

STATUS MAP/ STATÜ HARİTASI

by

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Submitted to the Faculty of Arts and Social Sciences
in partial fulfillment of the requirements for the degree of
Master of Arts in Visual Arts and Visual Communication Design

Sabanci University
Spring 2006

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STATUS MAP/ STATÜ HARİTASI

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ABSTRACT

STATÜ HARİTASI/ STATUS MAP

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Spring 2006

This is a supplementary text that investigates the production and exhibition process of the book *Status Map/ Statü Haritasi*. The work exhibited was about the urban practices of Istanbulites who create the “other” gradually. The work can be seen as the revealing of a clear distinction between different social groups in terms of housing tenure types in Istanbul despite the city’s chaotic first look. The exhibition discloses the dividedness of the city through the metaphor of E-5 highway which literally divides the city into two halves. In the first part of the text, the theoretical framework of city’s dividedness will be established starting from a historical point of view, developing through international practices and ending with comparison of local. In the second part, the work itself will be discussed in the theoretical framework established in the previous section.

Key words: fortified enclave, urban segregation, other, E-5, flâneur.

ÖZ

STATÜ HARİTASI/ STATUS MAP

Demet A. Yıldız

M. A., Görsel Sanatlar ve Görsel İletişim Tasarımı

Tez Danışmanı: Murat Germen

Bahar 2006

Bu çalışma, *Status Map/ Statü Haritası* kitap projesinin sergilenme sürecinin araştırıldığı destekleyici bir çalışmadır. Sergi, sakinlerinin birbirlerini giderek “öteki”leştirdiği, ilk bakışta kaotik bir görünüm arz etmesine rağmen yakından bakıldığında çeşitli grupların konut mülkiyeti açısından birbirlerinden net çizgilerle ayrıldığı İstanbul’un bölünmüşlüğü, şehri fiziksel anlamda da ikiye bölen E-5 karayolunu temel alan metaforik bir anlatımla gözler önüne seriyor. İlk bölümde şehrin bölünmüşlüğü teorik bağlamda irdelenecek, bunu takiben ikinci bölümde projenin kendisi değerlendirilecektir.

Anahtar Kelimeler: enklav, kentsel ayrışma, öteki, E-5, flaneur.

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ACKNOWLEDGEMENTS

Thanks to:

My parents for supporting me without any condition
Murat Germen for being my thesis advisor, having trust and giving me support
Maryse Posenauer for being my professor, mentor and supporter
Can Candan for being an inspiration in my second year at Sabanci
Altuğ Karagöz for being my 24/7 support and help
Nameera Ahmed for feeding, listening, helping...
Ayşe Ötenoğlu for helping me and being my friend
Önder Arslan for being my technical help and friend
Ayşe Öncü for inspiring me for my thesis
Erdağ Aksel for being patient with me as my advisor in my first year
Alex Wong for listening to his students and his generous help
Elif Ayiter for criticizing my work
Wieslaw Zaremba for helping me for the exhibition
Selim Birsnel for accepting to join my thesis defense jury
Leyla Özcivelek Durulu for giving advice for the project
Soner Biricik, Inci Ceydeli, Viket Galimidi, Hülya Köroğlu for helping me in various issues
Mustafa Çelik for letting me photograph E-5 highway from the roof of Nida Kule
All my friends at Sabanci and outside for supporting me through my journey.

INTRODUCTION

Everyday, one makes choices and for middle class personal taste is the basis for making these decisions. Although it seems like an innocent intuition, taste is neither naive nor instinctive. Besides being a property acquired through education within family and formal institutions, it is an ability to distinguish and to express one's self from the rest of the other classes and from those within the same class; consumption is the foremost element of this expression. Consuming is the medium to express and establish a person's differences, and legitimate social differences. According to Bourdieu (1984), consumption is a stage of communication of coding/ decoding, ciphering/ deciphering and seeing is a function of knowledge.

Nevertheless, the word consumption brings art objects, television sets, or cars into one's mind, cities and neighborhoods are not out of the consumption's realm as a way of expression. The choice of neighborhood to be lived in can easily convey one's taste and identity within the society. According to Proshansky (1993), a place identity is the substructure of self-identity and contains "memories, ideas, feelings, attitudes, values, and complexity of physical settings that define the day-to-day existence of every human being".

Statü Haritası/Status Map is a reaction to the acceptance of housing practices as a matter of taste. Housing practices are beyond being a taste issue; it rather is a class issue. While not objecting housing practices of different classes in different areas, *Statü Haritası/Status Map* project tries to reject the notion of excluding the "other" through walls. Although this project is about distinction efforts of various classes reflected through housing practices in Istanbul, the goal is not only to trace its current state but also to problematize the new tendency with the possible consequences such as urban conflict. The aforementioned direction is spatial segregation, in Caldeira's (2000) words "fortified enclaves": privatized, gated, monitored spaces where access is limited to those who are privileged to live there. Being created to unify its inhabitants in terms of living

practices, these enclaves serve a second purpose which is to exclude the ones who do not conform the standards of the enclaves. At this point, I will argue that the upper middle class inhabitants of Istanbul establish a unity among themselves at the expense of creating the “other” and eliminate the chances of unplanned encounters of different groups by limiting certain groups’ access to public spaces. These failed encounters are missed chances to create a society that its members exist without oppressing each other.

In Istanbul’s case, these enclaves are spread around the city. Instead of scrutinizing specific gated communities, I have chosen the spine of the city which literally splits the city into two halves by creating enclaves and ghettos: E-5 highway. E-5 worked as an obstacle between the wealthy and the poor years before the enclaves were built and still is a significant structure for the housing practices. Therefore, *Statü Haritası/Status Map* book project stems from the metaphor of E-5 highway and tries to show the consequences of the increasing dividedness of the city.

A DIVIDED CITY

Dividedness of the city is not a new phenomenon for Istanbul. During Byzantine and Ottoman orders, neighborhoods were divided on ethnic bases. According to various accounts, inhabitants from a common ethnic background were living in the same neighborhoods regardless of income and social status and different types of houses were standing next to each other.

From the 17th century on, the western cities were admired in terms of order and urban planning. With the efforts of Levantines, northern Haliç became an area where “much admired” European standards of urban planning were established. Admiration of the order in the European capitals coincided with corruption of the order in Ottoman Empire. Ruling elite saw urban planning as an opportunity to re seize the power back from the uncontrollable social layers which were complaining about the rulers but at the same time resisting change. Leaving the citadel area for European and Asian shores of Bosphorus, the ruling class was asserting its desire to change through a literal move from the traditional city center. Following the ruling class, westernized Muslims moved

to Northern parts of Haliç, Pera area. These changes indicated two major shifts in the urban practice: social stratification in urban practices and a duality resembling colonized cities.

Neighborhood demographics being shaped according to the adaptation of western values and life style, in other words division of neighborhoods based on other than ethnic criterion, was something new for Istanbul. Thus, social status became the new basis for segregation. The gap between different groups widened with the western type of educational institutions and the superficial adaptation of Western values such as clothing and etiquette (Mardin 1991).

This segregation created a duality that one can find in colonized cities where Europeans wanted to live apart from the locals and built new neighborhoods according to European standards. Although Istanbul was never colonized, Northern Haliç area resembled a colonized city where, according to Çelik (1996), the Turks were foreign and bashful in the area.

This kind of separation in urban practice which was based on income and adaptation of western values have continued until today. However, until 1980s this segregation between different social groups had been occurred as a reflection of the “taste”: an element of distinction as mentioned in the introduction chapter. It is also noteworthy that despite the choice of living together with the same social class, it had been still possible for different social groups interact with each other through random encounters without crossing high walls. Nevertheless, globalization, which started to affect Turkey from the beginning of 1980s, has caused a lot of changes in living practices. Before continuing with the specific changes in Turkey, I would like to give some contextual information to draw parallels between the global and the local.

Accelerated speed of exchange triggered by globalization has caused referential hierarchies to erode from which cultural goods derive their meanings. Baudrillard (1981) points out that globalization implies pastiche of systems and tastes. This loss of anchoring to the world of meanings causes aforementioned “taste” to lose its significance as a medium of social distinction for upper middle classes. Integration to the global markets has become a threat to their social standing with the integration of high culture to low culture. The symbolic capital that upper middle classes relied on for distinction was becoming no longer valid. Öncü (1997) argues that this kind of a threat of erosion of their standing encourages the upper middle classes to find new strategies

to cope with the disappearance and the fortified enclaves are a new way for preventing the hierarchies from vanishing.

Inhabitants of fortified enclaves leave the public space to the lower classes by choosing to live in places with limited access. This limited access enables the inhabitants to create a controlled and unified environment. Uncalculated encounters with those who do not belong to the same class are made impossible. However, the sterile structure of these environments makes it impossible to maintain the free circulation and openness of the modern city. The social difference is eradicated for those who have access to these fields. Within the walls between the public and the private, a new kind of distinction is taking place, arguably finding the ground lost with the globalization. Gates and walls became tools for separation from the “socially inferior”.

Although it is hard to tell whether a pure democracy has been reached through the modern experience, social differences are perceived more severely by the inhabitants of the city in the contemporary condition. Different people are conceived as dangerous and the inequality in the contemporary built environment is emphasized by increased number of homogeneous contacts with equals (Caldeira). This separateness conveys the feeling that “different” belongs to another universe, an understanding increasing the danger of fanning the flame of social conflict.

After introducing the global context, one should look at the local factors. With globalization, there is this inclination of upper middle classes being introvert or cutting the ties with lower classes (Işık, Pınarcıoğlu). Upper middle classes before 1980s also lived in different areas of the city, but unlike today there were no physical and cultural walls that prevented the encounters between different groups. With Turkey’s integration into the global markets, the increased wealth of upper middle classes enabled this group to lead the society in adopting consumer culture’s behaviors. The gap between the haves and have-nots has been widened and as Işık and Pınarcıoğlu (2001) stated, upper middle classes started to feel insecure among the have-nots. This phenomenon is not explainable only through the income gap, but one should look at a social climate that brings conflict into the foreground instead of compromise. In the 1990s, arguably the highest social value became making money and consuming. Shy and introvert riches of the past has been replaced by those who are eager to show their wealth and those who are not willing to come to terms with those who are unlike them (Işık, Pınarcıoğlu). In an environment like this, one can speak of an exclusionary cultural climate. Upper

middle classes are also feeling threatened by the “cultural and social” pollutants found a way out in removing from the city (Öncü). These are the reasons why the clean and homogeneous environment of the gated communities appealed to upper middle class. The mixture of desire for consumption and globalized myth of ideal home which comes to life through suburban life made gated communities/ fortified enclaves desirable. The desire for distinction this time from the vulgar and ignorant crowds of the city created the basis for this kind of immigration to those enclaves. According to Aksoy and Robins (1994), the recognition that immigrants are not being assimilated and hurting “higher form of human organization” have triggered this inclination to move to fortified enclaves in suburbs that have a tendency to isolate its inhabitants and exclude the “other” by overstating the differences.

As deconstruction points out, the attempts to achieve unity generate borders, dichotomies and exclusions. In that sense, achieving unity in fortified enclaves excludes the others as expected. Although the citizens of a city cannot understand each other perfectly, this does not change the fact that “city life is being-together of strangers” (Young). Thus, to build an unoppressive society, the free circulation of inhabitants should be allowed instead of building up hindrances to restrict free flow of the movement.

To conclude, despite its chaotic look, Istanbul is a city where the social differentiation is high. In Güvenç and Işık’s research (1996), the choices of different socio-economic groups are analyzed and the findings are proving that the rich clustered in southern part of the E-5 highway and the poor in the northern parts of the highway. There are two exceptions to this rule: the shore of Bosphorus, a traditional insurance to keep the high value, and the fortified enclaves, a recent development, built in the northern parts. That means that E-5 highway serves a spine purpose which divides different worlds. Although this is not an absolute limitation to the free flow of the city, it is noteworthy that the highway symbolizes the values that fortified enclaves advocate recently.

STATUS MAP/ STATÜ HARİTASI

A project idea to unfold Istanbul originated from the desire of questioning the politics of difference and taste as a distinction issue discussed in the previous chapter. Although inhabitants code and decode the city continuously, it is impossible for individuals grasp the city as a whole due to its enormous size. The project, *Status Map/ Statü Haritasi* is an effort to bring together the bits and pieces of the city's mental maps created by its inhabitants. With this bigger picture, the goal is to encourage residents to come out of their little universes and think about the city as a unity in itself.

The core idea was to depict Istanbul through photographs and reveal the fact that it is not a chaotic metropolis in terms of residential practices despite its arbitrary architectural texture. The international E-5 highway's paradoxical role has a pivotal importance in this division by connecting the country to Europe at the expense of separating the city into two halves through defining a physical border as well as a symbolic one between the two worlds of Istanbul: the rich and the poor. The project can be read as a reaction to increasingly polarized culture and neo-feudal spaces in the city where the affluent separate themselves from the "other" through *fortified enclaves*. Instead of documenting these enclaves, E-5 was taken as a symbol of this segregation from east to west. By documenting and juxtaposing images from northern and southern parts of the highway, it was aimed to create a contradictory reading to the perception of the upper middleclass gallery viewer who sees and ignores this isolation selectively.

As Paris once offered a rich variety of visual clues regarding its culture to the modern painters, Istanbul, fortunately did the same to shape my graduation thesis. I photographed Istanbul like the modernist painters depicted Paris in a fashion that the "good old" flâneur strolled the streets of Paris by stopping at every corner, studying every poster (Figure 1-2).



Figure 1
Claude Monet
Boulevard des Capucines, 1873



Figure 2
Gustave Caillebotte
Boulevard des Italiens, 1880

Long before Impressionists take their part in history of art, Baudelaire, in his seminal essays, drew parallels with the flâneur and the painter of modern life and set Constantin Guys as an example for the modern painter due to his interest in the whole world, in anything happening on the surface of the earth unlike those artists who did not leave their studio (Figure 3).



Figure 3
Constantin Guys, *Two Women in a Carriage*, 19th Century

Besides searching “fugitive pleasure of circumstance” like the flâneur, the modern painter, Baudelaire states, should aim at distilling the eternal from transitory to immortalize the moment. In that sense, *Status Map/ Statü Haritası* is in line with Baudelaire’s modernist paintings: efforts for turning temporal into permanent instead of passing by, putting details together as a meaningful end product. Despite the impossibility to have caught everything in the city, making of *Status Map/ Statü*

Haritası can be called as a conscious *flânerie* giving the audience a sense of the city parts which he/she may either see or ignore thanks to the separation of the city mentioned in the first part “Divided City.”

In *Status Map/ Statü Haritası*, different social classes were photographed observing the duality of doing the same things in different ways as a matter of taste. Far from distant but judgemental, shy but arrogant tourist gaze, I decided to cross the boundaries and go back and forth between the areas. While wandering around, various parallels are documented such as: recreational activities from promenades to balloon shootings (Figure 4-8),



Figure 4



Figure 5



Figure 6
Page 3



Figure 7



Figure 8
Page 68-69

consumption practices from shopping malls to local groceries (Figure 9-12)



Figure 9



Figure 10
Page 24-25



Figure 11



Figure 12
Page 50-51

housing practices from facades to balconies (Figure 13-16)



Figure 13



Figure 14
Page 8-9



Figure 15



Figure 16
Page 76-77

communication practices from neon lights to painted signs. (Figure 17-20)



Figure 17



Figure 18
Page 32-33



Figure 19



Figure 20
Page 54-55

Besides these parallels drawn between the two sides, contradictions are shown: how the same business is conducted, what kind of window is installed or which graffiti is painted as a free way for public expression on both sides. One has the chance to evaluate what is going on the both sides of the road: Businesses from the both sides (Figure 21-24)



Figure21



Figure 22
Page 14-15



Figure 23



Figure 24
Page 62-63

houses (Figure 25-28)



Figure 25



Figure 26

Page 4-5



Figure 27



Figure 28
Page 70-71

windows(Figure 29-32)



Figure 29

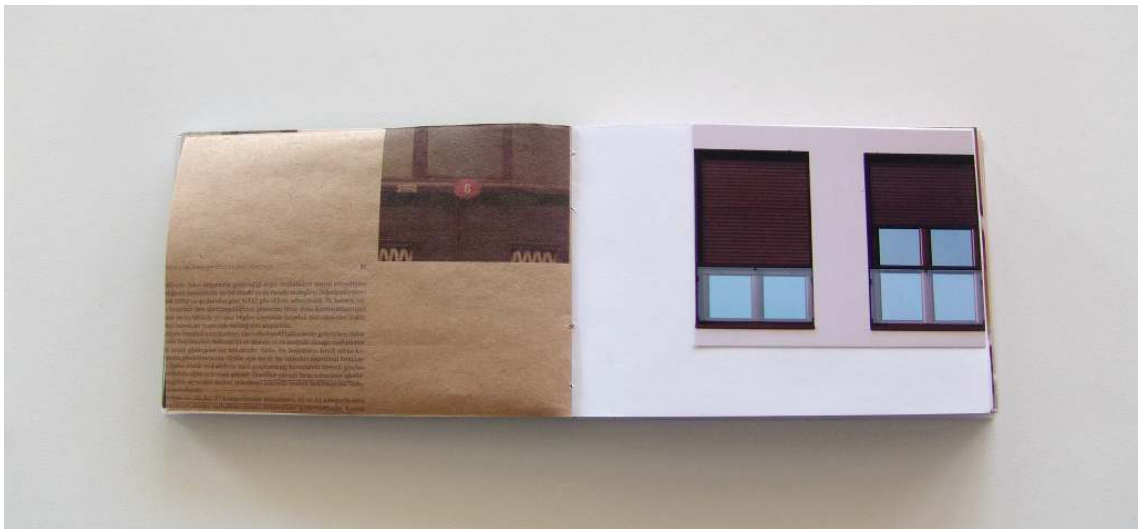


Figure 30
Page 12-13



Figure 31



Figure 32
Page 66-67

graffitis (Figure 33-36).



Figure 33



Figure 34
Page 26-27

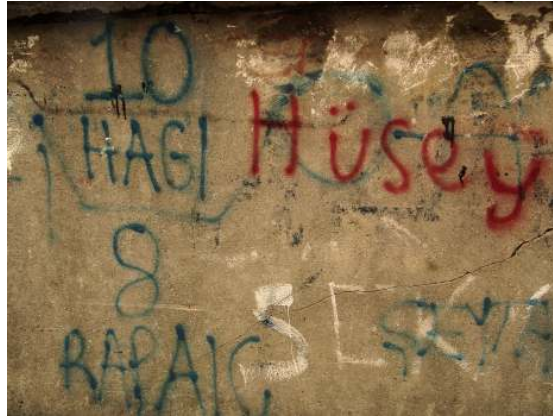


Figure 35



Figure 36
Page 74-75

A challenge in taking photographs was ironically experienced in the well-to-do neighborhoods of the city. Like in Figure 37 which unfortunately could not be used in the book, unrelated details such as stones of the sidewalks or ugly buildings in the background were willing to interfere with the core idea of the image.



Figure 37

To avoid this visual flaw of the city, a resort to interior design magazines inspired me for using close ups. Throughout the book, there are no panoramic images (Figure 38-41) except for those from the top of the highest building next to E-5 highway which consist the middle pamphlet of the book.

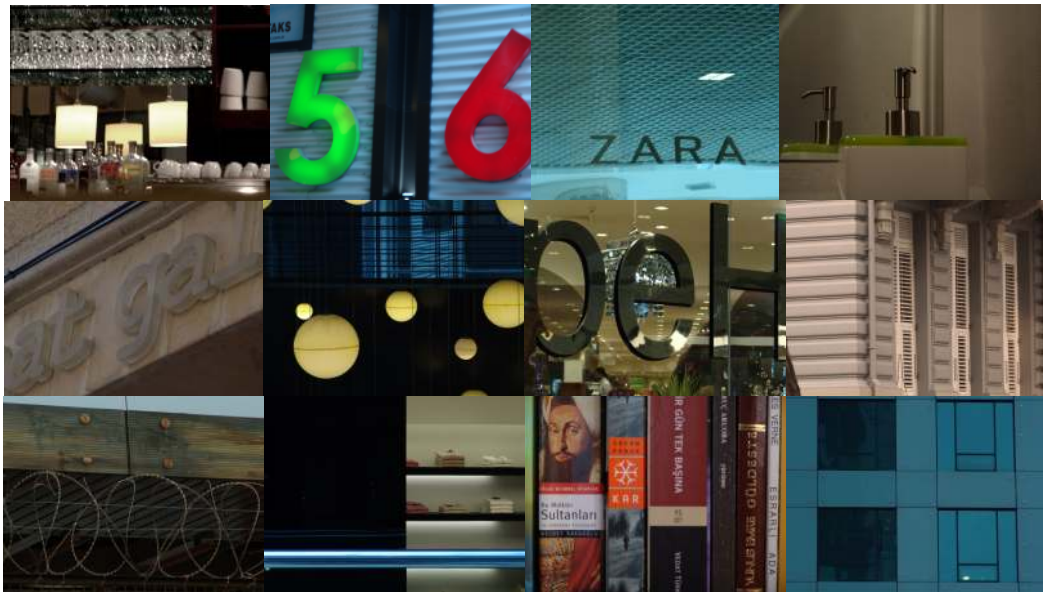


Figure 38



Figure 39
Page 18-19

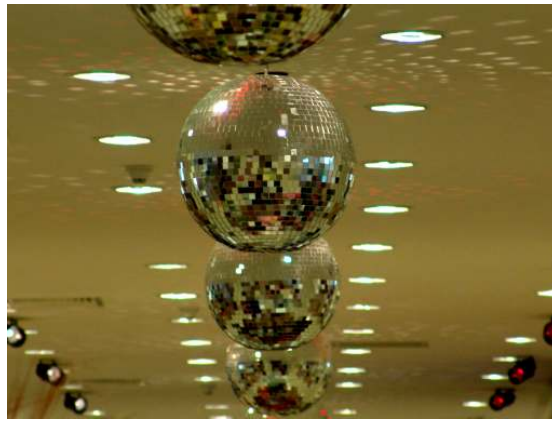


Figure 40



Figure 41

Page 22-23

Before proceeding with the description of the end product, it would be appropriate to give a break to tell the story of how the initial idea of giant prints or reflections turned into a postcard sized, hand- bound book. With the giant prints or reflections on the walls giving a colossal impression parallel to the dimensions of the city, the image of the highway was going to be placed on the gallery floor as an obstacle for the viewer to stop and think about the division. Despite being an appealing one, there were several obstacles to accomplish this idea: First, the difficulty of choosing the representative photos out of 1500 photos taken for the project. Although the risk of not saying enough could be overcome through a tough elimination, other obstacles generated greater dangers by contradicting the fundamentals of the project: ephemerality and lack of handmade quality. Giant prints or images reflected on the wall would be ephemeral in nature. This was contradictory because this very project rejects the ignorance of thinking about the city as a whole. Prints or reflections were going to be in line with MTV like consumption which takes the face value of the images without in depth thinking. Another important part was the lack of the hand touched quality of this solution. There must have been an answer which rejects fast consuming of the images and accomplishes that the viewer spends more time with the project by turning him/her into an active participant. To engage the viewer, a handmade and tangible product seemed as the most suitable solution to this dilemma, which in my case turned out to be a book which had to the potential of enabling me to intervene with the process and give a personal touch as a way to connect with the audience.

After deciding on format of the project, the first idea was to represent it as an actual ledger which was borrowing some elements from a more direct discipline for well-to-do and the poor: accounting. Although a ledger was in line with the core idea and the visuals were satisfying, the graphic quality of the ledger came to the foreground and shadowed the main idea (Figure 42).

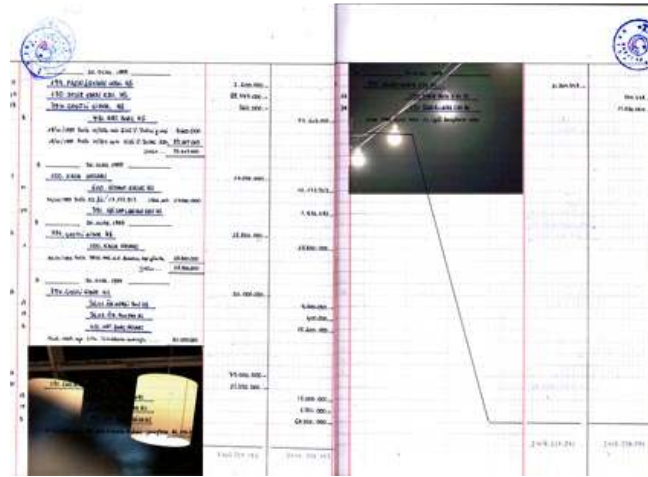


Figure 42

Following the evaluations of this first trial, it seemed more logical to design a book specifically for this project instead of using a vernacular object. Postcard size was the most suitable dimension for the book which was easy to hold and go through for the viewer (Figure 43). The size was also in line with the idea of grasping the city as a whole. Another critical decision was binding the book by hand instead of gluing. At the end, the work turned out to be a book of seven pamphlets, first three consisting of images from the southern and affluent parts of the highway, last three from the northern and poorer parts of the city and the middle pamphlet the highway and bird eye views of south and north.



Figure 43
Front Cover

The handmade quality of the book, from binding to the assembling of the photographs and different papers, can be interpreted as an effort to bring different parts of the city together. Different kinds of paper and the stitches on the back of the book are

the references to the fabricated texture of the city (Figure 44-45-46). With traces of manual labor (stitches, cuts and pastes), texture, either on the façade of a building or on the display of an iron shop, became the most important element of the book. Handmade quality is the reflection of the humane/ human touch to bring different parties of the city together.



Figure 44
Spine of the Book



Figure 45
Back Cover

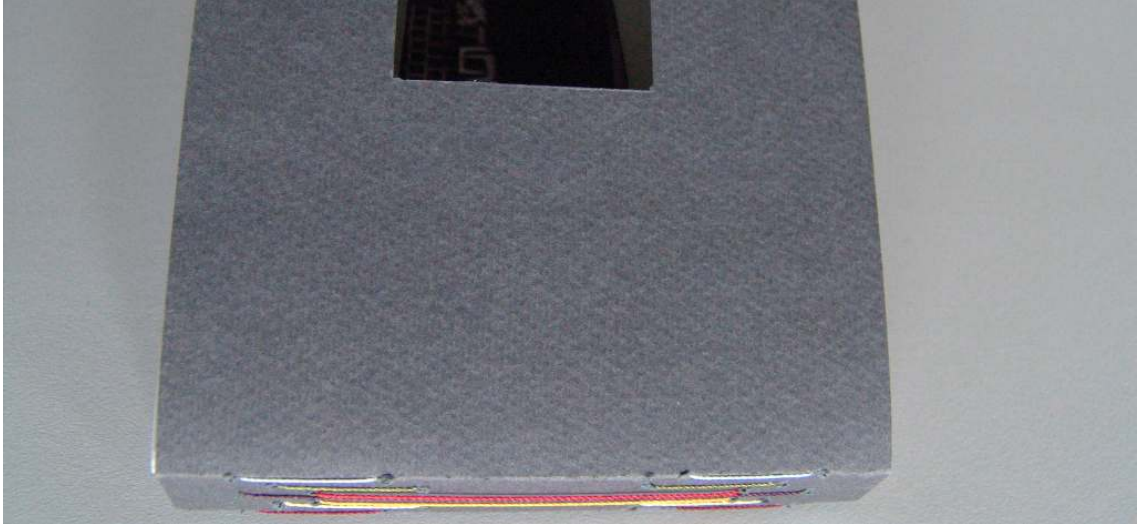


Figure 46
Back Cover

After an introduction to the book, now it is time to talk about the book and the exhibition more in depth. Because of E-5 highway's symbolic value, the idea of splitting found its place in the middle pamphlet although the exhibition plan with the highway image on the floor was dropped. Initial plan was to climb up to the roofs of several buildings next to the highway and stitch the images to create the highway image. However, climbing up to the roof of the highest building next to the highway enabled me to have a satisfying portion of it thanks to its generous view and to express the highway's spinal position within the organism of the city. About 8 photographs are stitched by *AutoStitch*, an automatic panorama stitching software, to create the following image of the highway. Its symbolic spinal position is strengthened by binding this pamphlet to middle of the book. Since it is impossible to underline the dividing power of the highway through a postcard sized image which is also the dimensions of the book (10cm*15cm), the photograph is extended to four postcards and the length of the image increased to 60 cm to have a deeper impact on the understanding the importance of the symbol (Figure 47-48-49-50).



Figure 47



Figure 48
Page 40-42



Figure 49
Page 40-41



Figure 50
Page 40-41

Besides the symbolic split of the city on the east-west axis, southern and northern parts of the highway are also documented from the same roof to show the segregation from a different perspective (Figure 51-54). About five images each from both sides are stitched through the same technique as the highway image above. Compared to the other parts of the book, middle pamphlet creates a climax in the middle of the book, in terms of the bird eye view perspective which is higher than the human eye and physical extensions such as folds (Figure 52-53-55-56-57).



Figure 51
Southern Part of E-5 Highway



Figure 52
Page 38-39



Figure 53
Page 39



Figure 54
Northern Part of E-5 Highway



Figure 55
Page 42-43



Figure 56
Page 42



Figure 57
Page 39-42

Besides using the bird and human eye perspective photographs, an actual map of the city from the article of Güvenç and Işık is placed in the book to remind non personal approach of the formal maps and the personal quality of the book referencing to the name of the book *Status Map/ Statü Haritası*(Figure 58-59). Through the book, the audience was invited to establish a personal relationship with the city, through a medium which is designed for him/herself to experience the city once and all unlike his/her daily experience.

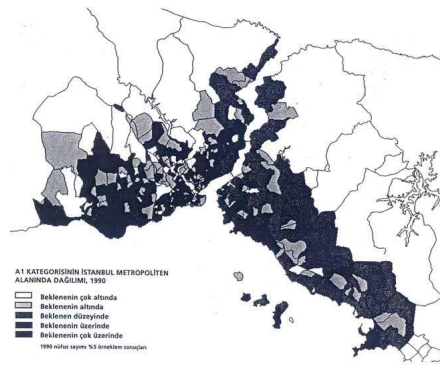


Figure 58



Figure 59
Page 48-49

Since the project was a journey for me to learn, interpret and convey, raw material such as underlined sentences in of some articles and books that inspired me during the research stage of the project are included within the book (Figure 60-67).

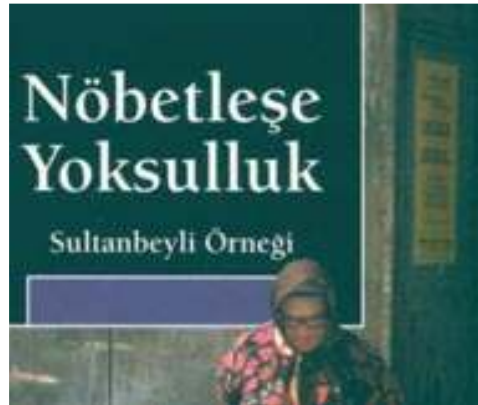


Figure 60
Cover of “Nöbetleşe Yoksulluk”



Figure 61
Page 54-55

BİRİNCİ KISIM	
türkiye	
ÜÇÜNCÜ BÖLÜM	
Türkiye Kentleri, Türkiye Kentleşmesi: '80'den Önce	95
1970'li Dönem Akademinin Ekonomik Potansiyeli	99
1980 Öncesinde Orta Sınıflar ve Kent	102
1980 Öncesinde Kent Yoksulluğu	110
Yapımsal Baskı, Yumşak ve Aşamalı Kentleşme	119
DÖRDÜNCÜ BÖLÜM	
Türkiye Kentleri, Türkiye Kentleşmesi: '80'den Sonra	123
Küçülen Devlet, Küçülen Genişlikler	123
Yumuşak-Bütüncüsel Kentleşmeden, Gergin-Dışlayıcı Kentleşmeye	127
1980 Sonrasında Orta Sınıflar	129
Ve Yeni Zenginler, Yeni "Ayanlar": Biz Daha Mutluzuz!	136
Dijitalde Katılık Vardı	148
1980 Sonrasında Kent Yoksulluğu: "Nöbetleşe Yoksulluk"	155
"Önce geçekondü bozuldu": Kriz ve dengelerin bozulması	159
Ve geçekondünün sonu: Ayrışma dinamikleri iç başında	163
Yeni farklılaşmalar: Hemşehricilik mafyaya dönüşüyor	167
Süteme taze kan: Kent için yer değiştirmeler ve Güneydoğu'dan göç	172
Son Birkaç Söz: Formelin Çöküşü	176

Figure 62



Figure 63
Page 60-61

Shabbazi'nin sorgulanması, asla kimseye ait olmayacak, değişiklere birbirine eklenmesi mümkün(olmayan) coğrafyaları ortaya seren, İstanbul'da çekilmiş iki videoyla sonuçlanıyor. İstanbul'un dış çeperlerinde güvenlik kaplarıyla çevrili cemaatlere - *Kemer Country, Bahçeşehir, Çirpanın ve diğerlerinde* - kapalı insan topluluklarıyla karşılaşıyoruz. Arzular: belki de cesur yeni bir İstanbul'un ve yeni yaratılmış kopuk kimlik alanlarının bir simgesi aynı şekilde, simüle edilmiş moderniteler içinde zorunda bir ayrılmanın alanında, kalabalıktan uzak yaşamayı tercih etmiş olmakla çıkan kavuşan değişim kaygısının da bir göstergesi.



Figure 64

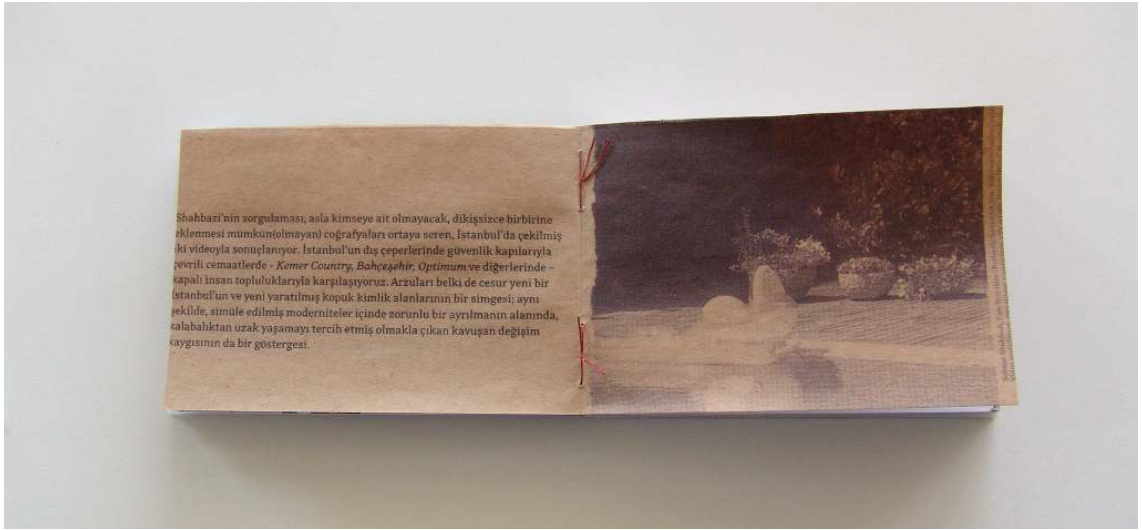


Figure 65
Page 10-11



Figure 66

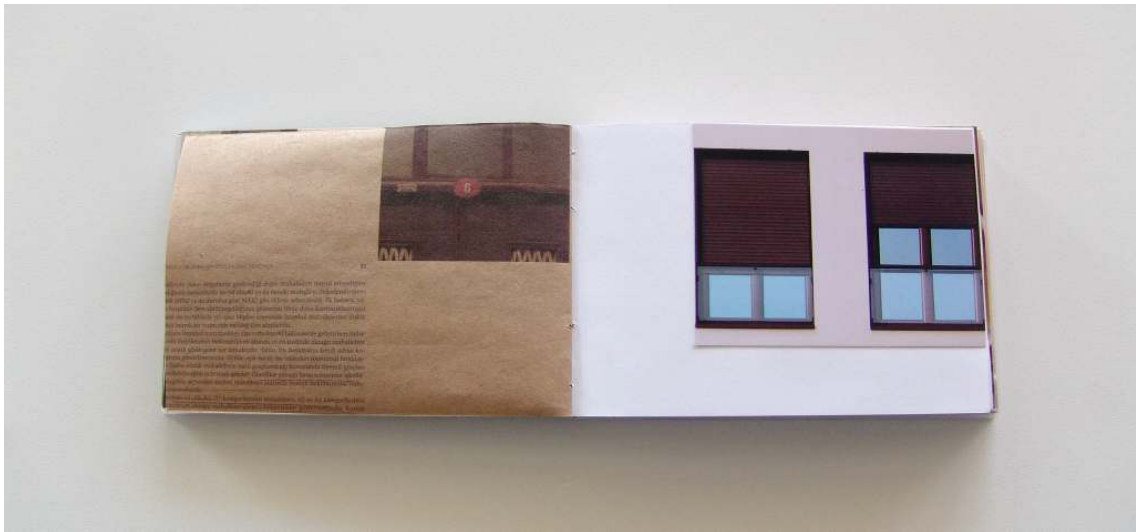


Figure 67
Page 12-13

Partial repetitions of the images on the opposite pages and full page images are meant to emphasize the importance of the image within the book and are little breaks for the audience to think and remember this is not a mere collection of pretty images (Figure 68-91).

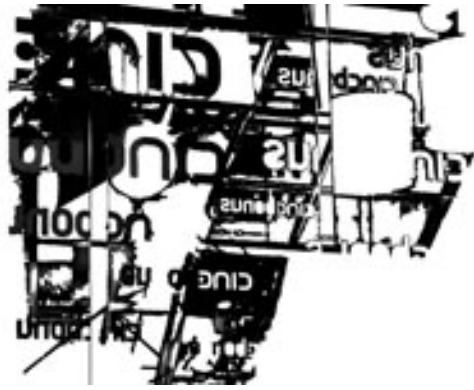


Figure68

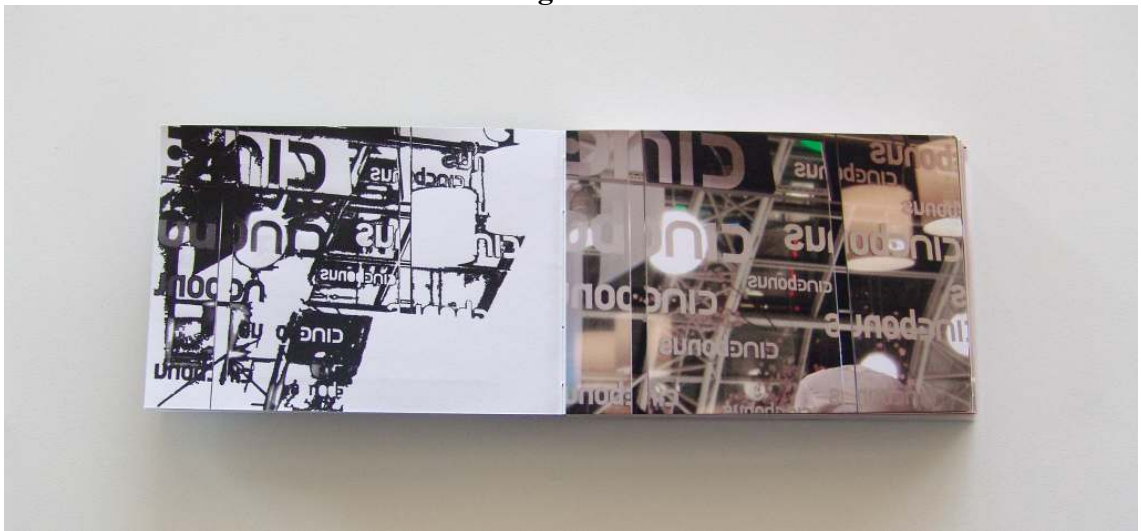


Figure 69
Page 6-7



Figure 70



Figure 71
Page 70-71



Figure 72



Figure73
Page 14-15



Figure 74



Figure75
Page 62-63

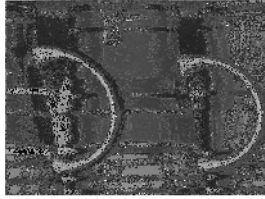


Figure 76



Figure 77
Page 16-17



Figure 78



Figure 79
Page 32-33



Figure 80
Page 26-27

SHIT SHIT SHIT
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Figure 81

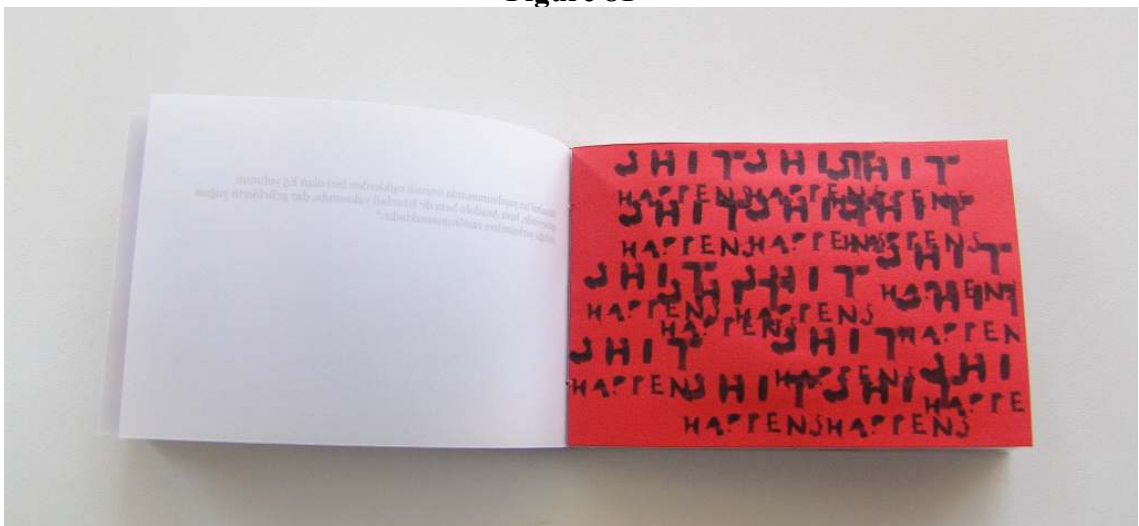


Figure 82
Page 30-31

100
FAGI Hüseyin
8

Figure 83

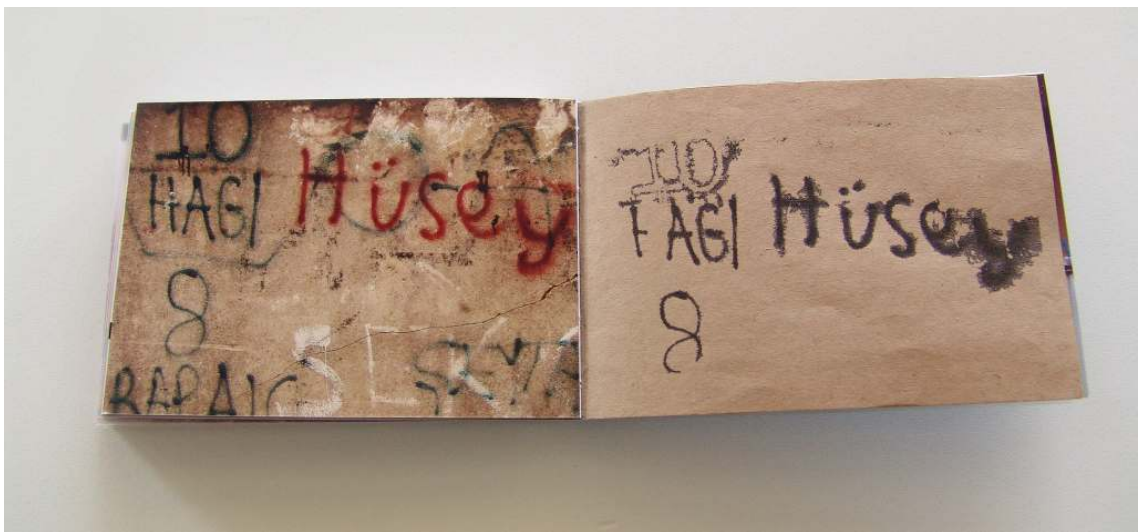


Figure 84
Page 74-75



Figure 84

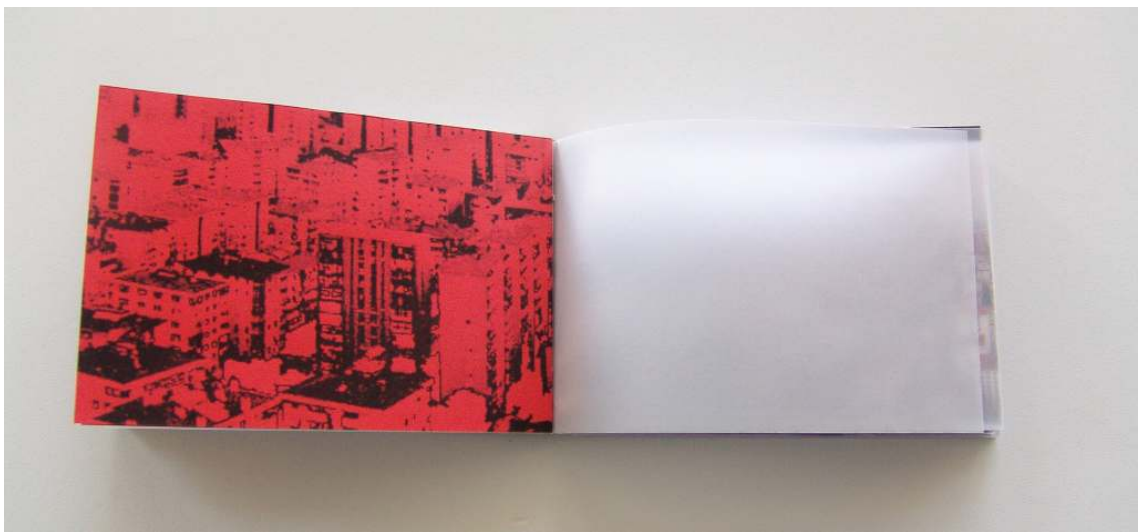


Figure 85
Page 34-35



Figure 86
Page 38-39

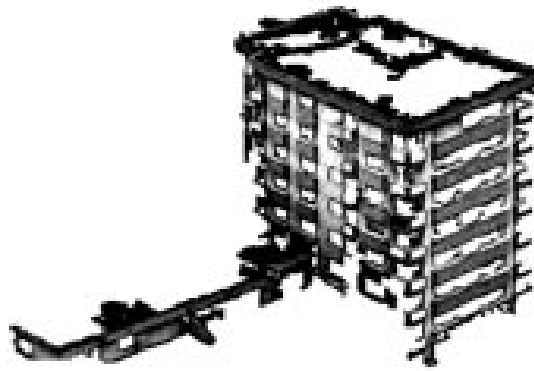


Figure 87



Figure 88
Page 46-47



Figure 89
Page 42-43

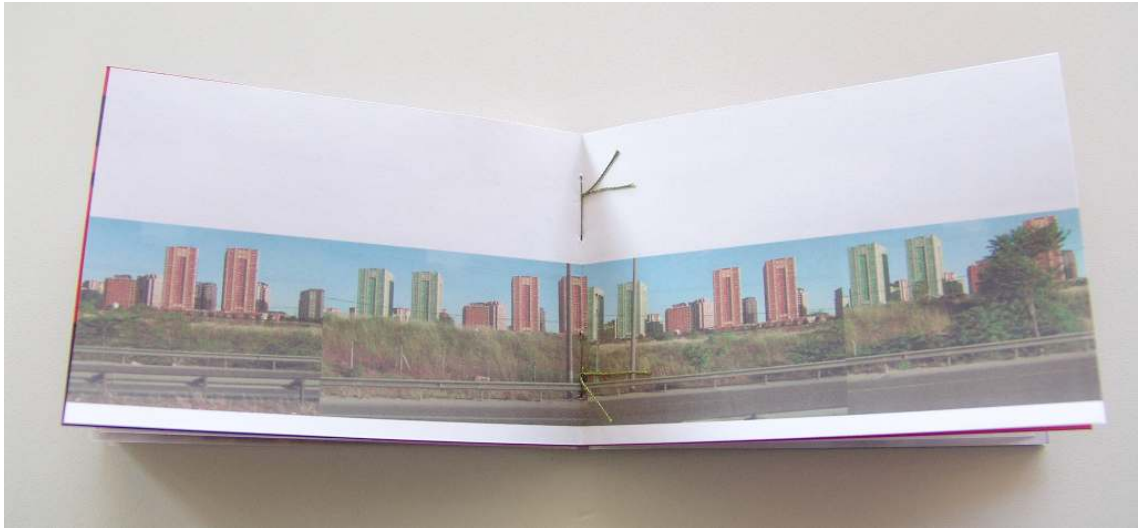


Figure 90
Page 58-59

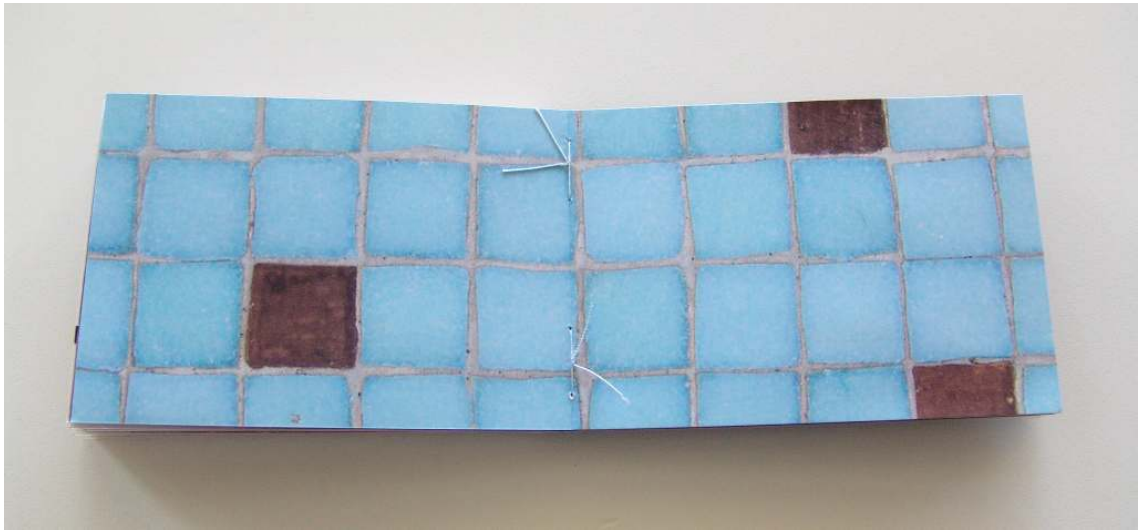


Figure 91

Page 72-73

To help the audience understand the context more clearly, supplementary texts from Güvenç and Işık's article are inserted on semi-transparent papers allowing the viewer to vaguely see the background but still making him/her stop to think about the context. It is also obvious that text is placed on the paper in a way that is not harmonious with the background. Its arbitrary nature is a reminder that the book does not aim to be a book to be looked at but also to be read and prevents the viewer to see the book as a mere aesthetic accomplishment. The texts read as follows:



Figure 92

Page 1

“Varlıklı kesimlerin statü farklarını aşarak oluşturdukları gönüllü yoğunlaşma alanları, gelirin son derece eşitsiz dağıldığı bir bağlamda bu kesimlerin kendi tüketim kalıplarının izlerini taşıyan yerler yaratabilme kaygılarının bir sonucu olarak görülebilir.”



Figure 93

Page 20-21

“Kentsel mekanda gelir, statüden kaynaklanan farkların önüne geçiyor.”

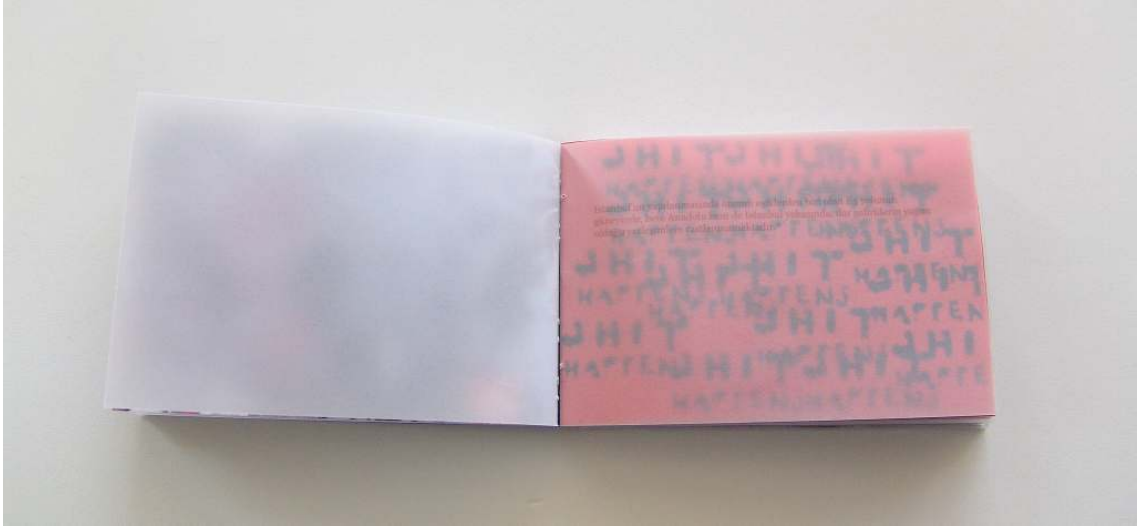


Figure 94

Page 28-29

“İstanbul’un yapılanmasında önemli eşiklerden biri olan E5 yolunun güneyinde, hem Anadolu hem de İstanbul yakasında, dar gelirliilerin yoğun olduğu yerleşimlere rastlanmamaktadır.”



Figure 95

Page 36-37

“Batı metropollerinde farklılaşma ve ayrışma, mekanda açıkça gözlemlenebilen bir olgudur. New York, Los Angeles, Londra gibi dünya kentlerinde farklı kültür ve gelir gruplarının ayrı mekanlarda yaşadıkları biliniyor “Getto” ve “enklav” mekanda açık seçik belirgindir. Ancak yeryüzünde her kentte mekansal ayrışma bu denli yüksek değildir. Çeşitli kültür gruplarının, gelişmiş batı ülkelerinin standartlarıyla değerlendirildiğinde, yumuşak bir ayrışma içerisinde yaşadıkları kentler de bulunmaktadır. İstanbul da bu kentlerden biridir.”



Figure 96

Page 44-45

“Anadolu yakasında E5 yolunun kuzeyinde varlıklı kesimlerin beklenin üzerinde bir yoğunluğa sahip olduğu mahalle bulunmamaktadır.”



Figure 97

Page 52-53

“Gelir ve statü farklılıkları kadar etnik kökenden kaynaklanan ayrılmalar da İstanbul’un toplumsal coğrafyasının biçimlendirilmesinde belirgin bir rol oynamaktadır.”

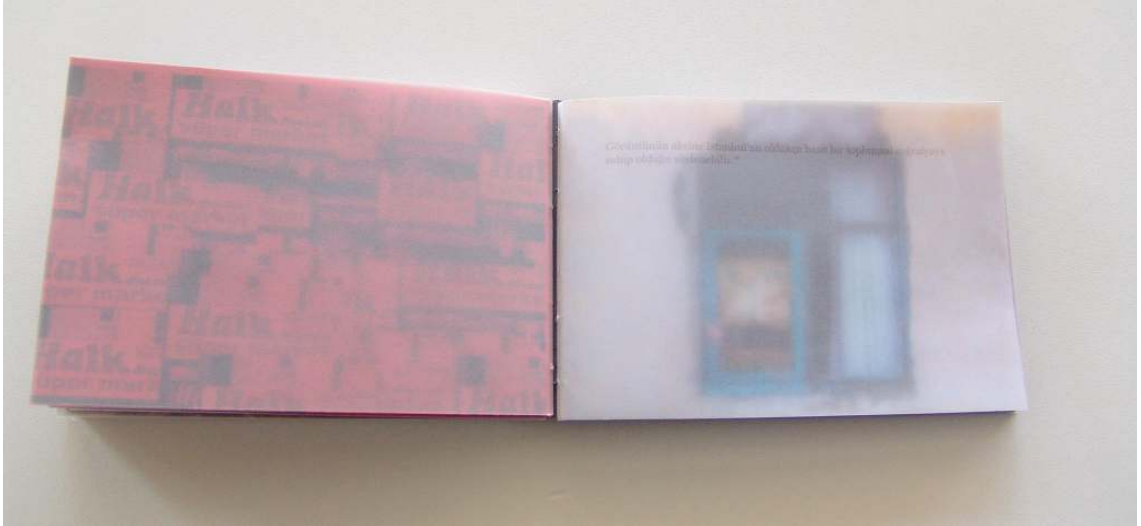


Figure 98

Page 64-65

“Görüntünün aksine İstanbul’un oldukça basit bir toplumsal coğrafyaya sahip olduğu söylenebilir.”

The little window on the back cover aims the book at extending to the gallery space. Due to their very nature, the images in the book are two dimensional and this window tries to break this two dimensionality and plunge it into three dimensional exhibition space by drawing parallels to the three dimensionality of the book as an three dimensional object.



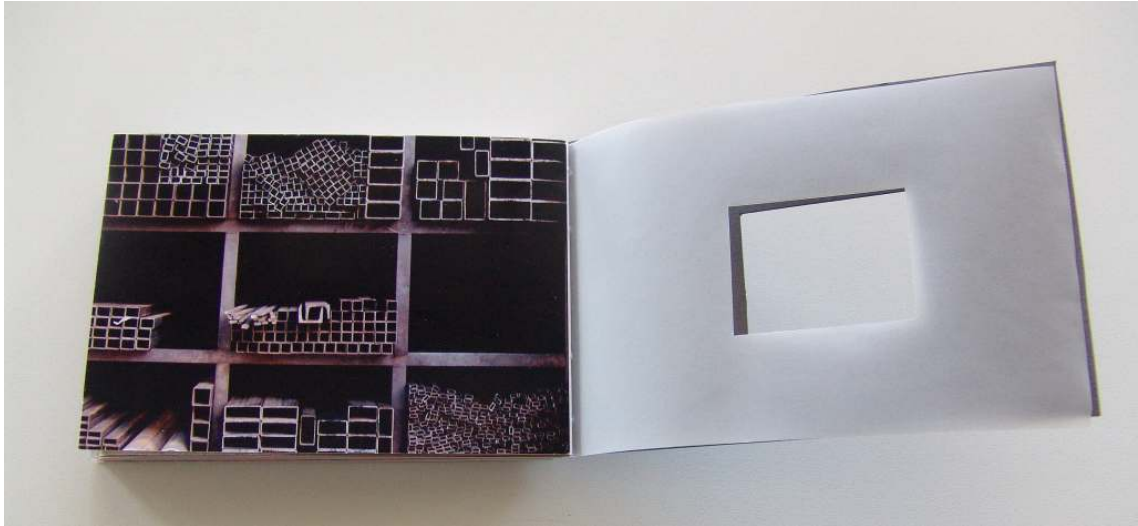


Figure 99

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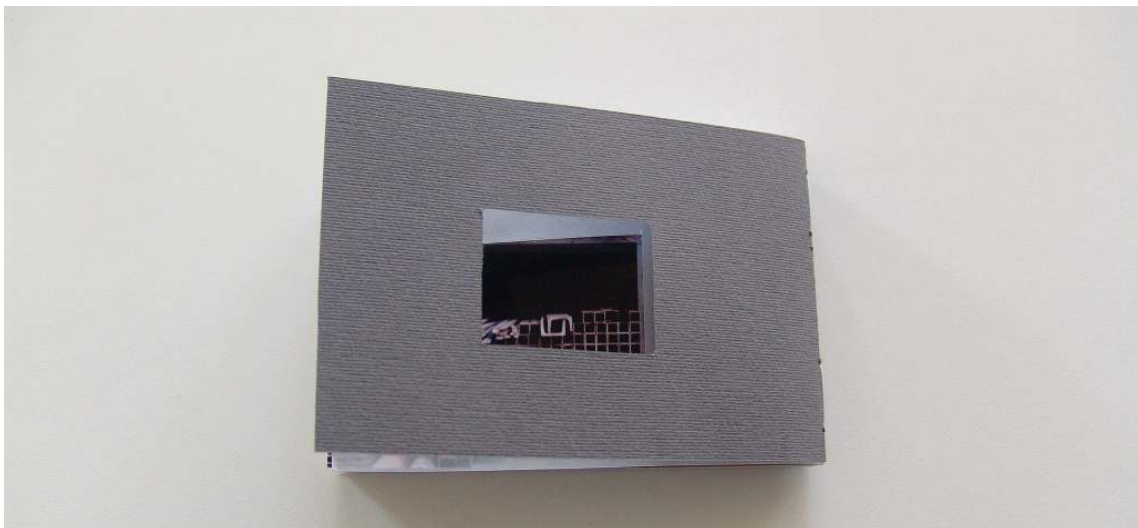


Figure 100

Back Cover

Besides the book's formal qualities of, the exhibition set-up was the other important element of the project: A minimalist stage-like setting consisting of only a chair and a spot light in a black walled room. Inside of the gallery was made difficult to see from the outside with the help of the black painted walls, the curtains and the pillar in the middle of the gallery. Thanks to the movable panels, the gallery was turned into a room without a door which aimed at isolating the gallery visitor from the outside world while enabling the audience question him/ herself about the separation practiced everyday by leaving him/her with nothing but a book to read and a chair to sit. There

could be more than one chair but I believe that this would turn the gallery into a library and would not match with the questioning idea of the whole exhibit.



Figure 101
View from the exhibition



Figure 102
View from the exhibition

Despite the efforts for deciding on a chair which does not reflect any identity, there is no such thing as a commodity without identity in the culture of consumption.



Figure 103
View from the exhibition



Figure 104
View from the exhibition

Nevertheless, it is a better idea to load as much as meaning as possible onto the chair. Instead of a vernacular chair, a leather couch would be more suitable to the purposes of the exhibition to interrogate audience's role within the above mentioned urban segregation with the help of a book challenging his/her perceptions in the comfort of a couch which could be found in the fortified enclaves.

At this point, it is possible to draw another parallel of *Status Map/ Statü Haritası* to the 19th Century Modernist Painting. While taking *flânerie* as its method, the topic and presentation are in line with Eduard Manet's confrontational paintings *Olympia* and *Luncheon on the Grass*. Émile Zola defended Manet and his art following the public appearances of these paintings that caused a lot of controversy in French Society. Although nudity of the figures in aforementioned paintings revealed the true intentions

of the males on females in that period French society, the public reacted to the paintings harshly and attacked Manet by ridiculing his techniques which had an unfinished quality. In Zola's defense, he stated that Manet stayed truthful to the reality of the day and worked as an interpreter between facts and audience. (Zola 559).



Figure 105
Edouard Manet
Olympia, 1863



Figure 106
Edouard Manet
Luncheon on the Grass (The Bath), 1863

Hence, I decided to confront the upper-class gallery visitor with an alternative look of a city who is ironically connected to the outside world through Turkey's integration to the world markets, while his or her awareness diminishes day by day about the next door neighbor.

CONCLUSION

Everyone living in urban settings should deal with the built environment on daily basis. Urban environment is always planned at various degrees and less or more people living in the city are affected by the decisions made by others without being asked for their consent. The key to live peacefully is respecting the life choices made by other parties because it is practically impossible to unify any environment without suppressing some groups and underlining the difference.

I wanted to show that current urban politics and planning can create a ghettoized and polarized urban culture in Istanbul. This can cause the inhabitants being less tolerant to differences because as Sennett (2002) points out that with the loss of the complexity of the cities, the city is no longer a place where social differences interact.

What I wanted to suggest in my work was to encourage the politics of difference. I am well aware of the impossibility of empathizing with every choice made by those who are surrounding us. However, I believe that separation and segregation within the city does not serve to solve any problems, on the contrary, it increases the danger of conflict and unrest between the people who live in proximity. For a more open society, the free circulation within the city should be encouraged.

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Nicholson,L.

Zola, Émile. “Edouard Manet.” *Harrison* 559.

APPENDIX



Figure 107

Cover



Figure 108

Page 1



Figure 109

Page 2-3



Figure 110

Page 4-5

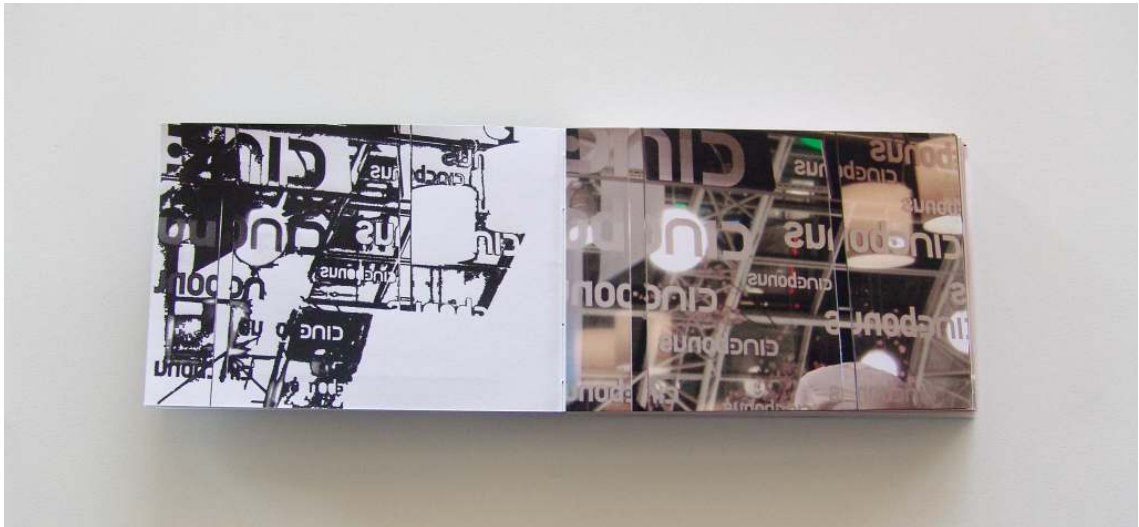


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Figure 112

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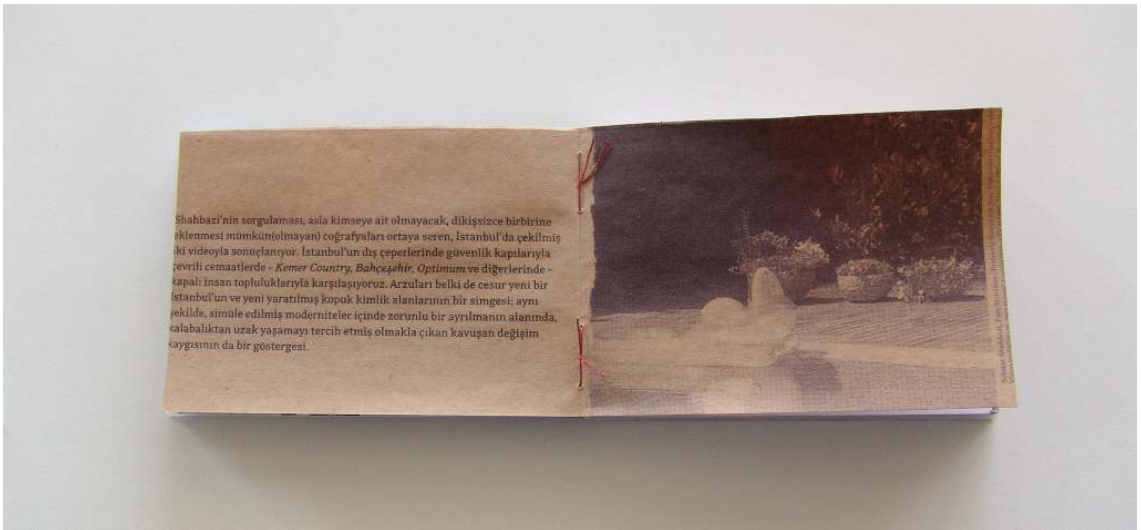


Figure 113

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Figure 114

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Figure 117

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Figure 118

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Figure 119

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Figure 120

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Figure 121

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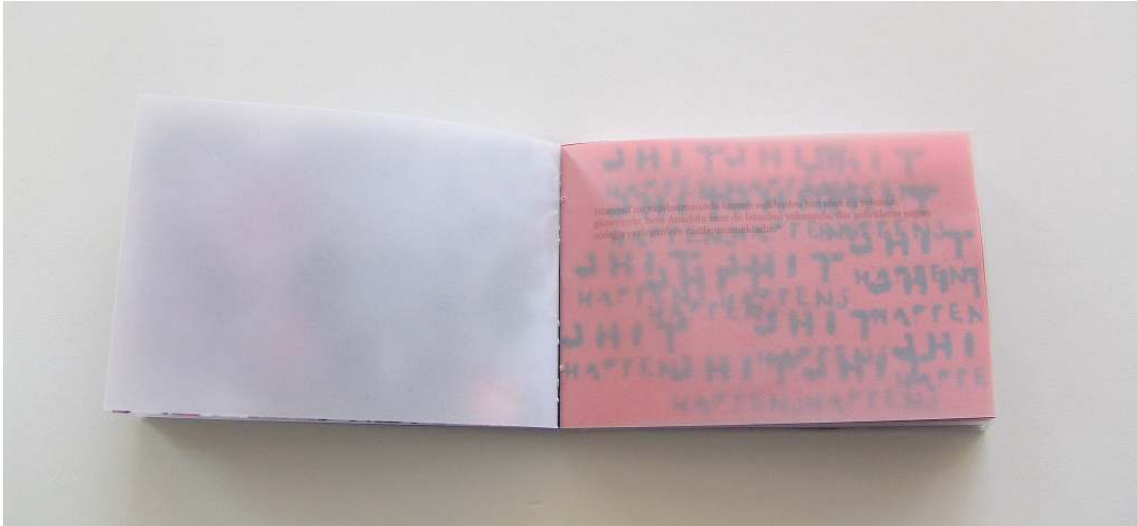


Figure 122

Page 28-29



Figure 123

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Figure 124

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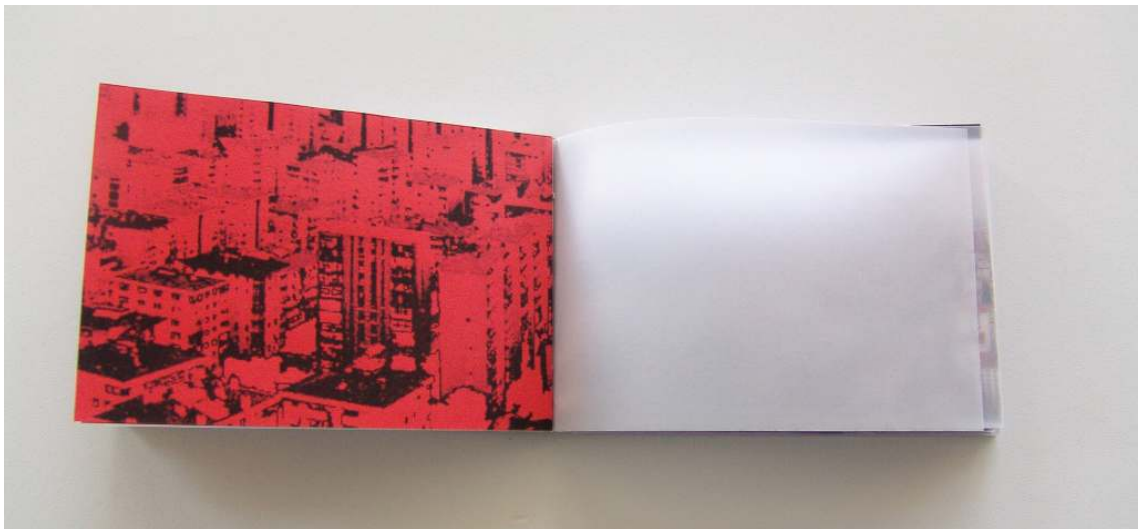


Figure 125

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Figure 130

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Figure 131

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Figure 132

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Figure 136

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Figure 137

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Figure 138

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Figure 139

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Figure 140

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Figure 141

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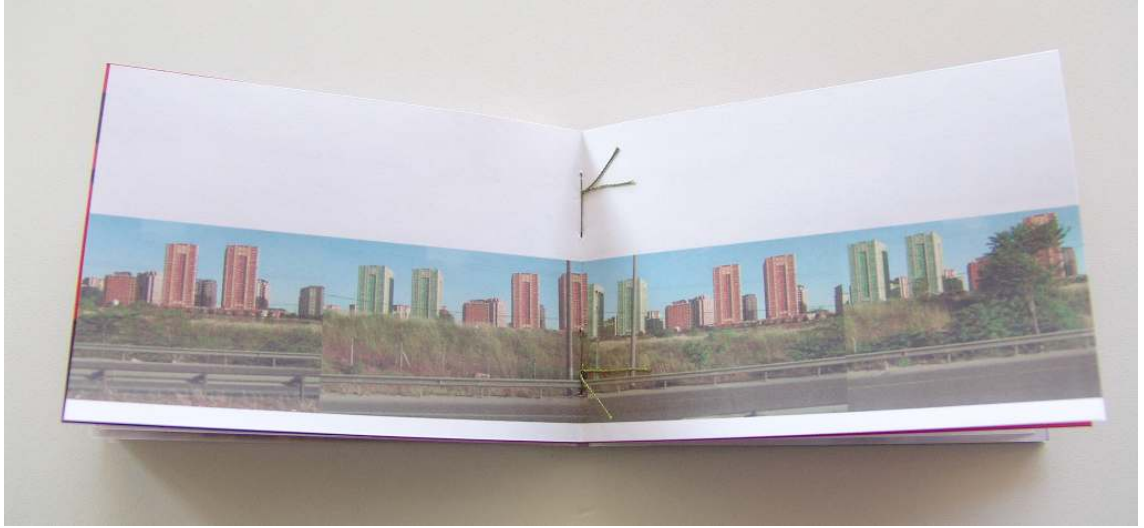


Figure 142

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Figure 143

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Figure 146

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Figure 147

Page 68-69



Figure 148

Page 70-71

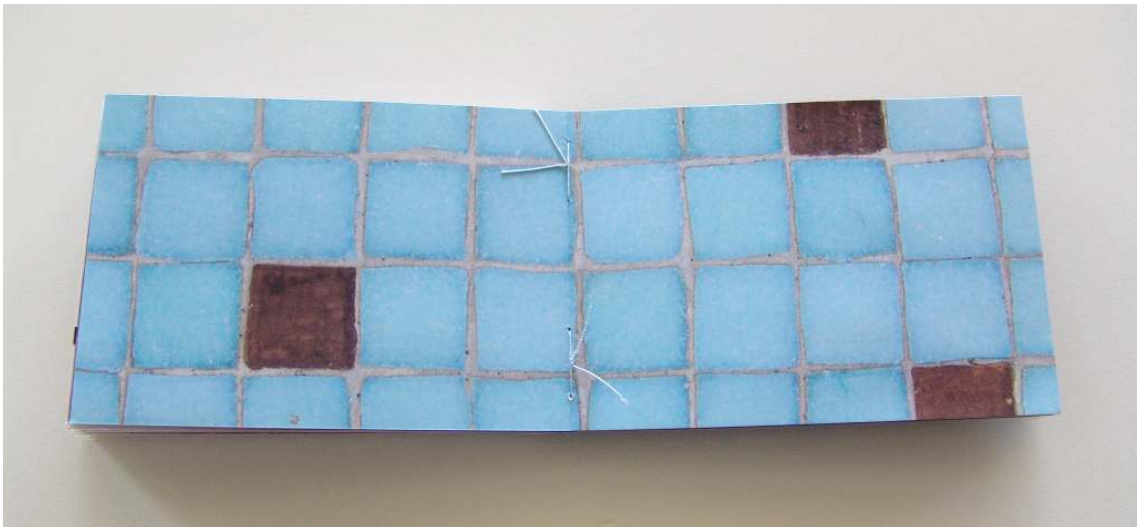


Figure 149

Page 72-73

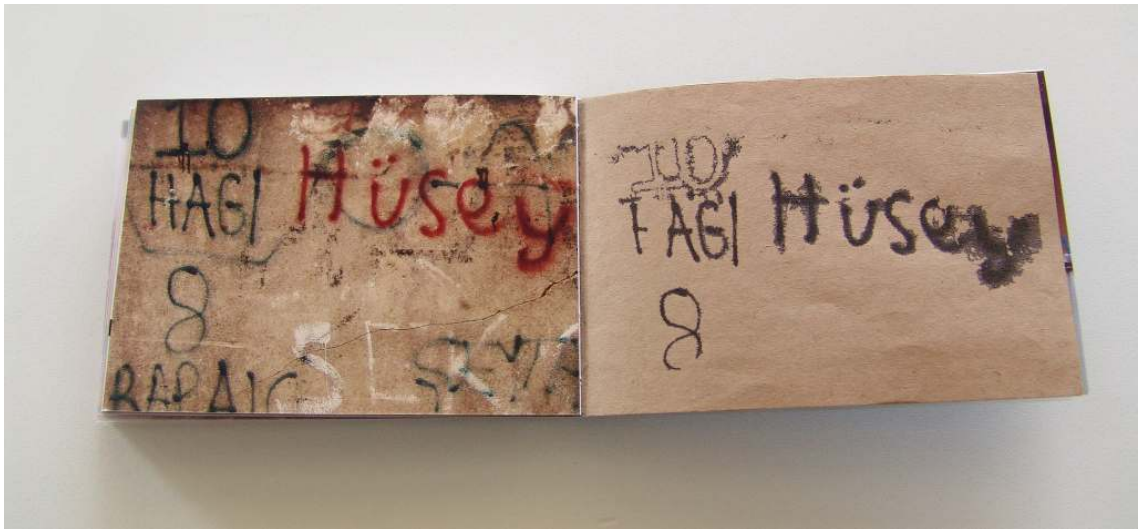


Figure 150

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Figure 151

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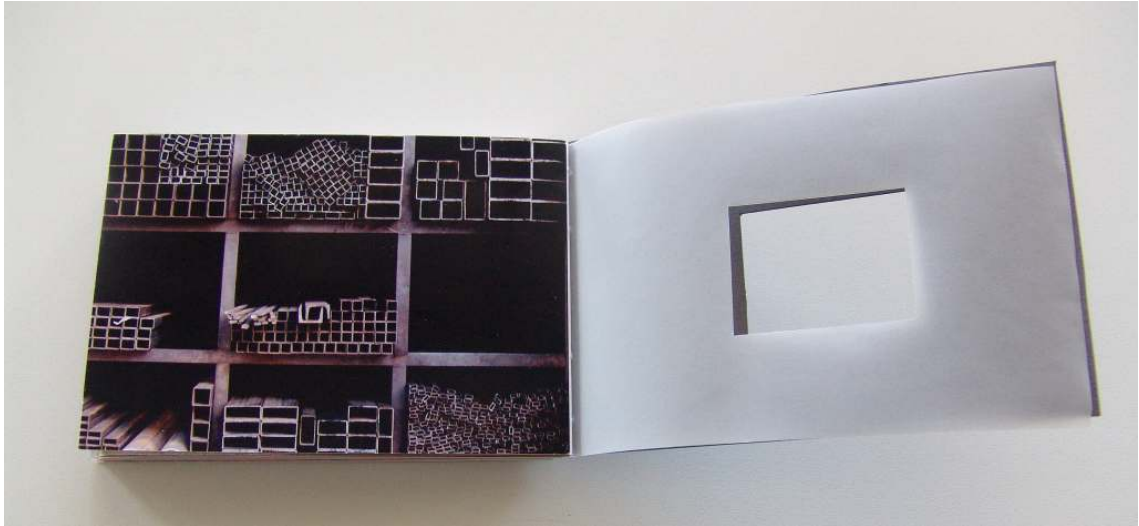


Figure 152
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Figure 153