Bülent 'Doğu Sanatında ve Modern Sanatta Perspektifin Tahrifi' 1954, downloaded from: <http://www.sanalmuze.org/paneller/Mtskm/15dsv.htm>, (last visited on 26.06.2011).

96 Belge, Murat, *Osmanlı'da Kurumlar ve Kültür*, (İstanbul: İstanbul Bilgi Üniversitesi Yayınları, 2008) 429-30.



Figure 20. *Transience Everywhere*, Gokce Elif Baykal, 2011. The main idea behind the Islamic culture is highly depended on the sense of transience which intensely influences the relationship built with space and the practices in everyday life.

Herein, the main aim of this study is to turn the attention to the close relationship between the perception of space, representation, ideology and their constant interaction within a culture through social, economic and political practices in the historical context. It can be argued that the constraints of Islamic culture is more likely concerned with the spectacles, representations and the material affluence that the art work conveys, rather than the methods or dialectics which essentially improve the ability to 'transform', and necessarily limiting the process to the act of 'transfer'. Considering the act of transferring knowledge to one another via *meşk* rather than following a systematized epistemology as the basis of both mental and aesthetic production in the Islamic tradition of thought, absolute involvement in maintaining the cultural memory is required in a supreme importance and necessity. However, the essentials of that Islamic tradition of thought are inevitably destructed during both modernization and globalization processes. The habit of 'transferring' had certainly remained even though the direction of resource has shifted from East to West, however the involvement in the maintenance of the cultural memory was considerably interrupted fundamentally due to the lack of methodological practice of thought.

From this point forward it is possible to assert that Turkish society has experienced both the modernization and globalization processes by 'transferring' the basic necessary elements rather than

transforming them. Since the modernity was mostly associated with nationalism at that time the establishment of Turkish Republic was aimed at homogenizing the population with a single identity – Turkishness - which on the contrary consisted of multi-lingual, multi-ethnic, and multi-religious groups; Ziya Gökalp - the sociologist of the time – defined the Turkish nationalism as “nationalism is not based on genealogy. It is based on national education.”⁹⁷ This statement manifests that the Turkish culture has encountered the modernization by abandoning its existing authenticity, rather than rediscovering and reinterpreting it. The traditions have been neglected or abandoned with the idea that they constitute an obstacle for modernization. Therefore the modernization processes have failed to transform or modify the traditions on their own motion. The use of urban space reflects the incompatibility of this conflict among the dichotomy of tradition and modernism. It is ironic that some of Islamic actions contribute the dissolving of the traditions rather than criticizing it.⁹⁸ Furthermore, a similar ideology in the modernizing Istanbul in the 1950s and 1980s has faced the demolish of historical buildings or walls and recklessly build new ones without a systematic plan and broke them off from their spatial, functional, or environmental circumstances and left them as “decorative elements”⁹⁹. These tendencies may be explained through the oppressed thinking or production processes inherited from the rigid Islamic rules that they cannot achieve to take content and spectacle - conjointly the space and representation - into a methodological and intellectual consideration.

The main problem here can be addressed as the fact that the non-Western cultures facing their dependence on the presence of Western gaze as a model of power while rebuilding their perception of space and representation. As Kahraman emphasizes, when the West is considered, both in the processes of regenerating and resolving its traditions, it never conducted a transported method from outside, and accordingly it never observed and criticized itself conforming to an outwardly point of view. Thus the West has not broken off from the reality peculiar to itself while dealing with its traditions, and that, it achieved not to be in conflict with the essence of its own.¹⁰⁰

Regarding the transformation efforts in Istanbul bears this kind of conflict within the urban space. For instance the gentrification processes accelerated - first in the Tanzimat period around Pera and Galata regions and then today in various old and relatively poor neighborhoods sheltering the immigrants from lower income social groups - were all executed with the intention of bringing a

97 Neyzi, Leyla 'Object or Subject? The Paradox of “Youth” in Turkey', *International Journal of Middle East Studies*, Vol. 33, No. 3, (USA: Cambridge University Press, 2001) 416, quoting Ziya Gökalp.

98 Göle, Nilüfer 'Geleneksizleşme', *İslam ve Modernlik Üzerine Melez Desenler*, (İstanbul: Metis Yayınları, 2008) 172.

99 Köksal, Aykut 'Surların Onarımı', *Mimarlık, Kent ve Sanat Yazıları / 2: Karşı Notlar*, (İstanbul: Arkeoloji ve Sanat Yayınları, 2009) 185.

100 Kahraman, Hasan Bülent 'Modernite, Geç Modernite, Gelenek ve Türkiye: Batı Bilinci, Modernite ve Gelenek', *Postmodernite ile Modernite Arasında Türkiye*, (İstanbul: Agora Kitaplığı, 2007) 28.

western outlook and cultural lifestyle by an alleged ennoblement of the region. To a general extent the long-term social and cultural effects of these set of changes to that region's local elements can not be accurately predicted or foreseen yet. It is argued that the gentrification of a region is as informal and invasive as once tolerating illegal settlements (*gecekondus*) of immigrants in that place, only the direction of the action has shifted. Just like the immigrants have brought their relatives after they have settled that region, the new comers today from higher socio-economic classes have invited their friends to invest on that region as well.¹⁰¹ This situation caused not only a considerable incoherent or unplanned eclecticism in the social, cultural, physical and material features of that neighborhood but also a break within the neighborliness relationships which remained relatively homogenous separately among the old and new dwellers. In parallel to that the authenticity and the originality in the relationships with the space, community and everyday life within the region is partially destroyed. And the outlook of the neighborhood remains no further a discursively imitation of a western city, as if mocking the the notion of its originality like a pastiche just like Jameson has suggested:

Pastiche is, like parody, the imitation of a peculiar or unique style, the wearing of a stylistic mask, speech in a dead language. (...) Pastiche is a blank parody, parody that has lost its humor.¹⁰²

Another aspect of these set of transformations within Istanbul causing a break in contextual authenticity of space appears in the partial or piecemeal changes within the urban landscape. Creating particular zones for specific themes of activities like artistic, recreational, residential or financial districts; gentrification of a neighborhood; restoration of historical buildings; are all examples for local transformation within the urban space – usually in non-Western cities - in order to bring an alleged authenticity borrowed from another model. As Kuban stresses everything in cities may look similar to each other; roads looks like each other just as a building is alike the other, however the fiction and the whole picture of a city is and should be totally peculiar to itself. Thus there can not be any specific model for Istanbul. The institutional and cultural background of planning process of West does not exist in Istanbul.¹⁰³ Regarding Istanbul, these sorts of partial changes have not yet demonstrated a visual, social or contextual coherence due to the lack of a proper infrastructure, financial resource and intellectual plan. As a result of that, the unplanned

101 Açıkkol, Özge 'Mutenalaşma II', *İstanbullaşmak*, ed. Pelin Derviş, Bülent Tanju, Uğur Tanyeli, (İstanbul: Garanti Galerisi, 2009) 201.

102 Jameson, Frederic 'Postmodernism and Consumer Society', *Postmodernism or the Cultural Logic of Late Capitalism*, (USA: Duke University Press, 2001) 25.

103 'Doğan Kuban'la kentler, yapılar, sokaklar üzerine' interview with Murat Germen, *Sanat Dünyamız*, sayı: 78 (İstanbul: Yapı Kredi Yayınları, Kış 2000) 62.

eclecticism evokes an inevitable deprivation of context in the visual making and re-making of Istanbul.



Figure 21. *The Unplanned Eclecticism*, Gokce Elif Baykal, 2012. The lack of a planned action in the urban transformation accompanied with invasive and informal constructions demonstrate a break within the spatial context.

The most problematic point lying behind these new urban regeneration projects and residential developments held in order to build an incalculable contemporary urban culture. As Aksoy argues in this new context, “culture” began to be associated with “lifestyle” which is used as a tool for revenue generation as well as tourism serving the interests of neo-liberal policies.

The Istanbul Metropolitan Municipality's recently approved master plan makes a great deal of its competitive aspirations through investing in culture in order to project a “contemporary” image of the city. Issues of 'city branding' and 'image marketing' have now entered into the city's political vocabulary. (...) This coalition of interests – which is really only a semblance of coalition -m involves an instrumental alliance between the so-called 'North-Istanbul elites' (the westernized, secular middle classes) and a new rising middle class made up of commercial and business elites of the Islamic-oriented 'traditional' circles.¹⁰⁴

104 Aksoy, Asu 'The Violence of Change', *Living in the Endless City*, ed. Ricky Burdett and Deyan Sudjic (London: Phaidon, 2011) 236-8.

The coalition of interests of opposite sights that Aksoy points here in removing the settled residents with the aim of eradicating what seems pre-modern in order to construct the décor of gentrified neighborhood, notably reminds the coalition made in the master plan of 1950's in removing the non-Muslim residents for the sake of constructing an alleged nationhood. Gentrification attempts in Istanbul demonstrate a clear trial for proving the city's capability of being new and local and global all in one hand. In other words trying to get modernized in a constant state of being premodern and postmodern. Nevertheless, it is important to note that achieving the contemporaneity and continuity in Istanbul's authentic context it is necessary to deal with its own history and traditions counting on its own terms by trying to bring reinterpretation of the magnificent cultural affluence that it already possesses in order to transform rather than eradicating them and keep recounting prescriptions from outside.

2.2. Autonomy: Ability, or Disability of Self-Governance

In this study autonomy will be taken as the capacity to govern oneself - the self-awareness, consciousness and responsibility of individual's independent actions in contribution to the cultural practices with respect to the way how it shapes the perception of individual in developing his/her relationship with space.

In the Renaissance period Machiavelli was one of the most influential thinkers advocating human's self control over his/her own chance and fortune against the power of royalty whence the social relations were defined by feudalism's rigid status hierarchies. These constraints in feudal societies prevented individuals from asserting their own autonomy and identity. Afterward the most prominent steps were taken to move the debate of individual's rights of self-governance forward in the Enlightenment period in the West, which especially approved the individual's ability to reason in order to commit its independence and even declaring its dominance over the nature. Simmel suggested that with the advent of industrial capitalism in the nineteenth century, the ties that bound the subordinate classes to the land began to loosen and, 'individuals began to wish to distinguish themselves from one another'.¹⁰⁵ It is evident that the discovery of self and the capabilities of the individual was one of the most considerable philosophical evolutions in human mind and practices

105 Parker, Simon *Urban Theory & Urban Experience: Encountering the City*, (London: Routledge, 2004) 15.

in art and architecture.

19th century an aestheticist conception of art emerged, which encouraged the artist to produce his work according to the distinct consciousness of art for art's sake. The autonomy of the aesthetic sphere could then become a deliberate project: the talented artist could lend authentic expression to those experiences he had in encountering his own de-centered subjectivity, detached from the constraints of routinized cognition and everyday action. (...) Enlightenment thinkers had an expectation that the arts and sciences not only control the natural forces but also understanding the world and the self. The 20th century has shattered this optimism. The differentiation of science, morality and art has come to mean the autonomy of the segments treated by the specialist and their separation from the hermeneutics of everyday communication. (...) The Enlightenment philosophers wanted to utilize this accumulation of specialized culture for the enrichment of everyday life – that is to say, for the rational organization of everyday social life.¹⁰⁶

This understanding of the enlightenment project paved the way for many renovations associated with the rationalization of everyday practices all the way through the period that social relations began to be defined by capitalism. Nevertheless, gradually various debates were commenced about the alienation capturing the modern individual both from his/herself, his/her natural environment and history. As Simmel has put it in the first line of his famous writing:

the deepest problems of modern life derived from the claim of the individual to preserve the autonomy and individuality of his existence in the face of overwhelming social forces, of historical heritage, of external culture, and of the technique of life.¹⁰⁷

and this has resulted with the loss of empathies toward the others and also to the self as dwellers of the city. The objects began to dominate the subject within everyday life. An abstract oppression toward individual's self-governance and freedom is being dramatically felt in the capitalist world. Most famously, Marx and Engels quoted: “the worker sinks to the level of a commodity and becomes indeed the most wretched of commodities.”¹⁰⁸

According to the social theories of the early 20th century the concept of human freedom and choice began to be rejected and it was realized and considered that the human behavior was determined by various structures; such as the economy, culture, language, the unconscious, and politics. Definitely the most powerful way of influencing the human practices is considered to be the media. Again the social theorists saw the press as an abstraction that individuals develop a sense of conformity along with fearing to be different and wanting to fit in the crowd. Thus the press denounced for helping to produce uniformity of thought, contributing to a general leveling process, to producing a public, a crowd that is little more than a “rabble,” devoid of character and

106 Habermas, Jürgen 'Modernity – An Incomplete Project', (1980).

107 Simmel, Georg 'The Metropolis and Mental Life'

108 Marx, Karl 'The Philosophical Manuscripts of 1844', *Knowledge and Postmodernism in Historical Perspective*, ed. Joyce Oldham Appleby, (NY: Routledge, 1996) 168.

individuality.¹⁰⁹ These evaluations helped to trigger a recognition about the serious influences of mass media and mass culture today in turning the individuals into passive objects while controlling their lives and destroying their personalities. As the commodities began to surround and exploit the human's life especially by occupying the city's spectacles which postmodern debates came on the stage arguing that it is not that the autonomous and free individual is achieved as promised by the enlightenment projects but rather the high modernism's language, supporting the hegemony of capitalism, bourgeois culture, white, male and western supremacy, which embraces and rules the everyday life activities and products.



Figure 22. *The Hegemony*, Gokce Elif Baykal, 2012. The salient shadow of the highest building in Europe (excluding Russia) celebrated for the time being leans on the landscape of Istanbul.

109 Best, Steven and Kellner, Douglas 'The Time of the Posts', *The Postmodern Turn*, (New York: Guilford Publications, Inc., 1997) 45.

Herein it is important to remember that the most outstanding points that postmodernist ideas differ from the modernist ones are the way they regard the space and they prioritize the autonomy of social groups and identities over the creation of a monolithic profile in a society. Harvey's comparison is significant for blending the two points:

(...) whereas the modernists see space as something to be shaped for social purposes and therefore always subservient to the construction of a social project, the postmodernists see space as something independent and autonomous, to be shaped according to aesthetic aims and principles which have nothing necessarily to do with any overarching social objective, save perhaps, the achievement of timeless and 'disinterested' beauty as an objective in itself.¹¹⁰

Jane Jacobs, was another name bringing considerable critics for the transformation in the cities under the claim of modernity. She attempts to acclaim the vividness lying beneath the details of human interactions in everyday city life, in her remarkable book which is agreed to be one of the best and most influential among those that critically express the distancing renewals in the streets being held since the 1945, depicting the cold, dehumanizing and repelling characteristic of the modern city.

Low income projects that become worse centers of delinquency, vandalism and general social hopelessness than the slums they were supposed to replace. Middle income housing projects which are truly marvels of dullness and regimentation, sealed against any buoyancy or vitality of city life. Luxury housing projects that mitigate their inanity, or try to, with vapid vulgarity. Cultural centers that are unable to support a good bookstore. Civic centers that are avoided by everyone but bums, who have fewer choices of loitering place than others. Commercial centers that are lackluster imitations of standardized suburban chain-store shopping. Promenades that go from no place to nowhere and have no promenaders. Expressways that eviscerate great cities. This is not the rebuilding of cities. This is the sacking of cities.¹¹¹

This critic of modern city planning may also be projected for Istanbul since the Tanzimat period hitherto in which a similar path was followed in transformation, seeming not to have taken much of a lesson out of it. The neo-liberal policies ruling the world since the 1980s have rested against the so-called 'pluralist' understandings which were actually appreciated by the postmodern social theories. Change, consumption, diversity and analogy are defined as broad concepts designating the everyday life within the 1980s and 90s; in which the diversity and affinity were experienced in similar level of concentration at the same time. Distinct groups or people from totally conflicting or irrelevant world views were all assimilated within the fragmented structure of

110 Harvey, David 'Postmodernism in the City: Architecture and Urban Design', *The Condition of Postmodernity*, (USA: Blackwell Publishers, 2003) 66.

111 Ibid. 71, quoting Jane Jacobs, *The Death and Life of Great American Cities*.

a dominant culture.¹¹²

The gated residential or recreational areas – exploded since the 1980s in Istanbul - can be considerable examples in everyday life in which the contemporary individuals from various backgrounds and interests are concentrated, without enjoying the diversity essentially. The purpose behind the developing mass housing public improvements or the private community gates is not only built upon the separation of groups from different socio-economic classes but also from different political views.¹¹³ Thus it can be argued that the transformation in Istanbul, in the postmodern period caused the different socio-political groups to set apart thoroughly from each other, and increase the intolerance and distrust rather than bringing people together. This set of urban transformation solutions may precipitate to intensify the polarization and incurably reinforce the intolerance and distrust among different groups, which easily melts down the individual's capacity of self-governance. Kanıpak indicates in his article it has been estimated that the level of tolerance and trust that people have in each other and in governing system in Turkey, especially in Istanbul is not as highly developed as in Western countries, and this is visible in people's daily lives.

According to Professor Esmer, intolerance and distrust are embedded into the genes of the population. (...) Bargaining has become almost standard because people fear being cheated while shopping. Doubt about the trader's trustworthiness or the quality of the goods force customers to make comparisons before deciding to buy anything, whether it's a TV set or a hamburger. Even in a restaurant people will want to check the bill to see if the waitress has added it up correctly. This insecurity surrounding daily economical activities has resulted in similar goods to be sold in clusters of shops, which on the one hand enables customers to easily compare and decide and, on the other hand, the traders to control each other. Similar clusterings can be seen in less developed countries in the world.¹¹⁴

Living in the similar clusters, spread of informality which gains public approval from housing to other aspects of life (such as employment, transportation, etc.), and accordingly being unable to show enough tolerance and trust to one another and to governance system are certainly and utterly unfavorable social patterns in an urban environment. To this extent it is hard to mention for that city life to breed a wholesome capacity of self-governance for its individual members, conjointly to develop a proper perception of self. In order to have an insight about the historical progress in the creation of Turkish society's perception of self it would be important to refer Neyzi's analysis of the construction of youth in public discourse in Turkey, by looking at three different periods: the first period is the early republic in which it is claimed that the “self” of the republic comes before the “self” of individual, who must be prepared to sacrifice himself or herself for the

112 Kozanoğlu, Can '80'lerde Gündelik Hayat', *Cumhuriyet Dönemi Türkiye Ansiklopedisi*, Cilt: 13, (İstanbul: İletişim Yayınları, 1996) 596.

113 Karakaş, Berrin 'Evleri Ayırdık' *Radikal*, 28.11.2010.

114 Kanıpak, Ömer 'The Contours of Concrete', *Living in the Endless City*, (London: Phaidon, 2011) 244.

nation. The second period is between 1950s and '80s whence the youth were associated with the rightists and leftists, prominently with student movements of '68 generation. The last period is the post-1980s which was a difficult one in Turkish political history. There was a relatively depoliticized environment because of the three military coups experienced subsequently one decade after another: “The 1980s saw the emergence of what became known as the “Turkish-Islamic synthesis.” After the military coup, religious education became mandatory in the school system, and graduates of religious schools were allowed to attend university. Despite increased political polarization and the emergence of new collective identities, what distinguishes this period is the language of the self and body through which hybrid identities and political demands are increasingly expressed.”¹¹⁵ Because of the transition to the liberal economy and consumerism Neyzi identifies the youth of the post-1980 generation as selfish, individualistic consumers, implying the lack of a sense of collective responsibility. In short, individuals in Turkish society hitherto has been either totally an active one who is totally ready to sacrifice him/herself with a concentration of patriotism or nationalism, or a passive one solely expecting state to endow him/her a sense of deliverance through consumerism. As simplified by Kadioğlu, it is important to remember that what makes a man human is his/her ability to question and transform his/her cultural bonds by using its rational faculties rather than imprudently obeying them.¹¹⁶



Figure 23. *Sky is the Limit*, Gokce Elif Baykal, 2012. The individual actions that tends to be befitting the exterior factors uncovers the capability of self judgmental initiatives put forward in building a relationship with the urban environment.

115 Neyzi, Leyla 'Object or Subject? The Paradox of “Youth” in Turkey', *International Journal of Middle East Studies*, Vol. 33, No. 3, (USA: Cambridge University Press, 2001) 422-3.

116 Kadioğlu, Ayşe 'Çokkültürlülük', *Radikal*, 14.11.2010.

Within this context it is necessary to note that the individual in Turkey did not need or wish to distinguish him/herself from one another. There has always been a superiority of the community or of *others*, and the individual has always been expected to be a befitting part of it. According to Kadiođlu the sense of needing to protect and defend the state to the full extent without being able to criticize it is something what the national education system exposes on its citizens. Today, she suggests, the association between modern citizenship and nationality has begun to dissolve; individual began to be aware of his/her rights and seek for them realizing that state is also liable to provide services as well as expecting it.¹¹⁷ It is evident that the perception of self also shapes the relationship of subject between object, power and space, and how it positions itself accordingly within the everyday practices.

Regarding the subject - object, and power - space relationship in non-western cultures, it would be possible to infer that the former pair have not needed to develop a sense of autonomy – self-governance -, and did not experience a clear detachment, emancipation or independence from each other. The subject tends to consider itself as an object of a natural environment rather than an active and self-representing agent in it, yet, object does not provide an independent entity apart from the subject. As Kahraman - emphasizing that art practice is more related with space rather than the object - points out that the space is accepted to be possessed by a paramount entity or power in Eastern cultures, that there is a conventional tendency to regard the space within a finite domain, whereas the western philosophy has already accepted and held the space as an external element.¹¹⁸ This relation has become a paradoxical issue when the westernization attempts came on stage. As mentioned before the ignorance of the rational methods in the Ottoman empire can be considered as the mental reflection for this situation. Thus the objectivity of modernization process could barely be comprehended, and applied in a limited way in the public level. The dilemma experienced between 'to possess' and 'being possessed' has reflected in the relationship with the space taken in the abstract sense, affecting the development of self-consciousness and confusing the limits of self-governance.

Within this framework it would be probable to conceive an analogy between the Ottoman miniature art and a picture of a *gecekondu* region surrounding a mosque under the shadow of skyscrapers. Within the clearly seen hierarchy between the figures of a miniature, usually the most striking and elevated figure is the highest in the hierarchy, and all the other elements within the

117 Kadiođlu, Ayşe 'Sivillige Olađanüstü Bir Methiye', *Radikal*, 19.09.2010.

118 Kahraman, Hasan Bülent 'Türk Yođrum Sanatlarının Aşkılık ve Özne Estetiđi Açısından Yorumlanması Üzerine Bir Deneme', *Toplumbilim Plastik Sanatlar Özel Sayısı*, ed. Ali Akay, (İstanbul: Bağlam, 1996) 110.

picture floating in the air as if proving the transience of the worldly beings surrounded around a sacred element, demonstrating no salient physical difference except their direction of postures and colors. However, on the contrary, all the elements within a miniature picture consist of a contextual integrity without bearing an autonomy, whereas, in terms of the landscape pic for discussion there is a clear deprivation of a natural and consistent organization and coherence among the civic elements claiming a contradicting or unamenable sovereignty among themselves. The evolution of a transient mentality of the subject within the traditional Turkish culture through the modernization of Turkey carries such conflicting executions within the everyday practices. The awkward conjunction between the sense of transience and overstepped self-governance causes a contextual break in physical, mental and environmental space – hopelessly in which unsupervised power relations are produced and reproduced.



Figure 24. *Reservation number*, Gokce Elif Baykal, 2010. A view of a *gecekondu* region surrounded around a mosque under the shadow of skyscrapers - a clear deprivation of a natural and consistent organization and coherence among the civic elements showing as if there is a contradicting sovereignty among themselves.

Similarly language is another important domain in effecting the development process of individual's self-governance capacity. Initiated with the conceptual art practices, the postmodern

theories stressed that language is the most important mean of power for its influence on the mind in reshaping the subject – object interplay.¹¹⁹ Regarding the role of language in shaping the cultural perceptions it would be expressive to try to make a comparison again between the past and the present and the look if there could be a corresponding relation. As Belge points the Arabic word “*ilm*” corresponds to the meaning 'to know.' However, the act of 'knowing' does not refer to a sense of scientific knowledge, but rather a knowledge about God. Besides Islamic philosophy did not allow an occasion for portraying the religious thoughts, thus it has been hard to envision and produce an advanced notion of divinity.¹²⁰ These traces follow a considerable path that enables us to comprehend the progress within the history of thought in Turkish culture since the Ottoman Empire. Regarding the relation between the use of language and an epistemological break it would be necessary to point the inconvenience between the philosophical background of Islamic spirituality and the new enlightenment and westernization objectives brought with the new alphabet displayed peculiarities. For instance with the establishment of the republic, the tendency of deification of a person has been ironically shifted from the sovereign of the Ottoman toward the leader of the new Republic (despite of Atatürk's visions), that some mutated reflections could be analyzed through the over enthusiasm in making sculptures, money and the changed names of the places within the cities on behalf of glorifying the new regime.¹²¹ In other words this can be interpreted as the lack of self-sovereignty leading a seek to find another entity to depend on as a substitute. Furthermore when we look at the 1990s the language of everyday life seems to become much more problematic than ever before. As Kozanoğlu exemplifies that there emerged a tendency among youth, especially via mass communication media tools, using a corrupted vernacular Turkish by injecting English words or exclamations with a delusive sense of pride, personal advancement for knowing English with an assumption of becoming more modern.¹²² Another striking example of the disrupted use of language is projected in the misspelled or absurdly combined English terms used in local enterprises.

In short the transplanted or imitated procedures, formats and methods from the West are most dramatically visible in the field of unplanned eclecticism within the visuals of the city, as if admitting a commitment or dependence rather than independence, and breeding the same sense everyday in individuals' perceptual habits. As long as the awareness of self in terms of culture,

119 Ibid. 111

120 Belge, Murat 'Üçüncü Kitap Kültür', *Osmanlı'da Kurumlar ve Kültür*, (İstanbul: İstanbul Bilgi Üniversitesi Yayınları, 2008) 339.

121 Nişanyan, Sevan 'Soru 16: Kişiye tapma bir Osmanlı geleneği midir?', *Yanlış Cumhuriyet: Atatürk ve Kemalizm Üzerine 51 Soru*, (İstanbul: Everest Yayınları, 2009) 131.

122 Kozanoğlu, Can '80'lerde Gündelik Hayat', *Cumhuriyet Dönemi Türkiye Ansiklopedisi*, Cilt: 13, (İstanbul: İletişim Yayınları, 1996) 598.

language, rights and obligations are improved, a subject's intervention within his/her environment and the decisions it gives would be better judged.

2.3. Arbitrariness: Eclecticism in Order or Disorder?

In this study arbitrariness is considered as the nascent state of a system which enables to develop a strong will to deal with chaos, or to enjoy the process of acquiring order out of disorder. Its relation with authenticity and autonomy is almost intertwined -since the latter two concepts are more likely associated with a relatively systematized phenomenon. After bringing a brief description to the term arbitrary with respect to its semblance to postmodern principles, the “seemingly arbitrary” elements in contemporary Istanbul will be evaluated. In order to follow the asserted relationship between authenticity and autonomy two basic issues will be held: invasions including the constant migration flows (in this study assumed to be a considerable fact in causing a corruption in the authentic values or elements), and anarchy (weakening the development of a dependable self-governance in relation between self and the governance) – in order to understand how disorder is dealt with in Istanbul, and how it influences the city spectacles accordingly.

The term “arbitrary” in its relation to a system was notably emphasized in Ferdinand de Saussure's linguistic analysis. He suggested that the nature of sign which is the atom of language is a convention to be learned and it is not subject to individual will; there is not a direct link between the form (signifier) and the meaning (signified) of a sign. For Saussure the language is not only an instrument by which people communicate to each other, but it is basically a structured system - covering annotations, connotations, and denotations. Saussure's suggestion was very inspirational in cultural and social studies as well as semiotics, however it was criticized for taking structure's internal complexities as if they are stable rather than changing over time. Pioneered with Foucault's ideas that opposing to the customary descriptions of system: [behind the visible facade of the system, one posits the rich uncertainty of disorder; and beneath the thin surface of discourse, the whole mass of a largely silent development (devenir): a 'presystematic' that is not of the order of the system; a 'prediscursive' that belongs to an essential silence. Discourse and system produce each other.]¹²³ Thus the term may be associated with the postmodern thinking that it is began to be

123 Foucault, Michel *Archeology of Knowledge*, (London: Routledge Classics, 2004) 84.

argued that every system or structure has an order, but whenever human being a clash over the system, it begins to start disorder – not a lapse or fallacy but the substance of conceptual creativity inevitable for rebuilding the philosophy behind in order to (re)make sense of things¹²⁴ - in other words an initial trigger producing an antithesis in order to rebuild a new synthesis.

Although each of these sound sequences has a history within its own language, from which we may come to understand why the word is currently the way it is, there is no specific sound sequence which is universally associated with any given meaning (with the possible exception of onomatopoeic words, though even these are quite culture-specific). Hence we say that the "dog"-dog Sign in English is arbitrary, just as the "Hund"-dog Sign in German is (equally) arbitrary. The "arbitrariness of the sign", as it is called, may strike you at first as a cause for concern, as arbitrariness perhaps suggests randomness, sloppiness, or inattention. But in fact, the arbitrary relationship is a vital and fundamental part of any creative communication system, because new signs can be created as needed. And far from being subject to randomness, a sign-based system works only because all participants in the community agree on what given signifier-signified relationships are. (...) Going beyond language, the arbitrariness of the sign leads to this conclusion: anything can mean anything! And although we have focused in this section on language, in fact all symbolic activity involves such a system of arbitrary relationships (e.g., monetary systems, writing systems, morse code, the pieces in a chess game).¹²⁵

Thus it is approved that the system is arbitrary and that it is diachronic; it can be reinterpreted and transformed over time, just as religions, traditions, languages, sciences and other cultural systems. What helped us realize this is postmodern thinking. As Hassan points postmodernity is less an order than a disorder which has emerged in the last decades. With the postmodern approaches in different disciplines it has been admitted that the natural world could not be fully controlled and managed solely through manmade laws. [In science, the postmodern turn emerged as a break from the mechanistic, reductionist, naïve realist, and determinist worldview of Newtonian physics. Advocates of postmodern science claim that the modern scientific paradigm is giving way in the 20th century to a new mode of scientific thinking based on concepts such as entropy, evolution, organism, indeterminacy, probability, relativity, complementarity, interpretation, chaos, complexity, and self-organization.]¹²⁶ All indicate the arbitrary characteristic of the term. It is significant to note Foucault's following description that arbitrariness should not be confused with chaos, or 'anything goes' style of activity; actually it enables us to deconstruct structures as well as to construct them:

(...) arbitrariness is measured by its function; and has its rules very exactly defined

124 Niznik, Józef 'Introduction', *Arbitrariness of Philosophy: An Essay on Metaphilosophical Functionalism*, (USA: The Davis Group, Publishers, 2005) 11.

125 Sells, Peter and Sierra Gonzales 'The Language of Advertising', http://www.stanford.edu/class/linguist34/Unit_02/sign.htm, (last visited on 28.06.2011).

126 Best, Steven and Kellner, Douglas *The Postmodern Turn*, (New York: Guilford Publications, Inc., 1997) 195.

by that function. An arbitrary system of signs must permit the analysis of things into their simplest elements; it must be capable of decomposing them into their very origins; but it must also demonstrate how combinations of those elements are possible, and permit the ideal genesis of the complexity of things. 'Arbitrary' stands in opposition to 'natural' only if one is attempting to designate the manner in which signs have been established. But this arbitrariness is also the grid of analysis and the combinative space through which nature is to posit itself as that which it is - at the level of primal impressions and in all the possible forms of their combination. In its perfect state, the system of signs is that simple, absolutely transparent language which is capable of naming what is elementary; it is also that complex of operations which defines all possible conjunctions.¹²⁷

According to the linguistic approaches on the subject matter it is anticipated that in order to achieve an order out of disorder, in other words to provide a system, it is necessary to establish a consensus among the members of that structure. Correspondingly, to understand Istanbul's constant being in disorder it would be consequential to question if there is an agreement on the significance of Istanbul.



Figure 25. *De-construction*, Gokce Elif Baykal, 2011. The seemingly arbitrary actions involved in the spatial verbal and

127 Foucault, Michel 'Representing', *The Order of Things: An Archeology of Human Sciences*, (New York: Random House Inc., 1970) 61.

visual language is conspicuous.

It is evident that there could not be a general accord accepted about the originality or the cultural heritage of the city. Remembering the debates on renovation process of Pera and Galata region after the mid 20th century, there was a dichotomy between two completely different political views: the rightists considered the region as a center of immoral and deviant activities whereas the leftists more likely condemning the area for being a sign of European imperialism. Ironically both poles could agree on the idea of demolishing the buildings in that area. However, their interests did not provide a consensus with the existing non-Muslim residents of the region. Today we are witnessing a similar dispute among long term inhabitants and the political establishment due to regeneration attempts in Sulukule, Kuzguncuk, Balat and Cihangir which Tekeli calls as “non-consensual, pseudo-regeneration projects”.¹²⁸ Thus it is still hard to indicate an established consensus on the state of being neither order or disorder among Istanbul's dwellers.

Keyder cites what is distinctive about a city is the presence of diverse and conflicting interests in a space that has to be shared by all, however, the codes that he deciphers peculiar to Istanbul's consistency of the state of being obstinately irreconcilable:

What has attracted the greatest attention in the case of Istanbul has been the struggle over Islamic and secular representations of public space. These representations derive from and directly relate to the larger questions of modern and traditional, global and local. At the apparent level, the positions are basic and elemental and incompatible. In fact, Istanbul's symbolic position in the imaginary of Europe, occupying a permanent battleground between the East and the West, exacerbates the image of irreconcilability.¹²⁹

128 Tekeli, İlhan 'Bridging Histories', *Living in the Endless City*, ed. Ricky Burdett and Deyan Sudjic (London: Phaidon, 2011) 217.

129 Keyder, Çağlar *Istanbul Between the Global and the Local*, ed. Çağlar Keyder, (USA: Rowman & Littlefield Publishers Inc., 1999) 193.



Figure 26. *Cut off*, Gokce Elif Baykal, 2011. A view from a privatized open air car parking area bearing the irreconcilability in use of space, signs and elements.

At this point, it can be argued that there are two basic issues which encouraged the irreconcilable, chaotic or “seemingly arbitrary” actions in Istanbul lying behind the tension between modern – the traditional, and the global - the local: the invasions and anarchy. The former can be associated with the historical background of the city and the unceasing migration flows that it is exposed, and the latter is a condition ascribed to a chronic loss of legitimacy within the political system.

Istanbul has always faced various forms of invasions for its geopolitical, financial or cultural significance. In the Eastern Roman Empire, it was discovered as a productive area and then in the Byzantine time became part of the most dynamic network of trade routes of the time across the silk road. Moreover Istanbul has always been a coastal town and a geostrategically significant port, which it puts it all the more in flux. As its financial importance increased so does the amount of either permanent and temporary population it has been receiving from outside. The dynamic flow it has encountered was highly influenced by the tension between settled and unsettled lifestyles of its population.

The invasion of Ottoman Empire had a dramatic cultural change in Istanbul shifting form

Christian domination to an Islamic realm. The prevalence of migrant and *yörük* (the word itself coming from the Turkish verb *yürümek* – to walk, associated with unsettled lifestyle) culture of the Ottoman period has obstructed again the development of an appropriate settled system but rather penetrated into an always shifting and moving course of action. As Belge points, the Ottoman Empire did not allow any capital accumulation owned by a person in order to prevent any possible achievement of autonomy. However there has always been some local populations which sought for after autonomy, but the conditions did not allow them to constitute a feudal class. Parallel to that there has unavoidably been generated a relatively less controlled system in which a rank was held or enjoyed by a local despot. Belge distinguishes feudalism and seigniorship (*derebeylik*) from each other; the former stands as a total order in which the fines and rewards are clearly defined and applied, whereas the latter more likely corresponds to a disorder in which the regulations were practiced in arbitrary manners eventually leading to a corruption rather than embourgeoisification.

All these historical backgrounds of motion and change prior to the Turkish Republic brought a general conception for lack of an organized cultural infrastructure in addition to social and economic consensus to establish an appropriate system within the making of a metropolitan city. The main indicative may be found in the following detection of Keleş: “Industrialization, however, has not been able to keep pace with urbanization. In a pattern common to the developing world, most Turkish cities have grown faster than their industrial bases.”¹³⁰ This has also shaped and reshaped the perceptual habits of its dwellers and their relationship with the urban space accordingly.

The two worlds of the Turkish city, however, are not rigidly divided. Instead, they blend together in various ways, as the dynamics of urban life alter individual and collective fortunes. Some *gecekondu* dwellers own automobiles, while residents of conventional neighborhoods use the *dolmuş* taxi system. Migrants prosper and move out of *gecekondus*, while long-established inhabitants seek out less expensive shelter in the squatter settlements. Lack of moderately priced standard housing keeps many families in *gecekondus* despite rising incomes and aspirations. With private and public improvements, older squatter communities often become indistinguishable from adjacent conventional areas. And a good deal of regular housing has been constructed illegally, in violation of local land and building regulations that city governments are unable to enforce.¹³¹

130 Keleş, Ruşen and Danielson, N. Michael 'Rapid Urbanization', *The Politics of Rapid Urbanization: Government and Growth in the Modern Turkey*, (New York: Holmes & Meier, 1985) 38.

131 Ibid. 43.



Figure 27. *Dimensionless*, Gokce Elif Baykal, 2011. Juxtaposition of historical elements and current temporary civic solutions reveal the modernization anachronism in intellectual and aesthetic spectacles.

When we look at the republican era is the first decades the migrations were determined by state policies to homogenize the population. So the direction of the motion was not only from the countryside to urban center but also from urban center to abroad. The non-Muslim population who had to leave their houses consisted of the oldest and the most settled dwellers of the city bearing an essential urban culture. It is clear that the aim of bringing a so called order to the city could have gone no further than demolishing the existing one. The decline of the old capital along with the policies of homogenization on the basis of Turkification caused an incursion and domination of the periphery population inside without having any background of an urban culture.

Migration was formative in the rapid growth of Istanbul in the second half of the twentieth century so much so that contemporary Istanbul can be considered a 'city of migrants' with most of its adult population born elsewhere in Turkey. Besides the squatter settlements that the migrants built became important mobilization sites for political parties and since the 1980s, as some of these squatter settlements developed into fully-fledged municipalities, they came to be associated with Islam-identified parties.¹³²

132 Türeli, İpek 'Istanbul Through Migrants' Eyes', *Oriental Istanbul: Cultural Capital of Europe?*, ed. Deniz Göktürk, Levent Soysal and İpek Türeli, (USA: Routledge, 2010) 144-5.

It can be argued that when the sense of transience peculiar to the Islamic way of thinking combined with the abandoned or nomadic settlements in the city cultivated negligent and sloppy involvements bearing no apprehension to experience the space as a process but just as a place or a shelter.



Figure 28. *Untitled*, Gokce Elif Baykal, 2011. An exemplary view for negligent and sloppy involvements having no apprehension to experience the space as a process but just as a place or a shelter.

On top of all the legitimization of the illegal housing, cheap labor, rapid industrialization without a sufficient infrastructure can be regarded as state's consent to the continuity of disorder in Istanbul. As Neyzi suggests

growing economic inequalities threaten to disfranchise an increasingly urban and youthful population from the rights of citizenship. The Turkish state is increasingly unable to provide help and educational services and employment. It is also becoming increasingly fragmented itself as the lines between the legal and extralegal domains are blurred due to political corruption linked to privatization and the trade in arms and drugs. (...) The loss of the legitimacy of the political system has resulted in widespread cynicism and political

apathy, feeding the cycle of corruption, nepotism, and anarchic individualism.¹³³

In addition to that, Istanbul was the city in which anarchic practices took place. The term anarchy in the mid 20th century, among its wider and prevailing meanings, was majorly associated with the movements preparing the military coups in the second half of the century. But before that in the last decades of 19th century, with the opportunities of printing houses, in the city the opponent groups to the existing system were organized in the city.¹³⁴ As long as the term refers to any state of revolt against the absence of a publicly recognized system, then the big cities such as Istanbul are the most suitable places for anarchic activities. Istanbul, in many aspects does not demonstrate an organized city nor its dwellers display an organized society due to having a problematic legal history particularly with respect to the sense of claiming ownership or private property which has often been, as Keyder describes “irregular, vague, uncertain and risky”.¹³⁵ It is possible to argue that especially in relation with property and space exceptions and disorder operate rather than rules and regulations. Istanbul is like an embodiment of legitimation of chaos and disorder in a perpetual need for arbitration rather being agreeably arbitrary. The growing economic inequalities along with the rapid increase in migration increases the sense of deprivation of an order or system is much more intensely experienced.

the better judgments that self-control serves in a particular self-controlled person may often rest, for example, on a principle of practical reasoning that measures the importance of the interests of others on the basis of his emotional bonds with them. A thoroughly self-controlled person may even have as his goal in life the enjoyment of epicurean delights, and he will judge and act accordingly. The traditionally tight connection between self-control and better judgment in the self-controlled person leaves room for a great variety of lifestyles.¹³⁶

The source of the problem here seems to be the lack of well developed autonomous or self-controlled judgments as well as forgotten or repressed authentic elements in cultural, aesthetic, intellectual and scientific level mentioned in the previous parts of this study. In Turkish culture or in the Islamic thought the endowments of God are intensely prioritized over the individual rationale and will. Thus, there are many contingencies faced within the institutional organizations and individual practices. The traditions of Ottoman thought in its methodological peculiarities

133 Neyzi, Leyla 'Object or Subject? The Paradox of “Youth” in Turkey', *International Journal of Middle East Studies*, Vol. 33, No. 3, (USA: Cambridge University Press, 2001) 423.

134 Altın, Ersin 'Anarşi (I)' *İstanbullaşmak*, ed. Pelin Derviş, Bülent Tanju, Uğur Tanyeli, (İstanbul: Garanti Galeri, 2009) 20.

135 Keyder, Çağlar 'Measuring Success', *Living in the Endless City*, ed. Ricky Burdett and Deyan Sudjic, (London: Phaidon, 2011) 248.

136 Mele, Alfred R. 'Introduction: Self-Control and Personal Autonomy', *Autonomous Agents: From Self-Control to Autonomy*, (New York: Oxford University Press, 2001) 6-7.

conducted in artistic, philosophical and architectural practices severely conflicted with the imported modernization procedures of the Western thought. The social consensus necessary for establishing a system could not be achieved per se among the society and state, thus the influences of social disorder and physical contingencies could not be minimized through an organized structure especially within the urban space.

CONCLUSION

The rapid transformation in Istanbul with all its spectacles - beginning with the late Ottoman period when westernization (or Europeanization) attempts were initialized and becoming of this attempt much more prominent in the last few decades with the city's rise to being the European Capital of Culture in 2010 – was given close attention in this study with the aim of evaluating the change in terms of modern and postmodern principles. The purpose after all was to argue that the context of the visual makings and becomings in the city is lacking an aesthetic, intellectual and ideological coherence with modern and postmodern discourses. With respect to this argument the epistemological continuity and coherence between modern and postmodern phases in western thought – in this study recognized as being complemented categories in terms of discursive and constructional consistency among aesthetic, ideological and intellectual practices - was attempted to be clarified by looking at the ways and examples in related contexts throughout the western history. In order to build an insight for the coherence that is claimed to exist, three concepts – authenticity, autonomy, and arbitrariness – were proposed to be appraised as the fundamental factors for maintaining the epistemological consistency in the process of visual makings and becomings which is considered necessary to build a compatible discursive and constructional wholeness within the cultural and spatial concerns.

To be more clear a moderate attempt of making a rhetorical analogy could be useful: an analogy between these 3A's and Freud's structural model of psyche. Freud, in his famous study, defined three parts of the psychic apparatus – id, ego and super-ego – which are claimed to be the three theoretical constructs in terms of whose activity and interaction mental life of an individual is described in psychoanalysis. Similarly here, in this study authenticity, autonomy and arbitrariness are proposed to be the three theoretical constructs or vectorial faculties in terms of whose activity and interaction socio-mental life of a culture is attempted to be described.

Id “pleasure principle” primitive actions basic drives satisfaction of instinctual needs avoid pain and displeasure unconscious	Authenticity aesthetic primitive art unadulterated traditions genuine expression of artistic tradition value of the pure unconscious
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Super-ego socially appropriate governance conscience law conscious	Autonomy ideological Self-governance moral own law conscious
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Ego “reality principle” control execute mediate between id and super-ego preconscious	Arbitrariness intellectual will decision mediate between order and disorder nascent state of a system
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All having lengthy histories, but in a very close almost intertwined relation. It can be argued that if any of the vectors is notably stronger than the other two the direction of behavior or the description of cultural idiosyncrasy would change. Regarding this analogy the general scheme for this thesis can be drawn as follows:

The visual making process within urban life as a part of socio-mental activity within a culture is attempted to be evaluated in these three concepts. And this study suggests that these concepts may function in modern and postmodern terms as a set of aesthetic, ideological and intellectual categories of practice. Together with their interwoven relationship among each other it can be argued that each vectorial is distinctive in itself according to its faculty within the process of visual making: Authenticity - assumably equivalent to id - working in the unconscious mind of a culture performed through its aesthetic practices such as arts and architecture. Autonomy - in all its likelihood to super-ego – can be regarded as working in conscious level operates in terms of ideological or governing concerns with respect to politics, economy and law. Arbitrariness – for its similarity with ego – being not conscious at a given time but accessible to us like in a pre-conscious level functions according to a perception shaped by intellectual or judgmental activities such as philosophy or history of thought.

THE PROCESS OF VISUAL MAKING	Modern	Postmodern
Authenticity / Id (Aesthetic / Unconscious) art and architecture	<ul style="list-style-type: none"> * surrealism, cubism * avant-garde, transcendental * minimalism * form follows function * primitives of object 	<ul style="list-style-type: none"> * sexism, racism, environmentalism * popular, performative * pluralism * function follows form * primitives of subject <p style="text-align: center;">* makings *</p>
Autonomy / Super-ego (Ideological / Conscious) politics and economy	<ul style="list-style-type: none"> * nationalism * capitalism * hierarchy * macro identities 	<ul style="list-style-type: none"> * glocalism * neo-liberalism * anarchy * micro identities <p style="text-align: center;">* becomings *</p>
Arbitrariness / Ego (Intellectual / Preconscious) philosophy and history of thought	<ul style="list-style-type: none"> * existentialism * structuralism * presence * either/or 	<ul style="list-style-type: none"> * entropy * deconstructivism * absence * both/and <p style="text-align: center;">* the will of makings and becomings *</p>

The process of visual making and becoming of the cities is beyond a simple process of construction, that is to say, the deed of construction a city carries the matter of constructing politics, culture and philosophy as well, as apparent in the modernization adventure of the West. The basic claim of modernism was seeking for new ways for the sake of arriving the universal truth and reality in order to control the nature and self, and finally achieving social and moral betterment in human's life. But this thesis had eventually brought about its own antithesis as well - liberty has been captured by the limits of reason; equality has turned to be a grand analogy; and fraternity could only nourish radical discrimination and intolerance within the contemporary modern nationalism – and all these outcomes have been the main concerns that postmodern theories dealt with and seek ways for possible solutions while rendering its own thesis. As it is anticipated it would be impossible to attempt deconstructing an idea or a concrete matter without constructing it before, and correspondingly trying to build or rebuild a strong structure or episteme without possessing and accommodating its necessary component parts would be inconceivable as well. In this case the necessity of looking at the compliance of the modern and postmodern integrals with the spectacles in visual making of Istanbul is comprehensible. Therefore this study can be regarded as an effort for figuring out those integrals assumed to be inherent to modern and postmodern courses as phases of a whole episteme belonging to the West while discussing the transformation,

modernization or westernization endeavors in Istanbul.

According to the examinations made separately in the three concepts while trying to spot their relation with the transformation phenomenon in Istanbul so far in this study, it can be interpreted that Istanbul is almost but not quite modern and postmodern for various reasons. One of the most prominent problematic can be addressed as the fact that there is a distinctive incoherence between the methodological paths followed in Islamic and western traditions of thought. The perceptual habit of the Islamic tradition tends to be highly dependent on the 'temporariness' or 'transience' of the human along with its practices. For this reason, even though having been the capital of both Christian and Muslim empires in different periods, Istanbul demonstrates the epistemological break between Ottoman and Republican periods, or between the transformation plans made by secular and conservative or popular governances throughout the whole 20th century hitherto. Briefly, the main problem at this point possibly caused by the lack of ideological backgrounds in popular governments which caused to raise an unbalanced perception of autonomy influencing various social patterns (such as illegal housing, cheap labor, untrust to the governance and the citizens), and lack of aesthetic concerns in secular governments which have lead to abandon or forget the authentic values peculiar to cultural idiosyncrasies.

All in all, these weaknesses in developing either aesthetic or ideological aspects result with a weak capacity of enjoying the arbitrary nature and cause struggles in building an essential philosophy or carrying a tradition of thought throughout the history. As long as one of the vectorial factors remains weak and thus it becomes hard to build an intellectual complementary balance between them particularly in the process of visual making. It is hard to define the eclecticism in Istanbul as a mixture of historical styles, pursuing an approach that respects both popular and professional tastes, abandoning the utopian aspirations of modernism in favor of more modest goals, as postmodern eclecticism is described. But it is rather a juxtapositioning of constant invasions, demolished, transferred or rehabilitated historical elements and daily hastes. But what makes Istanbul almost postmodern is that it is neither a Western nor an Eastern city. As Bozdoğan asserts because of the complexity of its historical, cultural and geographical layers, it is a city that resists any easy categorization into typological abstractions like European city, Islamic city, Mediterranean city or global city. Istanbul obviously and definitely embraces and possesses both/and among what has inherited and remained from its magnificent past.

Istanbul is like a *fasıl* which starts stagnant and then becomes a *cümbüş* in the end. It does not have written notes. Thus the everyday life here in this city can only be enjoyed through *meşking* it.

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