



tool

labor

technology

nostalgia



araç

emek

teknoloji

nostalji



"... supersession of the gestural system of effort, by the great shift from a universal gestural system of labour to a universal gestural system of control. This is the turning-point at which a status enjoyed by objects for millenia, their anthropomorphic status, is definitely terminated destroyed by the new abstractness of energy sources".

The System of Objects , Jean Baudrillard



**geçirgen
şeffaf
açık**

**permeable
transparent
open**



**seperation
homogenizing
othering**

**ayırma
aynılaştırma
ötekileştirme**



Postscript on the Societies of Control

Enclosures are molds, distinct castings, but **controls** are modulation, like a self-deforming cast that will continuously change from one moment to the other, or like **a sieve whose mesh will transmute from point to point.**

Gilles Deleuze



mesh

lattice

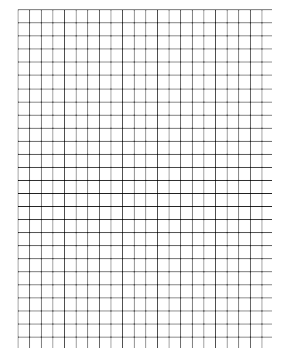
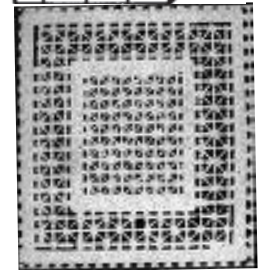
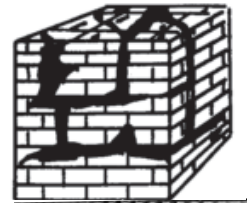
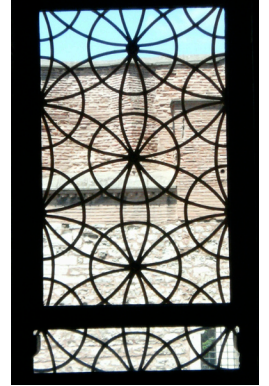
screen

surface

mashrabiya

grid

fence



mimari

function

fixity

structure

organizational character

stateliness

order

metin
text

oluş
becoming

yapı
structure

yapma
making

“Western thought is marked by a will to architecture that is reiterated and renewed at times of crisis.”

“This shift from architecture to text as privileged metaphor favors becoming over making.”

“In the metaphor of architecture Plato discovered a figure that under the aegis of “making” is able to withstand “becoming”.

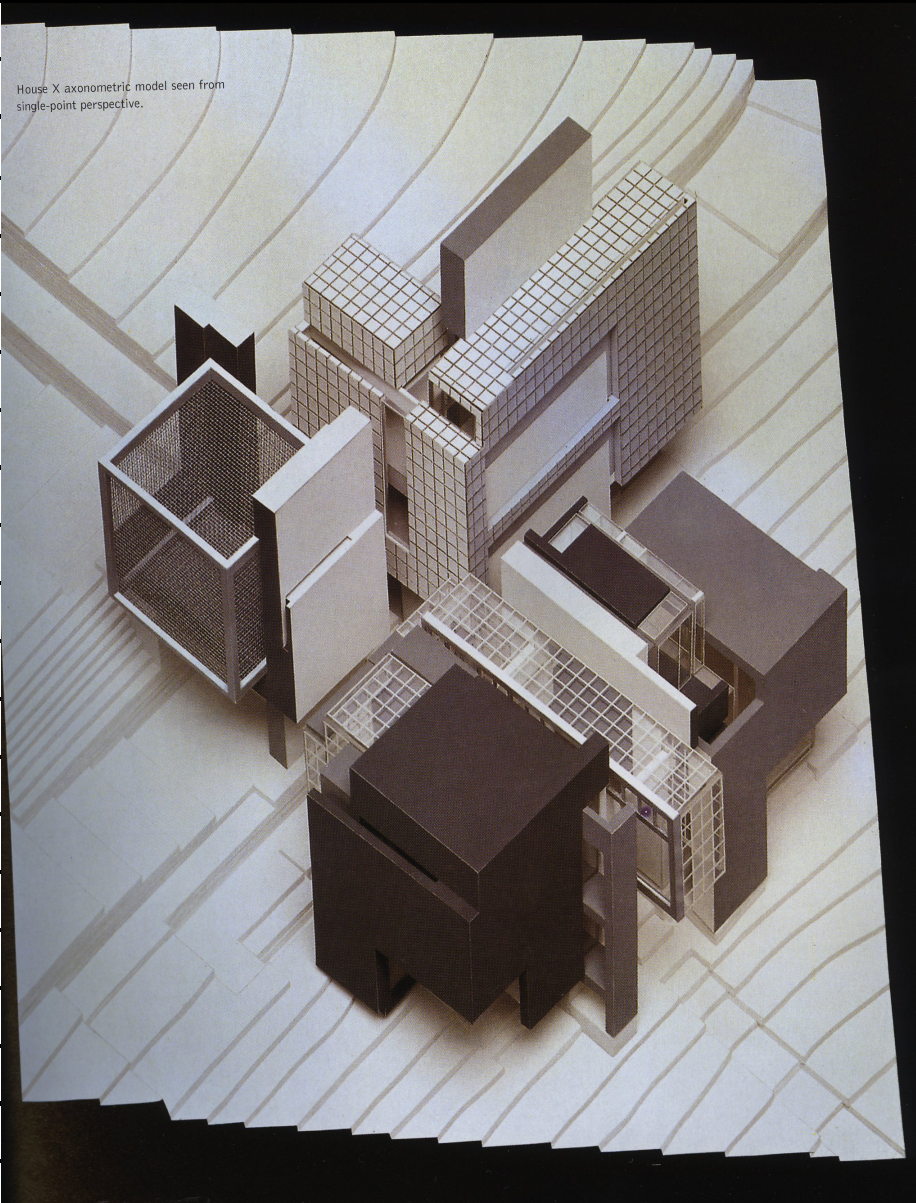
architecture

Kojin Karatani/ Architecture as Metaphor

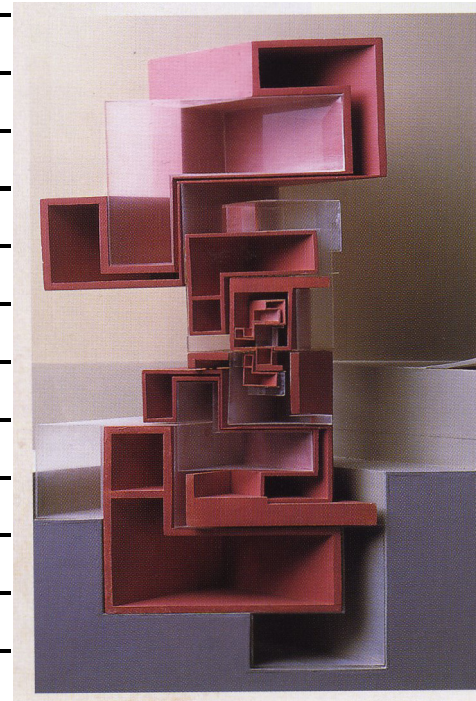
intention

grid

House X axonometric model seen from single-point perspective.



Peter Eisenman



flattened

geometricized

ordered

antinatural

antimimetic

antireal



Con venim eu feummod olenibh eu feugiat, commy num illa corper am quip el dolum eagh-

“... the absolute stasis of the grid, its lack of hierarchy, of center, of inflection, emphasizes not only its anti-referential character, but more importantly- its hostility to narrative. This structure, impervious both to time and incident, will not permit the projection of language into the domain of the visual, and the result is silence.

Originality of the Avant-garde, Rosalind Krauss

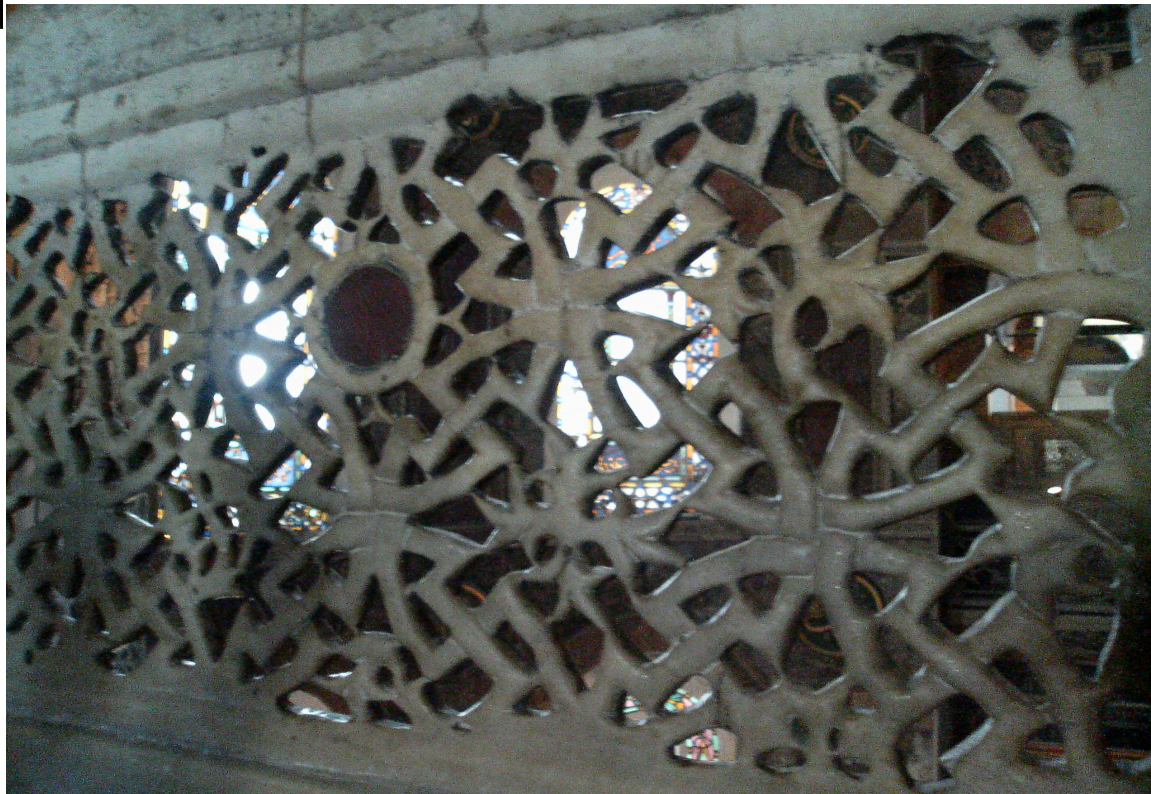
maps the surface

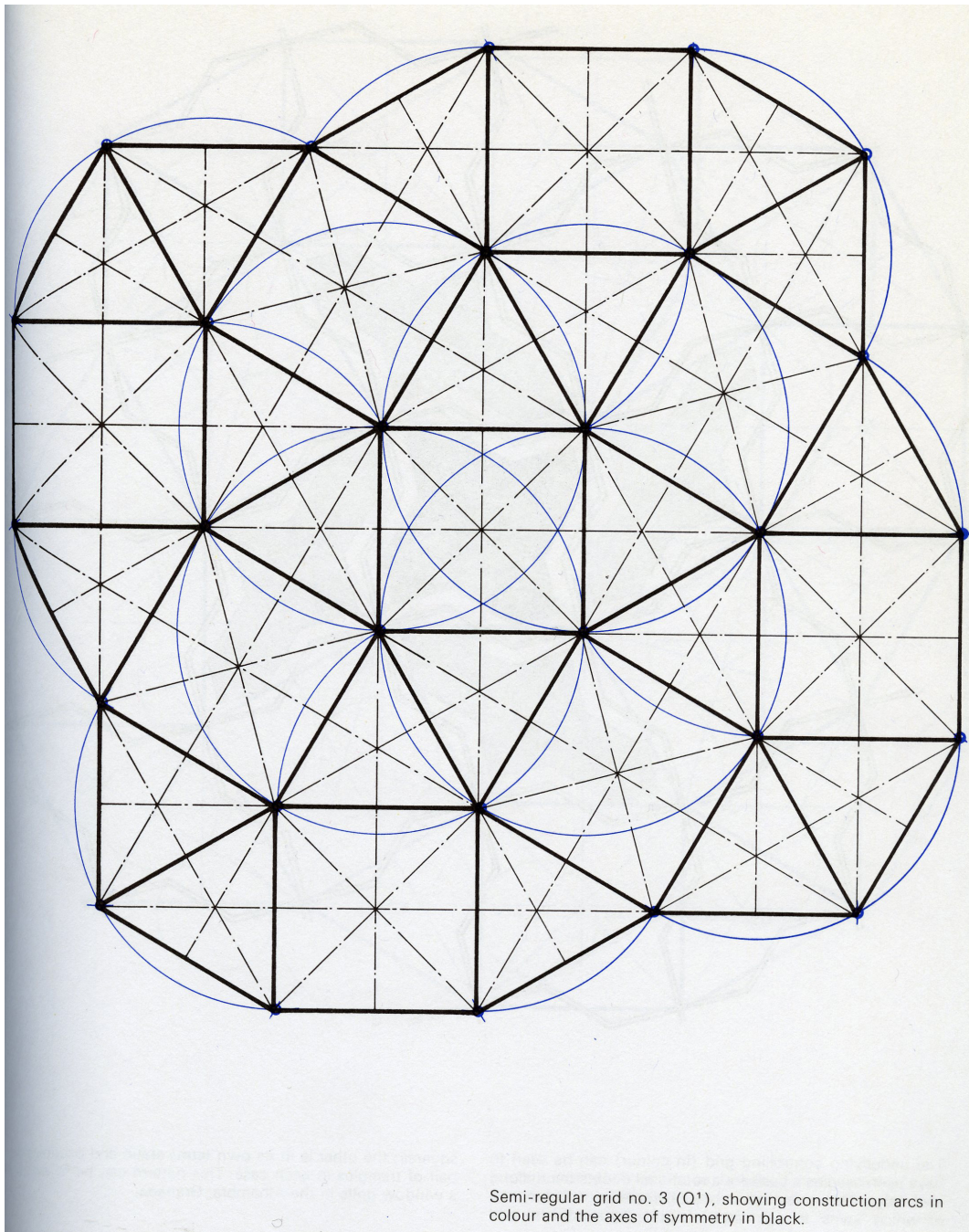
emblamitize the modern



isotropic grid

circular

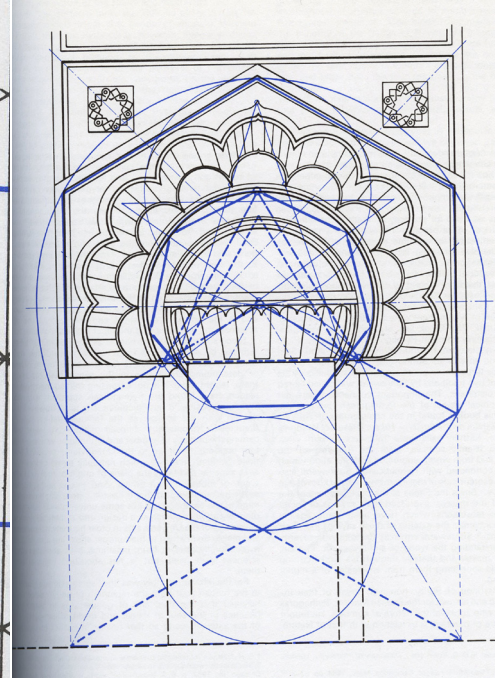
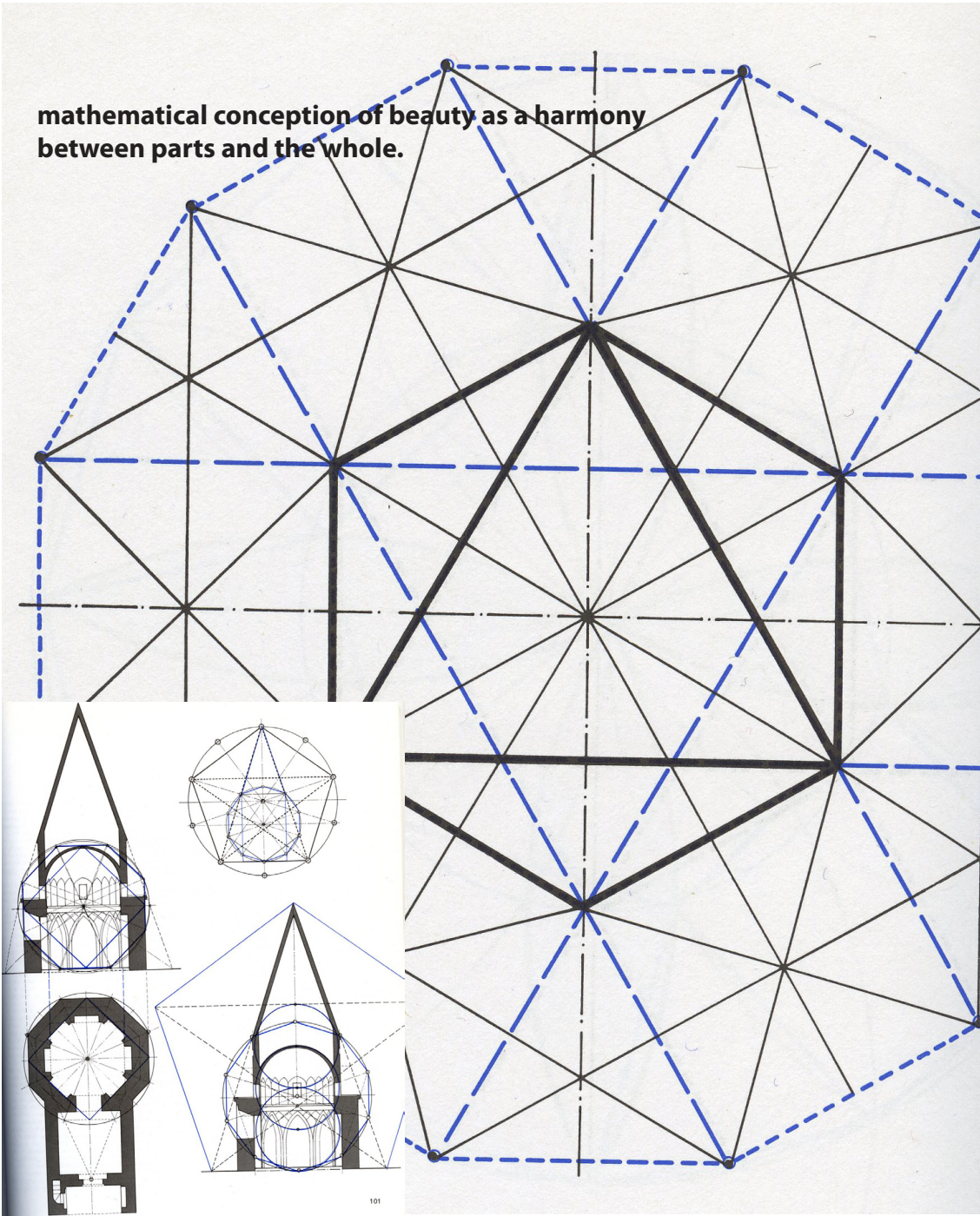




Semi-regular grid no. 3 (Q¹), showing construction arcs in colour and the axes of symmetry in black.

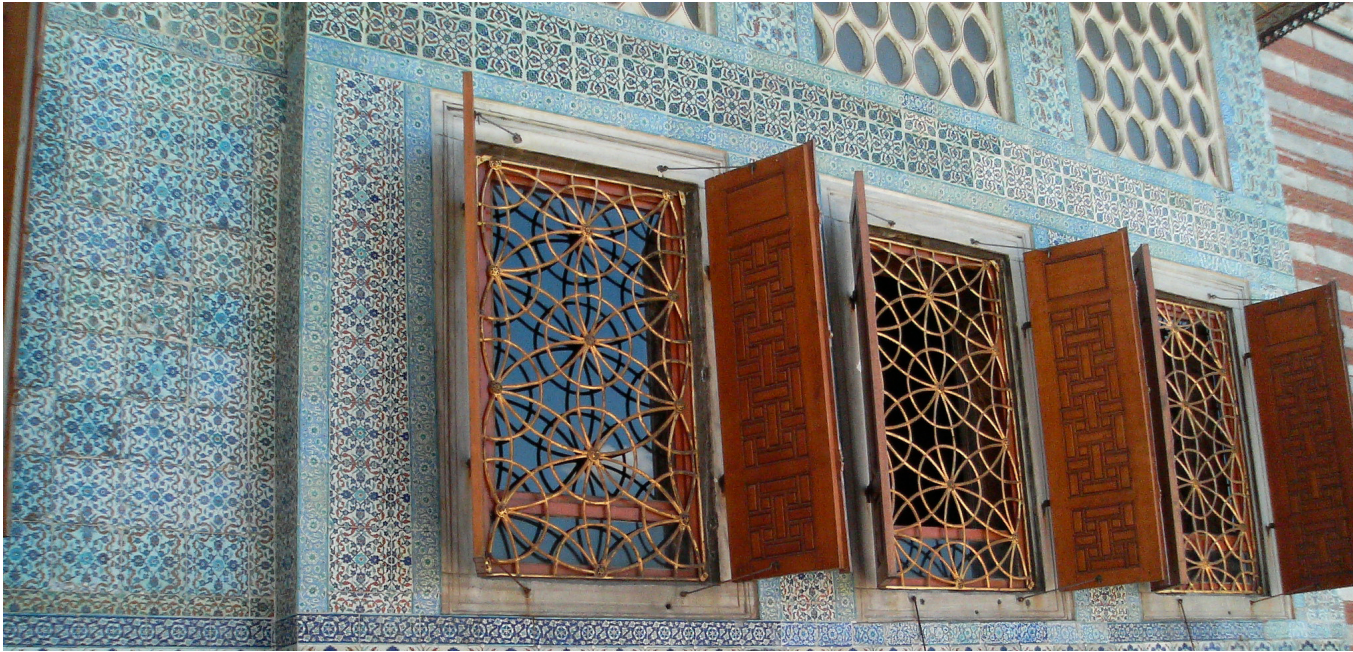
“At the basis of this geometry lies the **circle** which is an image of an **infinite whole** and which, when it is evenly divided, gives rise to regularly shaped polygons which can, in their turn, be developed into star-shaped polygons elaborated indefinitely in perfectly harmonious proportions... In the Islamic perspective, this method of deriving all the vital proportions of a building from the **harmonious division of a circle** is no more than a symbolic way of expressing Tawhid, which is the metaphysical doctrine of **Divine Unity** as the source and culmination of all diversity. It is not surprising that Muslim artists should have explored all the geometric systems that depend upon the regular **division of the circle.**”

mathematical conception of beauty as a harmony between parts and the whole.



“İslam’ın Türk yaşamında görüntüsü gerçekten de kesin bir din-politik güç eşdeğliği üzerine kurulmuştur”.

Doğan Kuban/ Türk ve İslam Sanatı Üzerine Denemeler



Ornament and Orientalism

Topkapı Scroll
Geometry and Ornament in Islamic Architecture
Gülrü Necipoğlu



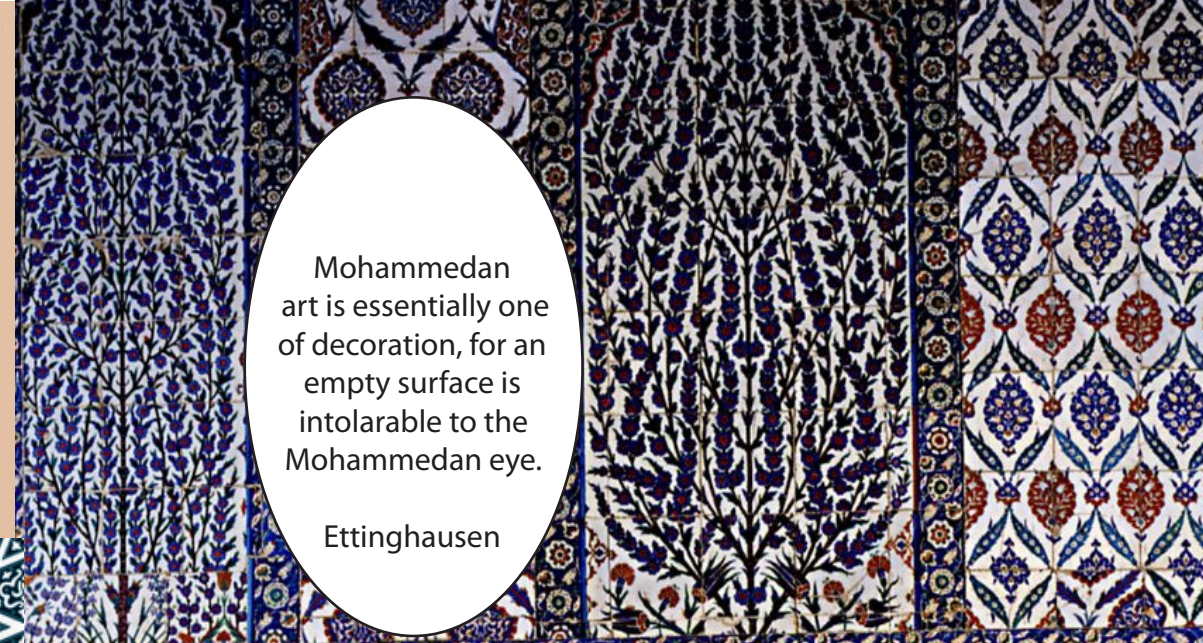
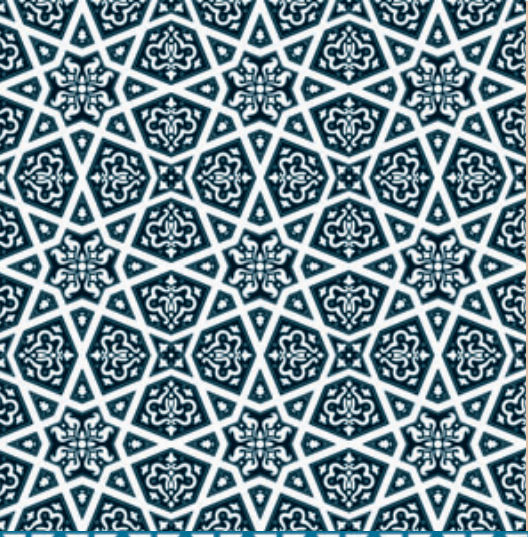
Orientalism
with its essentialist fixation on the arabesque.

arabesque

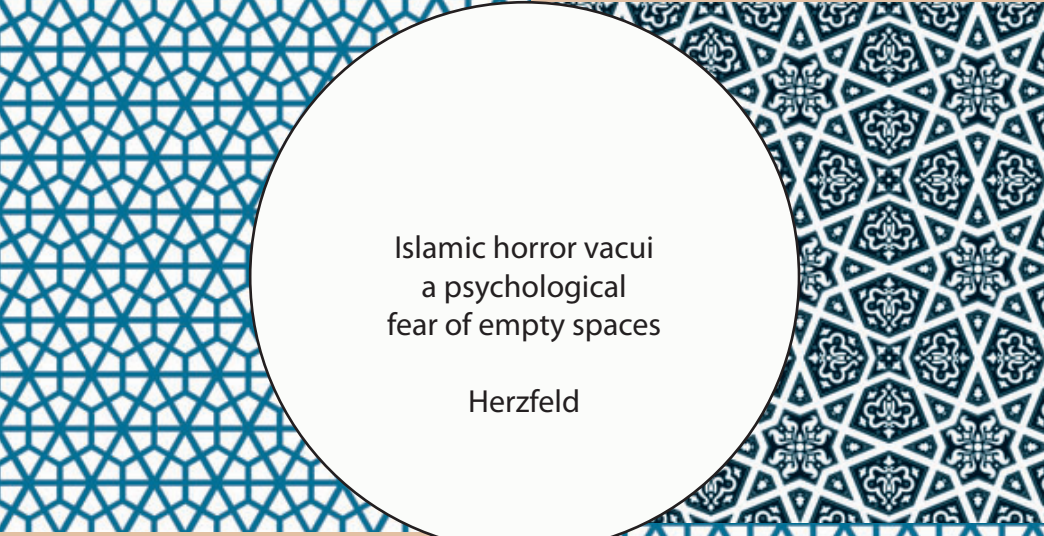
primary essence
of Islamic visual culture



a pan-Islamic concept transcending
time and space



Mohammedan art is essentially one of decoration, for an empty surface is intolerable to the Mohammedan eye.
Ettinghausen



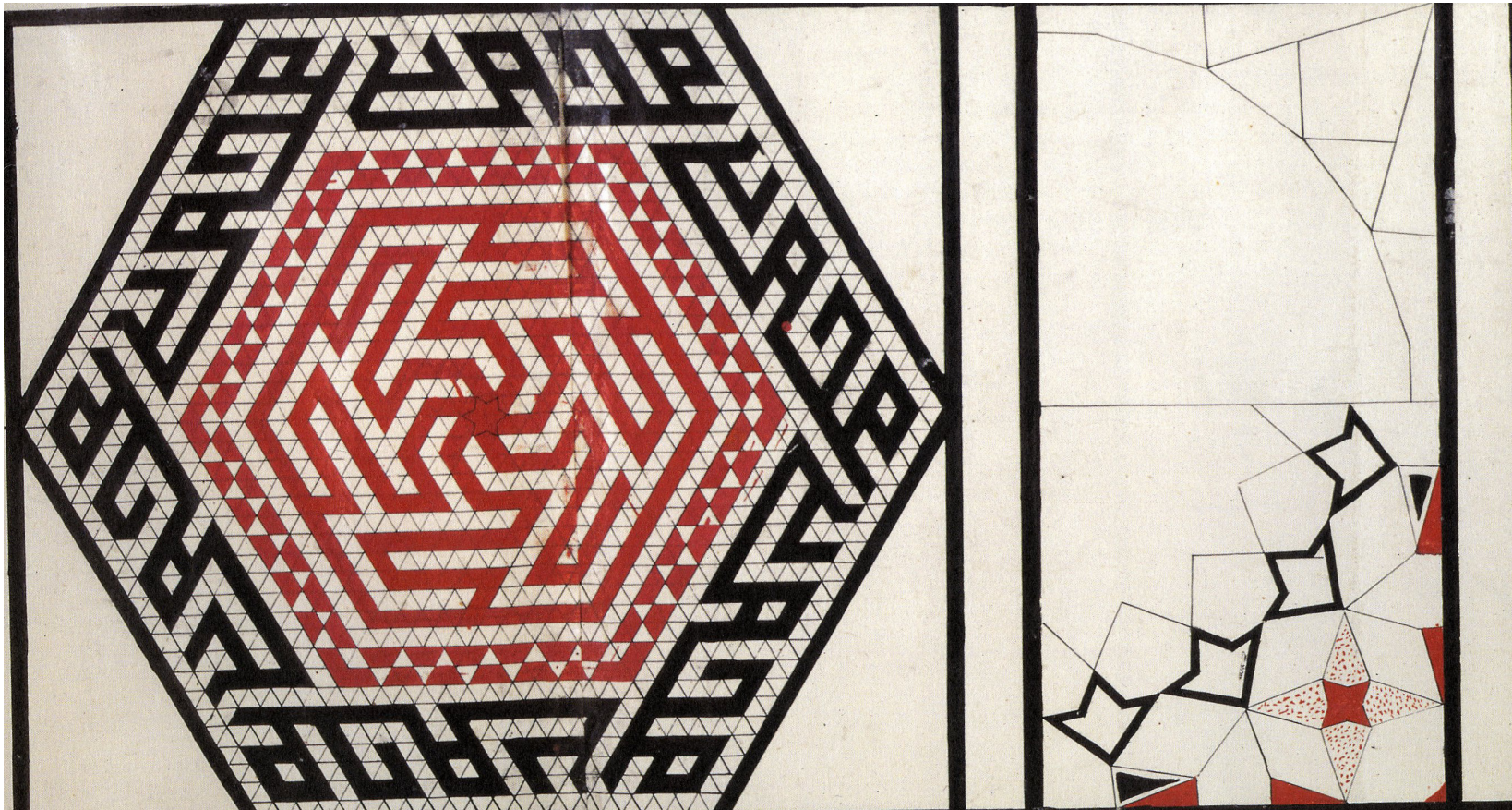
Islamic horror vacui
a psychological
fear of empty spaces
Herzfeld



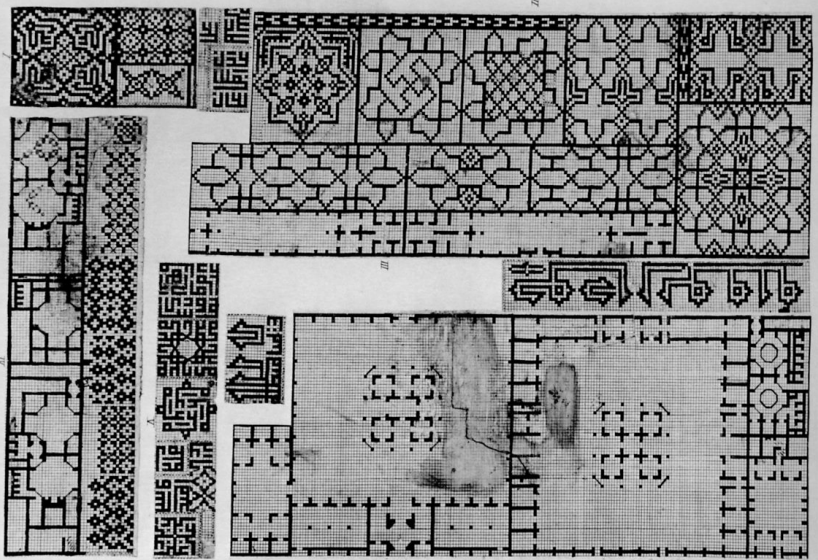
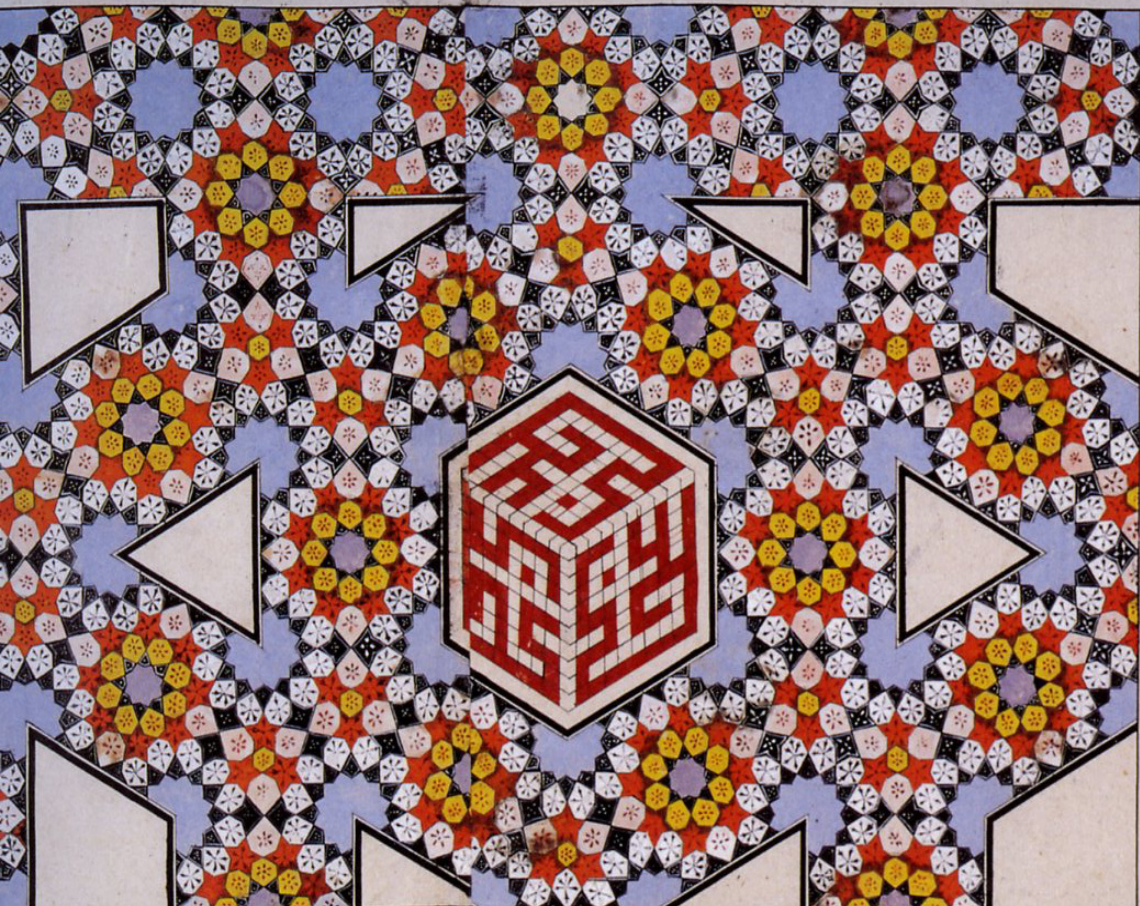
*Buildings, furnishings, and luxury objects with a unified decorative skin projected a recognizable Ottoman dynastic image”.

“It simultaneously provided an overall sense of visual unity to the dar al-Islam and highlighted the vigorous diversity within that world, which never constituted a homogenous, monolithic bloc. It was this inherent duality of abstract sign systems - both linked to roots in a commonly shared Islamic past and at the same time deviating from them through distinctive transformations - that assured their rich communicative potential”.

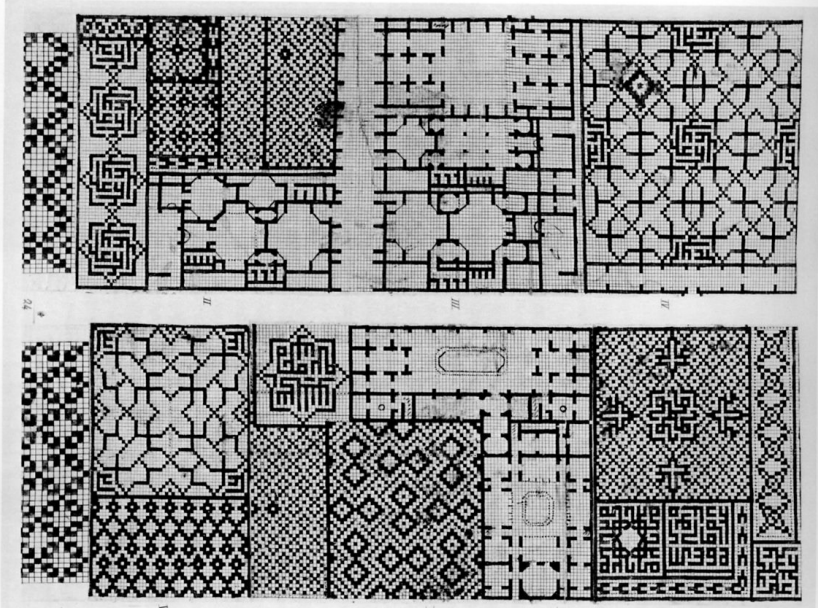
Gülru Necipoğlu



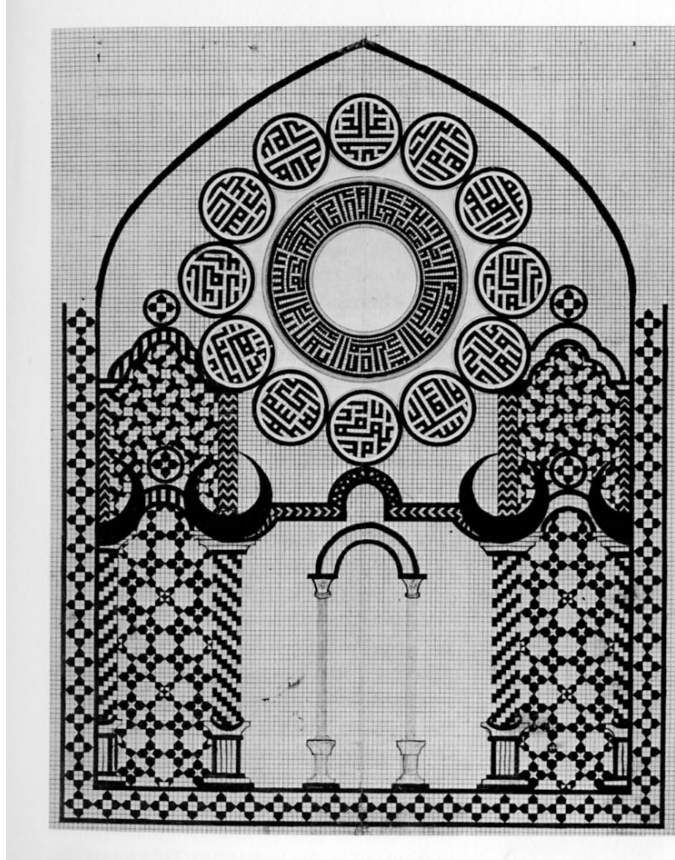
containing the third dimension on the surface



Ornament grows out of architecture.



relationship btw two and three dimensions



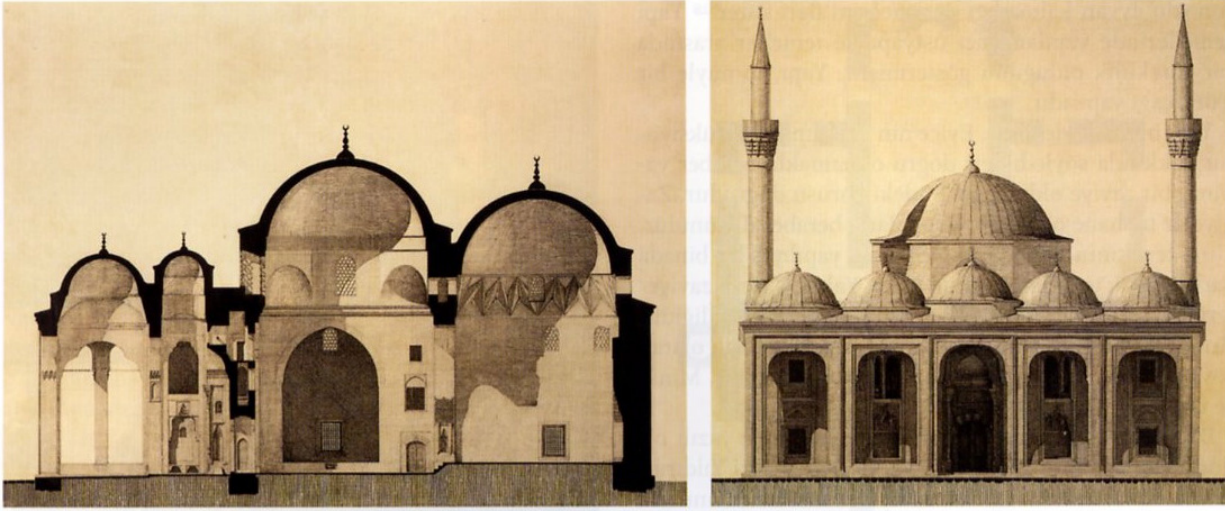
"Broken down into their decorated components such as facades, domes, minarets, portals, mihrabs, lattices, and calligraphic or ornamental panels, Islamic buildings were fragmented in these publications into reusable parts, displayed as neutral objects of consumption".

Gülrü Necipoğlu



Belçika'nın Antwerp kentinde toplanan Avrupalı aşırı sağcı parti temsilcileri, "İslamlaşmaya karşı şehirler grubu" kurduklarını duyurup, logolarını tanıttı. (Radikal Gazetesi, 18.01.08)

In Antwerp, Belgium, the extreme rightist party representatives announced that they established "Cities Against Islamisation Group" and introduced their logo.



[Sol] Yıldırım İmaretî, Zaviye, Bursa. Boyuna kesit (S. Çetintaş)

[Sağ] Yıldırım İmaretî, Zaviye, Bursa. Ön cephe (S. Çetintaş)

“... the mosque symbolizes not only religion but also political power.”

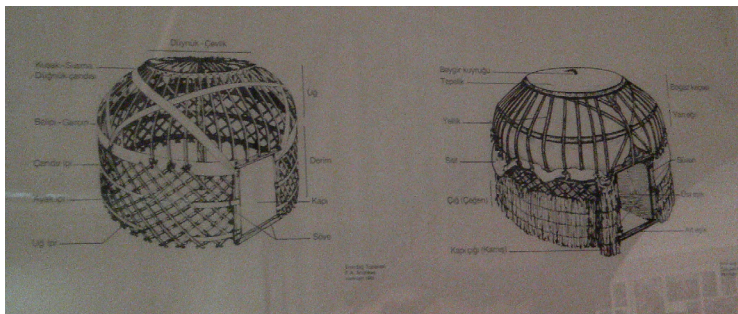
Dogan Kuban

“Osmanlı camisi özgün bir dünya görüşünün ifadesidir. İslamda din ve politika eşdeşti. Onun için camide simgeleşen sadece din değil, aynı zamanda politik güçtü. Camiyi yaptıran, hem dini bir görevini yerine getirmiş olur, hem de kendi adını sonsuzlaştırırdı. Bizde camiler kendilerini yaptıranın adıyla anılır. Bu Müslüman toplumlarla diğerleri arasında ilginç bir farktır. Hristiyan kiliseleri din ulularının adına yapılır ve o adı taşırlar. Gelen geçenin de yaptıranına bir fatiha okuması için adları kapının üzerine yazılır”.

Doğan Kuban

“İlave alabilen kümülatif birliği oluşturan aşkın, tezyini tektonikler İslam mimarisi ve sanatlarının üslup özellikleridir. İslami bir ilave almaya müsait birlik yeni ilaveler alabilir ve kendi yaratılışından gelen karakterini koruyabilir”.

Turgut Cansever



nomadic origin

tent as a model for architecture?



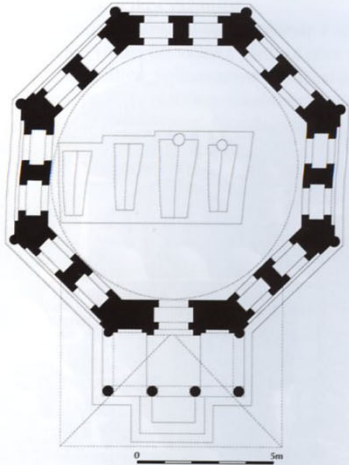


Monument
Burial structure

Shrines

anıtsal yapı
mezar yapısı

Selçuk Kümbetleri
Osmanlı Türbeleri



[Sol] Şehzade Camisi, İstanbul
[Üst] Şehzade Mehmed Türbesi, İstanbul
[Alt] Şehzade Mehmed Türbesi, İstanbul. Plan (A. Kuran)

"There is an abstract monumental in
our architecture."

Dogan Kuban



" Bizim mimarimizde soyut bir antsal
vardır".

Doğan Kuban





Rachel Whiteread,
Untitled (House)

“The monument, as the Latin etymology of the word indicates, is an attempt at the tangible expression of permanence, or at the very least, duration. Gods need shrines, as sovereigns need thrones and palaces, to place them above temporal contingencies. They enable people to think in terms of continuity through generations”.

Marc Auge



Yeni Valide Camisi, Üsküdar, İstanbul. Türbe ve sebîl

*Form is no more function.

lattice structures
are based on
physical calculations .

their form recalls
ancient models
such as baskets or creels.

un-volumetric architecture

collapsible
semi-colored
semi-open
mobile
repeatable
self-built
temporary.

Ville Hara
Helsinki University

**Kupla – The Bubble: Korkeasaari Zoo
Lookout Tower**

1999-2002
Helsinki, Finland

The tower, ten metres high, has been designed with the aid of a series of models that were used to demonstrate the structural behaviour of the curved wooden planks empirically. The last of these models, on a 1:5 scale, was two metres high. The tower was designed and built with the constant assistance of students at the Wood Studio Workshop, who over the space of three months erected this filigreed structure which has become a transparent landmark on the island of Korkeasaari, opposite Helsinki. Notwithstanding the formal complexity of the tower, it is constructed out of planks with a constant section bent into seven different shapes and assembled with simple joints.



“The thinness yet strength of the signs gave rise, as well, to thought on the geometry of ornament”.

classification through depth:

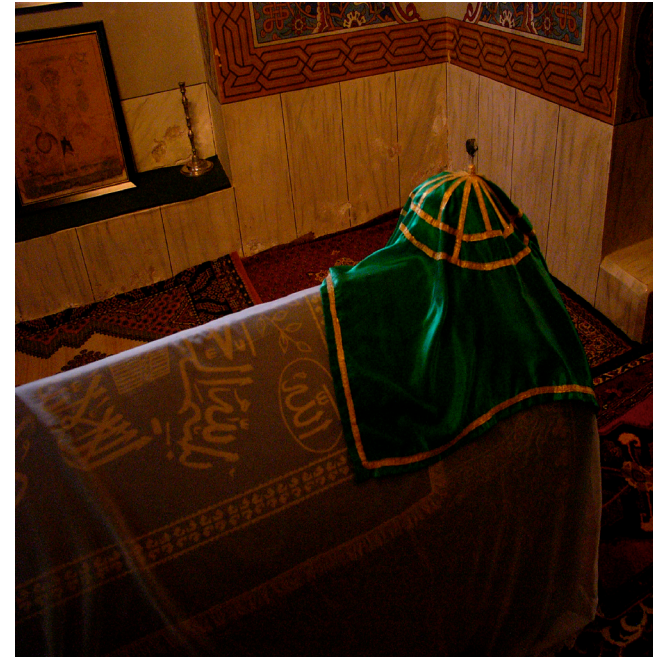
form

structure

screen

surface

örtme
covering



“İçerisi / dışarisi, mahrem/ namahrem alan arasındaki sınır çizgisini kadının gövdesi, kadının görünmezliği çizmekteydi. Hangi medeniyetin yörüngesine girileceğini, kadının mahrem ile namahrem daireleri arasındaki yeri belirlemektedir.”

Nilüfer Göle



“There is nothing behind the veil but the veil.”

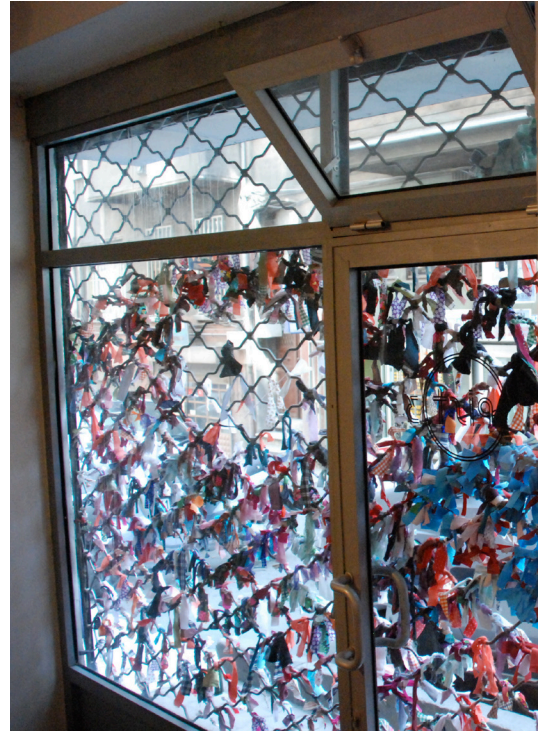
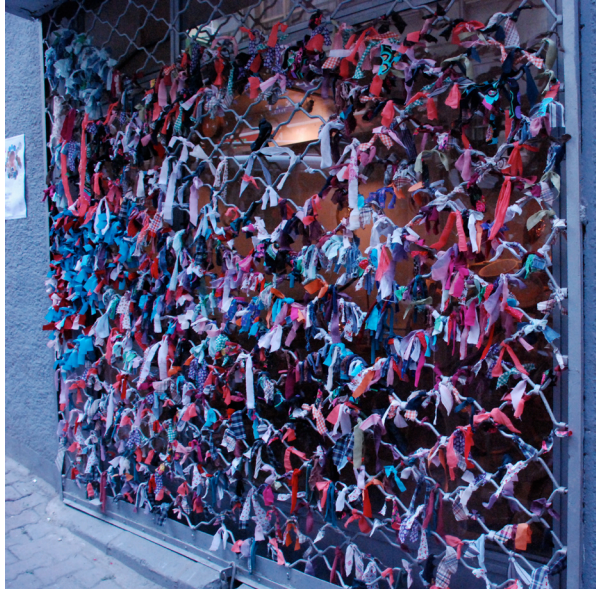
Melda Yeğenoğlu

Tesettür kavramının işlevleri :

Birinci işlevi “bakıştan gizlenmek” ve saklanmaktır.

İkinci boyut mekana ilişkindir. Amacı cinsler arasında bir sınır çizmek, eşik oluşturmak ve böylelikle cinsleri ayırmaktır.

Slyasi Harem, Fatima Mernissi









Harun Karayel, Sabattin Hanci Sieve Atelier, Tahtakale

Nostalgia/ Gentrification

All the works in the exhibition are objects that were once functional before they have been put on display. Most of them are hand-made or are produced with the help of basic technology. I am attracted to functional objects to emphasize art's proximity to the everyday. I work against alienation of labor at a micro-level and find a romantic satisfaction in the relationships that I establish with small producers, whose lives and labor are deeply connected to what they produce. I relate to them with a certain nostalgia feeling that their practice will soon parish as the world is taken over by electronic technology and immaterial labor.

Works are produced with the collaboration of those, who agreed to work with me towards no functional end but for the sake of art. As they tuned into my process of making art, my awareness of their reality deepened. I worked with two small ateliers, a metalworking studio in Mahmutpaşa, and a sieve production studio in Tahtakale. Both businesses are threatened to be closed down by the municipality because of recent urban planning in the area. The metalworking studio is in Kalcılar Han, which is a historic site built for silversmiths in the 16th century. The municipality is claiming that chemicals used are

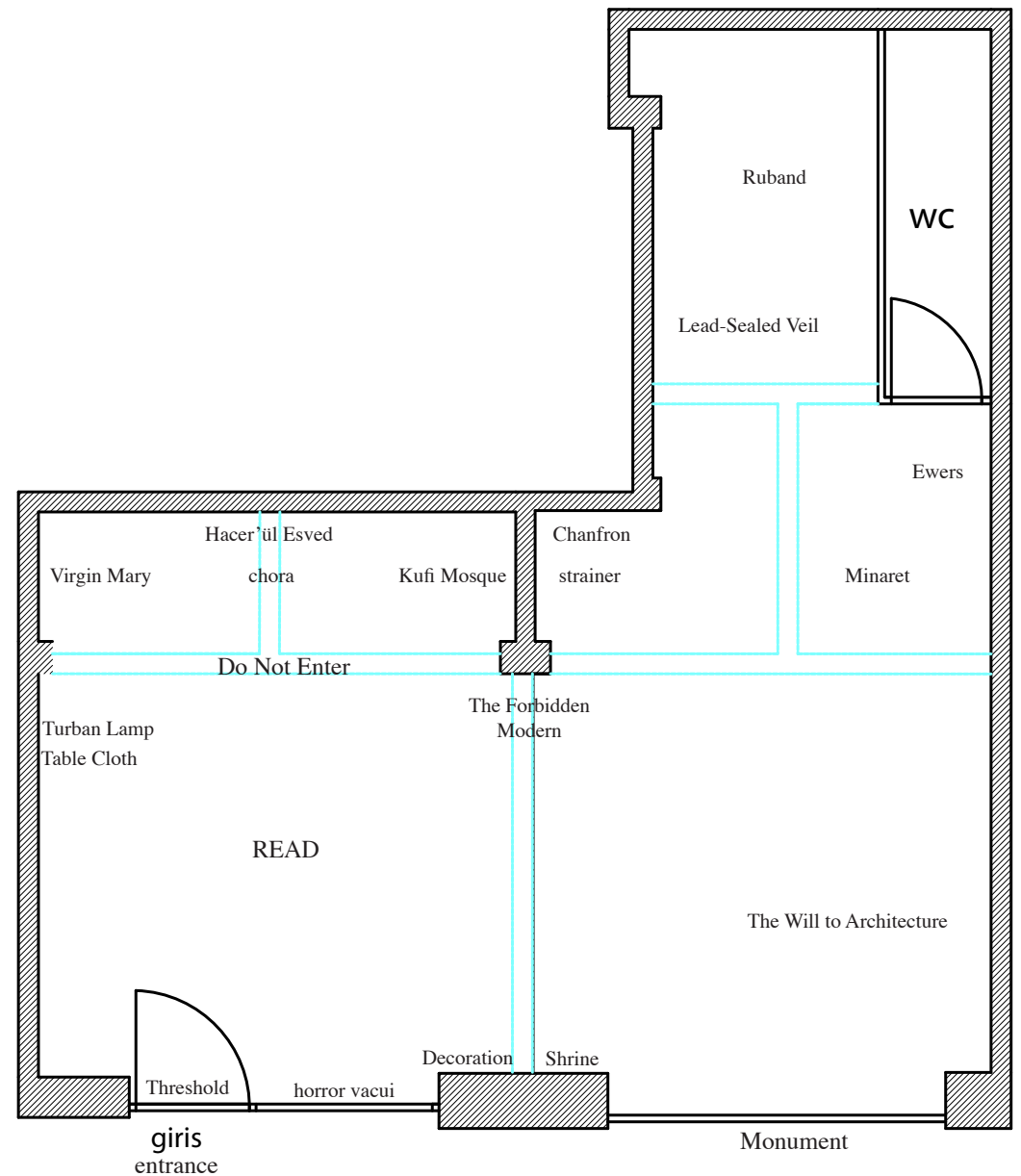
hazardous to the environment and trying to remove all the small metalworking ateliers from the area. Artisans argue the reason behind their removal is trying to eliminate small ateliers after the construction of Kuyumcukent, a complex near the airport, solely devoted to metalworking studios. They cannot move there because of the high rents and the distance from the Grand Bazaar. As an artisan put it, "Grand Bazaar is the heart and we are the organs. You cannot place the organs away from the body, nor the production away from the shops". Once removed from their historic site, they have no choice but close down their ateliers. A similar process is happening in Tahtakale, where the whole strip of shops will be removed to clean out the historical area around the Süleymaniye Mosque. Sabahattin Bey says, "The shops and the everyday life here is what the tourists come for. If they remove all the texture of life around the mosque, tourists will have nothing to experience".



Arman Taş, Aruş Taş, Dikran Taş, Dalita Taş, Kalcılar Han No: 32, Mahmutpaşa



Hacer'ul Esved is a black stone that is placed on the corner of Kaaba to mark the beginning place of the circumambulation. It is believed to be sent from heaven and there are many other stories referring to its significance. It is housed in a silver or gold protective cover since it has been broken. The cover also protects from visitors to the Kaaba, who want to touch and kiss the stone. One of the worn-out protective covers is kept in the Sacred Relics Chamber in the Topkapi Palace.



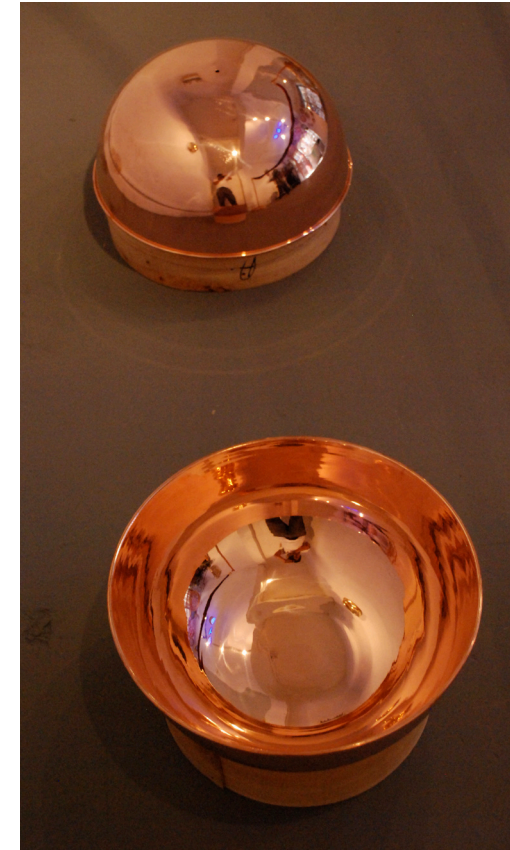






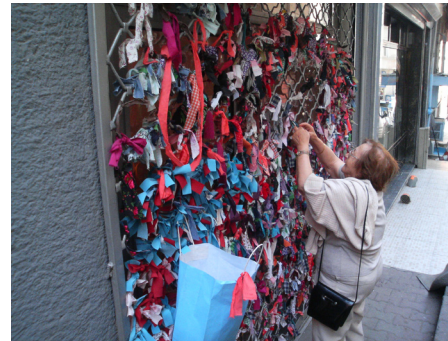
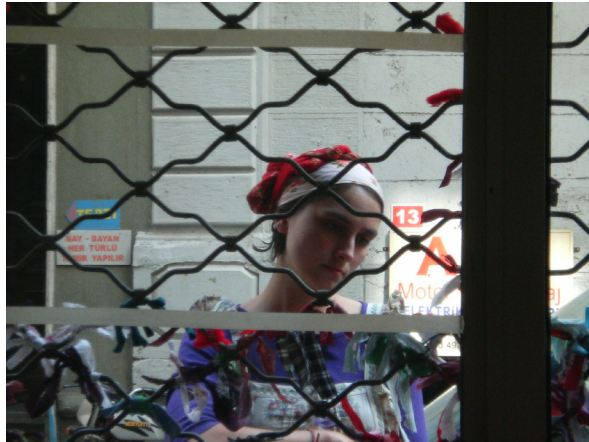
"what the human spirit and body really seek is not objects or volume but holes".

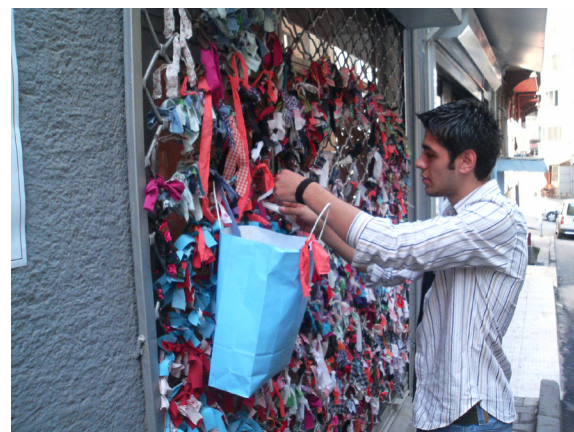


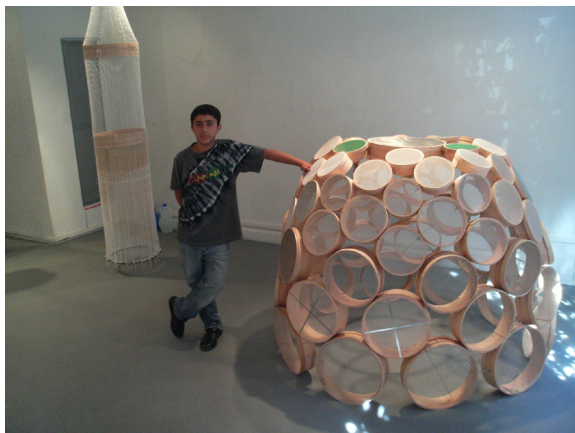
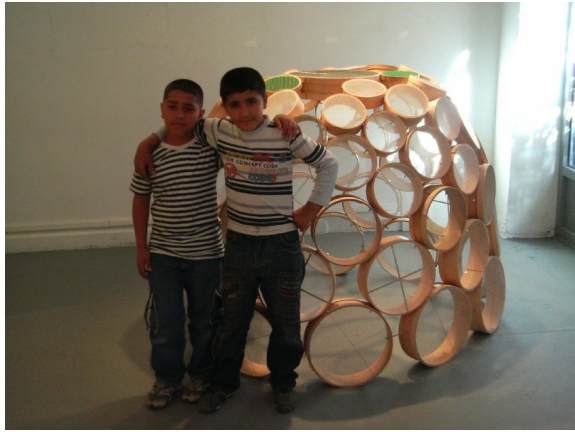


Aristotle's concept of space, which he liked to define as a place (**chora**). Space cannot be neither form, nor matter, nor even an interval or void between things. "We are left to conclude that place is the fourth of the things we have talked about (as possible definitions): that is to say, the extreme limit of the enveloping body... with yet even another consequence: place seems to be a kind of surface and something like a vase; that is to say, a wrapping. Further, the limit is with the limited thing, and therefore place is with the limited thing, and therefore place is with the thing or being itself" (physics, IV, 5)."⁸

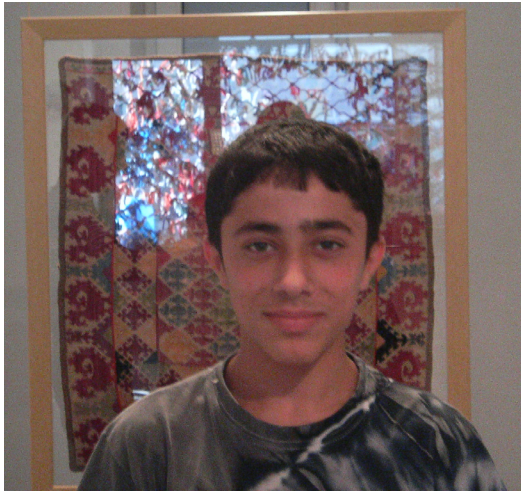
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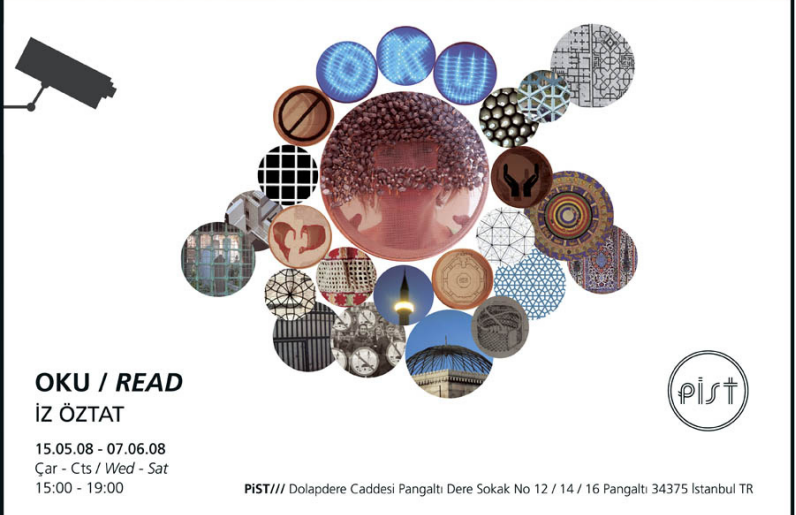









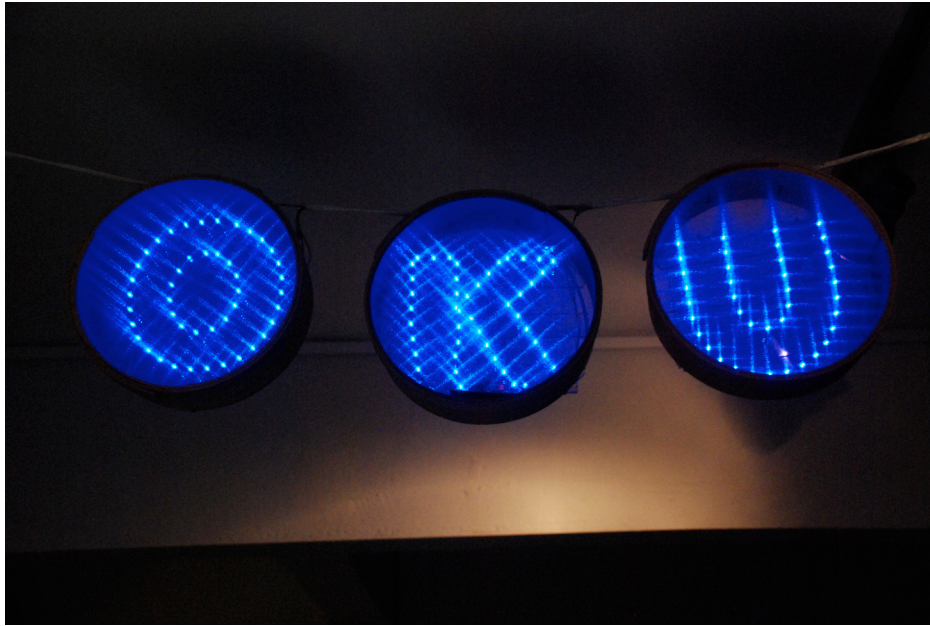
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İZ ÖZTAT
15.05.08 - 07.06.08
Çar - Cts / Wed - Sat
15:00 - 19:00

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Traces sifted in the burnt forest in Kızılağaç, Bodrum, 2008