MAPPING SUBJECTIVE URBAN IMAGERY:

MONTAGE OF MOVEMENT-IMAGE AND TIME-IMAGE

–THE CASE OF KIZILAY

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ABSTRACT

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Mobility in modern society creates a simulative perception of the self and its environment. Such perceptions create subjective urban images of individuals from various socio-cultural backgrounds in their everyday life. While this mobility can be viewed as an invisible dimension when utilizing conventional methods that can only represent one frozen moment of space, urban imagery has political potentials of fluidity related to "time" and "movement". Since subjective urban images are constructed through the discontinuity of the notion of the memory of the self, with an episodic understanding of space in-between stable and fluid, the use of cinematographic methods seem to lend themselves to a deeper discussion of "movement-image" and "time-image". Thus, this thesis aims to generate an alternative analysis method, and trace the subjective images of urban imagery for the mobile subject using cinematographic methods, mainly Eisenstein's montage theory with his understanding of dialectical montage with a case of Ankara, Kızılay. The method is constructed with its subjects (scenarios) and subject-based objects (paths). Thus, the city

center, a central node of Ankara, is selected to render the complexity of urban form more expressive and to enrich discussions of the intersections of urban images. In this respect, with a Deleuzian understanding for reading space through movement, different "paths" with various socio-cultural backgrounds of the case are assessed as segments of a "spatio-temporal outline". Beyond individuality, the assemblage of them, the "montage", will be regarded as urban imagery of Kızılay.

Keywords: subjective urban imagery, spatio-temporal outline, time-image, movement-image, episodic memory, cinematography, montage theory, Deleuze, Eisenstein, Kızılay.

ÖZ

ÖZNEL KENT İMAJINI OKUMAK:
HAREKET-İMGE VE ZAMAN-İMGE İLE MONTAJ
–KIZILAY ÖRNEĞİ

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Modern toplumda hareket, öznenin çevresiyle kurduğu ilişkide simülatif bir algı oluştururken, farklı sosyo-kültürel geçmişe sahip öznelerde farklılık gösterir; öznel kentsel imgelere karşılık gelir. Bu anlamıyla kentsel imge, "zaman" ve "hareket"in akışkanlığında politik bir potansiyele sahipken; statik tek bir anın temsiline tutunan konvansiyonel metotlarla izlenemez. Öznel kent imajları, bellek kavramının süreksizliği üzerinden, mekanın sabit ve akışkan noktaları arasında değişken bir epizodik algı ile görülür. Bu nedenlerle burada "hareket-imge" ve "zaman-imge" kavramlarını tartışmak için sinematografik metotlar ödünç alınmıştır. Tez, hareketli öznelerin öznel kent imajlarını, hareket-imge ve zaman-imge kavram setlerini kullanıp sinematografik metotlara, genel olarak da Eisenstein'ın montaj teorilerine başvurarak, Ankara, Kızılay örneği özelinde araştıracak, alternatif bir analiz metodu geliştirmeye çalışacaktır. Metot, özneler (senaryolar) ve öznelere bağıl nesneler (yörüngeler/izler) üzerinden yapıldığı için, Kızılay, potansiyel çakışma, karşılaşma olanakları barındıran merkezi bir düğüm olarak, kentsel formun çok katmanlılığını daha iyi sunmak için ve tartışmaya katkı sağlayacağı düşünülerek seçilmiştir. Bu bakışla, Deleuze ana referansıyla mekan, hareket

üzerinden okunacak, çeşitli sosyo-kültürel geçmişe sahip öznelerin takip ettikleri farklı senaryolar, zaman-mekansal altlığın parçaları olarak değerlendirilecektir. Tekillikten öte, bu senaryoların toplamı, yani "montaj"ı, Kızılay imgesi olarak kabul edilecek ve aranacaktır.

Anahtar Kelimeler: öznel kentsel imge, zaman-mekansal altlık, hareket-imge, zaman-imge, epizodik bellek, sinematografi, montaj teorisi, Deleuze, Eisenstein, Kızılay.

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CHAPTER I

INTRODUCTION

While the mobility in modern society creates subjective urban images for individuals from various socio-cultural backgrounds in their everyday life within the relationship between a simulative perception of the self and its environment, the potentials of the dimensions of urban imagery, i.e., "time" and "movement" are missed when conventional methods are used to represent one frozen moment in space. However, these invisible dimensions in urban imagery have political potentials in subjective urban images which are constructed through the discontinuity of the notion of the memory of the self, with an episodic understanding of space between the stable and the fluid. Thus, this thesis aims to generate an alternative analysis method, and trace subjective images of urban imagery within "montages" of "time-image" and "movement-image". The method, constructed with its subjects (scenarios) and subject-based objects (paths), is mapped via the case of Kızılay, Ankara, which has been selected to enrich the discussions of the intersections of urban images. The intention here is to complete three phases: the generation of an alternative mapping method, the "spatio-temporal outline," which is a crossover between cinematography and architecture; the interpretation of the subjective urban image/form in the case of Kızılay, Ankara with respect to this outline; and in conclusion, a discussion of the potentiality of the outline as a design tool for re-constructing and intervening in the intersections of the case.

1.1. The Statement of the Problem

The statement of the problem that targets generating an alternative mapping method for urban imagery is constructed through two phases: the limitations of architecture and the invisible dimensions in urban imagery/form; namely, time and movement. In these phases, while the former refers to the limitations of the discipline, the latter has the potential of presenting the problematic; thus, in the statement, while one can be viewed as the starting point of the problem, the other refers to the reasons defining the problem in search of an alternative.

1.1.1. The Limitations of Architecture

The relationship of the simulative perception of the self and its environment, which is created by the existence of mobility in modern society, is evaluated as an "invisible" dimension in architecture since conventional modes of representation remain inadequate for this sort of an interpretation. Tracing this dimension reveals subjective images of spaces for the ever mobile subject. In this respect, the notion of "movement" utilized in architecture not only displays but also shapes the relationship between space and the perception of space. This relationship is not viewed as a single layered, straightforward structure with a reductive understanding; rather, it is reviewed as part of a multi-layered and superimposed set of correlations a "rhizome"[1] from a social point of view. The research aims to trace these correlations as an "invisible" dimension in urban imagery, which is formed by the simulative perceptions of selves in

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[1] The notion of a "rhizome" is viewed as a fundamental conceptual tool in the framing of an analysis method for interpreting the invisible capacity of urban form. In this respect, the urban form itself, the analysis method for interpreting it and the related fields of methods used for process are related the notion of a "rhizome" with both their inner capacity and the relations between them. The notion mainly referencing Gilles Deleuze and Felix Guattari is discussed in detail in the next chapter during the introduction of the analysis method as a performative continuum.
Deleuze, Gilles, 1987. *A Thousand Plateaus, Capitalism and Schizophrenia.* University of Minnesota Press, Minneapolis.

modern society, and catching these subjective images of space to redefine the limits and potentials of the urban form.

In this respect, the "spatio-temporal outline" is re-constructed as an interpretation tool to map the "invisible" dimension in urban space for which conventional modes of representation do not seem conducive to an adequate interpretation due to their stable and one dimensional nature. This approach of architecture represents only one moment frozen in time of what is actually a continuum of spatial perception within its planar mediums, thereby excluding the potentials of interpreting space through the concepts of "time", "movement" and "events". Thus, for a true reading revealing these potentials, another discipline related to movement and time has been incorporated to analyze space. Within this framework, cinematographic expression appears as a useful tool to explore the relationship of spatial installation and its user with reference to "time" and "movement". Throughout this process, "decomposing" frames, and their "recomposition" or "montage"[2] with the limitations presented by "juxtaposition" are examined within a "space-time outline". The totality of the frames of the self creates an assemblage beyond mere individual parts. The Deleuzian point of view is taken into account to trace the relative position presented by the cinematographic movement and the perception of space.

1.1.2. Invisible Dimensions in Urban Imagery/Form: Time and Movement

Urban imagery cannot be mapped by examining the surface of a multidimensional entity, which is a limitation of architecture. Thus, for mapping urban imagery, discussions of "time" and "movement", which are

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[2] The notion of "montage" is used as another fundamental concept for constructing the analysis method. It is used as key concept for the construction of the theoretical framework of the method of in Chapter 2, the discussion of subjective images with this method in Chapter 3, and the re-definition of a potential in the discussion of limitations of architecture and urban form in Chapter 4.
Eisenstein, Sergey, 1994. "Montage and Architecture". *Selected Works: Vol. 2, Towards a Theory of Montage*. BFI, London.

implicit to nonlinear and unstable "paths", might prove useful. In this respect, inputs of time and movement, depending on subjective scenarios or paths, are seen as one of the invisible layers of assemblage of mapping. Therefore, during interpreting the case of the urban scale in the example of Kızılay, Ankara is reviewed with respect to the "spatio-temporal outline", and different "paths" of different user profiles are examined.

> [When talking about cinema], the word *path* is not used by chance. Nowadays, it is the imaginary path followed by the eye and the varying perceptions of an object that depend on how it appears to the eye. Nowadays, it may also be the path followed by the mind across a multiplicity of phenomena, far apart in time and space, gathered in a certain sequence into a single meaningful concept; and these diverse impressions pass in front of an immobile spectator.[3]

"Paths" are defined as the visual sense of mobile and immobile spectators, which can be linked with the fragmented structure of the movement.[4] The paths of spectators are determined from both architectural and urban space through different mediators. A spatio-temporal outline will be used to interpret the fragments of these paths, and their "montage" operated for the relationship of fragmented time and movement in spatial reading. Each "montage" is considered as a different urban image of various profiles.

The assemblages of montaged movements are reviewed here to gain an understanding of the images of Kızılay. Kızılay is chosen to question the ranges and properties of the central node of a city. Throughout this process, each path is considered as the spatio-temporal outline of the montage of the self. Similarly, the groupings of these paths will be evaluated again as a montage, which provides a spatial image. The city is reconstructed through this tension with a subjective analysis of space and time. The subjective quality of time-dependent spatial explanation enables a further interpretation, for which conventional modes of representation fall short.

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[3] Ibid.p.111.
[4] Ibid.

> All sequences are cumulative. Their "frames" derive significance from juxtaposition. They establish memory-of the preceding frame, of the course of events. To experience and to follow an architectural sequence is to reflect upon events in order to place them into successive wholes.[5]

As fragments of a movement related with the subjectivity of time, frames are limited, stable and rigid in a generic space. Well-defined, ordered places supporting linear movement create a predictable and equivalent series of fragments; on the other hand, borderless and nested spaces supporting fluid movement create unpredictable fragments (figure-1.1). With this point of view, the spatial quality of Kızılay, as a central node in Ankara, will be examined in between "stable" and "fluid".

An interpretation of various profiles with different socio-cultural backgrounds seen in Ankara with respect to a spatio-temporal outline is used here as a mapping tool. The potentials of the paths with different characteristics such as dissolution or intersection points are seen as potential intervention nodes. The final phase is designing these intervention spaces with respect to reconstructing the "spatio-temporal outline".
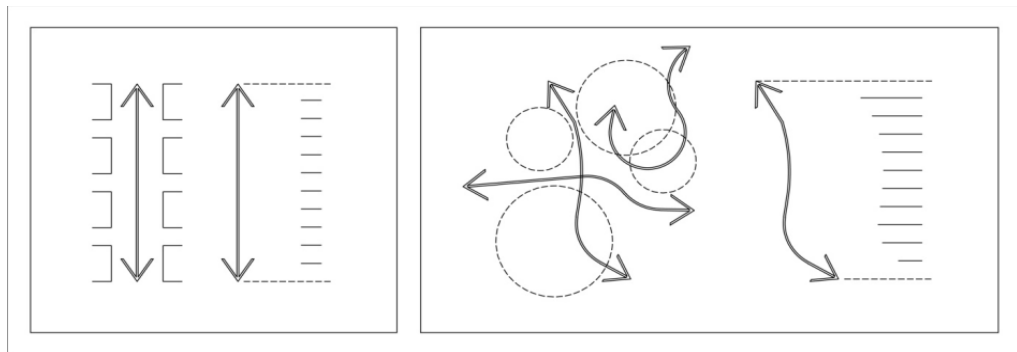
Image 1.1- Spatial-temporal diagrams for a generic apartment and the Faculty of Architecture, METU[6] (drawn by the author)

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[5] Tschumi, Bernard, 1996. "Program", *Architecture and Disjunction.* MIT Press, London. p. 165,166.

[6] The diagrams were developed and drawn by the author within the scope of the lesson, "Arch 513-Introduction to Architectural Research", whose instructor was Ayşen Savaş in Fall, 2011. While a generic apartment block defines a stable, rigid way

1.2. The Framework of the Theoretical Perspective

Gilles Deleuze analyses "the movement theory" with respect to the cinema in his book as the movement theory continues the processes of deconstruction and reconstruction. The segments, which have their own individual meaning, create a different type of integrity when they come together.[7] Moreover, he reviews Bergson's major thesis on time in his book and mentions "time as the only subjectivity". He emphasizes that time is not a shared space; on the contrary, it is "the interiority in which we are, in which we move, live and change".[8]

> It is movement itself, which is decomposed and recomposed. It is decomposed according to the elements between which it plays in a set: those which remain fixed those to which movement is attributed, those which produce or undergo such simple or divisible movement… but it is also recomposed into a great complex indivisible movement according to the whole whose change it expresses.[9]

Here, in the construction of the spatio-temporal outline, Deleuze's movement theories are used in the creation of a general perspective for a mapping method. In this respect, limited "frames" producing stable and rigid spaces determine the definite border; thus, the potential "juxtapositions" of "events and movements" are eliminated. The user's point of view is restricted by the well-defined and directed characteristic of architectural decisions. Generic "frames" throughout the movement, the perception of space and events, due to the quantity and quality of the "juxtapositions", have a relative meaning. The fluid

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of movement and perception, the Faculty of Architecture, METU provides for the spectator an undefined type of movement and perception with nested spaces. The diagram is re-visited to express the interrelation between stable and fluid spaces which will be re-discussed in the Third Chapter while interpreting the subjective paths of scenarios.

[7] Deleuze, Gilles, 1986. *Cinema 1: The Movement-Image.* University of Minnesota Press, Minneapolis. pp. 20,21.

[8] Deleuze, Gilles, 1989. *Cinema 2: The Time-Image.* University of Minnesota Press, Minneapolis.

[9] Deleuze, Gilles, 1986. *Cinema 1: The Movement-Image.* University of Minnesota Press, Minneapolis. pp. 20,21.

movement which is supported by architectural decisions creates a borderless and nested meaning for space.[10]

> Thus space can follow space, not necessarily in the order normally expected, but in a series of dramatic revelations that can announce a new spatial structure. Devices such as the insertion of any additional space within a spatial sequence can change the meaning of the sequence as well as its impact on the experiencing subject (as in the noted Kuleshov experiment, where the same shot of the actor's impassive face is introduced into a variety of situations, and the audience reads different expressions in each successive juxtaposition).[11]

As an example of a frame-by-frame reading of space, Tschumi emphasizes that architecture is more than form; the event and action are significant for any reading.[12] The movement in the space of the project is indicated with another dimension of representation beyond conventional modes; each frame and its association gains importance like in the example of Kuleshov's effects. A different sequence can create entirely different image of sense (Image.1.2, Image.1.3 and Image.1.4). The method of constructing this representation will be used as a key example for reconstructing the "spatio-temporal outline". As an example of the adaptation of cinematographic methods to spatial expression, the conditions of the frames become 'more' as a whole. While interpreting spaces frame by frame through the eyes of different subjects, why some particular fragments of space gain greater importance and symbolic value within whole sequences of events is viewed as one of the crucial questions in discussing the entire urban imagery.[13]

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[10] The initial idea about the cinematographic interpretation was derived from the "Arch 513-Introduction to Architectural Research" course taught by instructor Ayşen Savaş in the Fall Semester of 2011.

[11] Bernard Tschumi. "Introduction", *The Manhattan Transcripts*. London: Academy Editions, 1994. p. 12.

[12] Deleuze, Gilles, 1987. *A Thousand Plateaus, Capitalism and Schizophrenia.* University of Minnesota Press, Minneapolis.

[13] In this respect, in the Third Chapter, while reading subjective urban images, The *İnsan Hakları* ("Human Rights" in Turkish) Monument will be evaluated as a one of the stable fragments for different subjects. A frame of space, namely, The Human Rights Monument is read through different subjective urban images, creating a similar

Image.1.2. Kuleshov effect-1

Image1.3. Kuleshov effect-2

Image1.4. Kuleshov effect-3

condition to that of Kuleshov. Different sequences with different everyday life routines affect and change the whole perception of the same fragment of space. On the other hand, once again, the monument gains a symbolic value for each of the subjects within their collective production of political urban imagery.

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Thus, the integration of the fragmented parts creates a new whole. To interpet space using cinematographic methods, the integration of the fragmented spatio-temporal units of the movement will be considered as "paths". Eisenstein uses the term in his article for exploring the relationship of the cinematographic term, montage and architecture. He focuses on sequentially observed visual sense of mobile and immobile spectators[14], which is linked with the fragmented structure of the movement. Thus, "montage" will be used here to redefine the relationship and new meaning of fragmented time and movement as an assemblage.

The term "path" used by Eisenstein will be redefined to construct various paths in Kızılay. The "montage", as an assemblage beyond the individual parts, is first utilized to construct the totality of the "frames". Then, it is reclaimed as the totality of the different "paths" with various socio-cultural backgrounds. Beyond individuality, the totality of these paths, the "montage" of them, reveals the urban image.

1.3. The Significance of the Problematic

> Their story begins on the ground level, with footsteps. They are myriad, but do not compose a series. They cannot be counted because each unit has a qualitative character: a style of tactile apprehension and kinesthetic appropriation. Their swarming mass is an innumerable collection of singularities. Their intertwined paths give their shape to spaces. They weave places together. In that respect, pedestrian movements form one of these 'real systems whose existence in fact makes up the city.' They are not localized; it is rather they that specialize.[15]

As De Certeau mentions, mobility as a fact of modern society is not isolated from "everyday life". The urban reading of everyday life, the "intertwined

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[14] Eisenstein, Sergey, 1994. "Montage and Architecture". *Selected Works: Vol. 2, Towards a Theory of Montage*. BFI, London.
[15] De Certeau, Michel, 1988. "Walking in the City". *The Practice of Everyday Life*. University of California Press, London.

paths" of pedestrians and "collection of singularities," indicates the multi-dimensional structure of the movement, which "shapes space".

The paths, which will be discussed to read Kızılay, will not comprise only pedestrians or open space. These paths are viewed as a whole, with the pedestrians, vehicles, open space, semi-open space or closed space. They will depend on the scenarios of the individuals and not be assessed as planar routes only. Rather, they are generated as multidimensional influences. Cinematographic methods are used to seek this spatial influence of movement.

The relationship of cinema and space; and the spatial image in the cinematographic frame has been explored previously.[16] This research differs from them in that it attempts a reading of the space with its social dimension through movement. Thus, the spatio-temporal outline is constructed with its possible relations to social dimension with cinematographic methods.

A new version of time-space compression exists due to mobility as a fact of modern society. This compression creates the various perceptions of individuals from different socio-economic backgrounds in "everyday life". This thesis aims to interpret these perceptions. The interpretation is not seen as a single layered stable condition of a relationship; rather, it is reviewed as a set of multi-layered, mobile correlations. Therefore, it is viewed as being "rhizomatic"[17] as a social aspect, in which the Deleuzian point of view of time and movement, and the montage theory of Eisenstein are taken as key.

According to discussions of montage, the combinations of horizontal and vertical components of individual parts form an independent and different

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[16] Akçay, Ayşegül, 2008. The Architectural City Images in Cinema: The Representation of City in Renaissance as a Case Study. Master's Thesis, METU.
Eroğlu, Aslıhan, 2003. *Mimarlık, Kent ve Sinema İlişkisi.* Master's Thesis, İTÜ.
Ertuğrul, Elçin, 2005. An Inquiry in to "Architectural Scenario". Master's Thesis, METU.
[17] Deleuze, Gilles, 1987. *A Thousand Plateaus, Capitalism and Schizophrenia.* University of Minnesota Press, Minneapolis.

entire.[18] "Montage" is taken here as a keyword for grasping the image of Kızılay. The montage of each time-space-movement fragment constitutes each individual path; similarly, the montage of the paths constitutes the image of Kızılay.

Kızılay is chosen as a case study for reading space through methods of movement as a central node of Ankara. The node is important as it creates intersection points for occupants from varying socio-cultural backgrounds with different spatio-temporal frames.

1.4. Methodology

Mobility in modern society creates a simulative perception of the self and its environment. This type of a perception creates subjective images of various socio-cultural backgrounds. The thesis aims to trace the subjective images of urban spaces for the mobile subject with cinematographic methods in the example of Kızılay, Ankara. "The spatio-temporal outline" as per cinematographic methods and place based behavioral mapping techniques as fieldwork has been devised as a way to interpret space through movement. The first chapter of the thesis is allocated to the development of a cinematographic method. In particular, using as a guide the "montage" theory of Eisenstein, a "spatio-temporal outline" will be constructed (Figure-1.5).

> Now let us collate the two graphs. What do we find? Both graphs of movement correspond absolutely, that is, we find a complete correspondence between the movement of the music and the movement of the eye over the lines of the plastic composition.[19]

"Montage" is generally related with the pictorial composition of the camera and a diagram of the movement of the observer. The image from the paths, each frame of the individual, is evaluated as the "shot" of the composition. It is

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[18] Eisenstein, Sergey, 1975. "Form and Content: Practice". *The Film Sense*. Harcourt Brace & Company, New York.
[19] Ibid. p.179.

assumed that the assessment of these shots with the cross-referencing of other layers such as the surrounding structures will reveal the montage of the path.

For any fieldwork, first, the research set needs to be determined. "Assemblage"[20] has greater meaning than a mere collection individual fragments according to montage theory. "Assemblage" here is taken to refer to each path as well as the overall image of Kızılay. Thus, the identities of fragments have greater meaning for an objective interpretation. In other words, the selection criteria of the research set directly affect the determination of the overall image of Kızılay. Therefore, the research set represents a variety of socio-cultural backgrounds.

Secondly, place based behavioral mapping techniques based on observation is applied to the research set within the scope of the fieldwork. In terms of the spatial analysis method, during the observation, the time periods, the identities of the research set, and their movement habits are determined. This information is re-interpreted with respect to cinematographic methods, which are discussed in the first phase of the thesis.
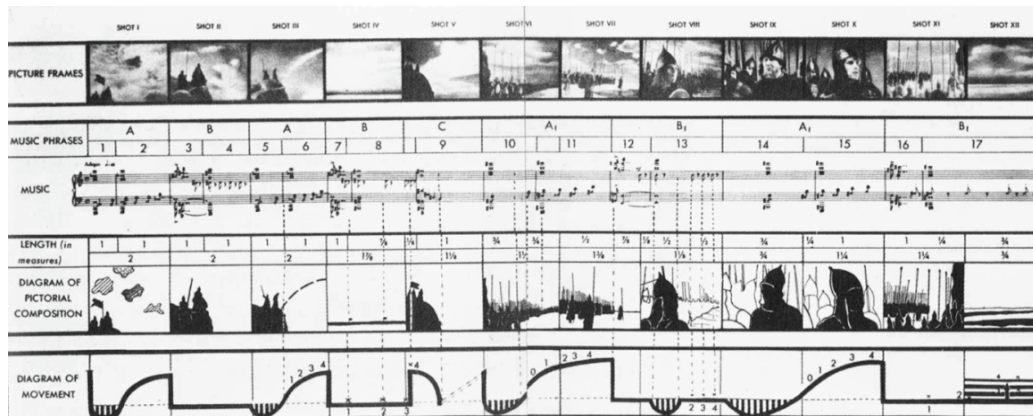
Image.1.5: Sergey Eisenstein's diagram for Alexander Nevsky and Battleship Potemkin, 1925

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[20] Deleuze, Gilles, 1987. *A Thousand Plateaus, Capitalism and Schizophrenia.* University of Minnesota Press, Minneapolis.

1.5-The Structure of the Thesis

This thesis aims to reach three phases: firstly, re-constructing the "spatio-temporal outline", which is a crossover of the cinematographic expression and the architecture; secondly, interpreting Kızılay as the case of urban scale in the example of Ankara with respect to this outline, and thirdly, exploring the outline as a possible mapping tool for re-constructing the intersections of urban images.

In the first phase, the "spatio-temporal outline" is constructed. For this, firstly, the main concepts and keywords; namely, "montage", "path", "image", "frame", will be discussed. These keywords will be re-evaluated in cross-references to "space" and "time".[21] Secondly, the "montage" of these concepts and keywords is evaluated as a "spatio-temporal outline". This outline is constructed for reading the movement in the image of a space. Therefore, the "spatio-temporal outline" is constructed as a crossover of the cinematographic expression and the architecture, with the relationships of the main concepts to each other.

In the second phase, Kızılay is taken as a case study in the example of Ankara for interpreting space through movement using the "spatio-temporal outline". It is seen as the central node of Ankara with its potential intersection points. For reading Kızılay, firstly, various "paths" with various socio-cultural backgrounds are assessed. Each different characteristic is evaluated using "the spatio temporal outline". Each path has its own unique frames; thus, "the montage" of them and the individual image of the city center have different characteristics. Secondly, different "paths" with various socio-cultural backgrounds of the case are assessed as segments of the outline. Beyond individuality, the totality of paths, "the montage", is regarded as images of Kızılay.

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[21] Deleuze, Gilles, 1986. *Cinema 1: The Movement-Image.* University of Minnesota Press, Minneapolis.
Deleuze, Gilles, 1989. *Cinema 2: The Time-Image.* University of Minnesota Press, Minneapolis.

In the third and final phase, the spatio-temporal outline is used as a design tool for a re-construction of the case. For this phase, firstly, the intervention nodes are determined according to the second part of the second phase. The city center is evaluated as a central node of Ankara with its potential intersection points. After the montage of the paths and an examination of their intersection points, some will be designated as intervention nodes. These nodes will be evaluated as potential problem areas. Different socio-cultural backgrounds with different city images are considered as a resolution of the society. Thus, re-constructing some of the intersection points of the case by using the outline is used to trace further potential urban images.

CHAPTER II

MAPPING AN ALTERNATIVE METHOD:
"SPATIO-TEMPORAL OUTLINE"

Conventional modes of representation prove inadequate for tracing the current multi-layered and superimposed relationships presented by subjective images of urban space socially and re-generating an alternate way for interpreting this feature. Thus, an alternative method for analysis is mapped here incorporating possibilities beyond the presumptive views of the conventional perspective. In this respect, the alternative method, a "spatio-temporal outline" is created by the crossover of cinema and architecture, which is mainly based on montage[22] of "time-image" and "movement-image"[23].

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[22] Montage theories are considered to be prominent in Soviet Cinema, which is generally based on the viewpoint that the revolution supports and calls for dynamic framing and montage. Eisenstein and Vertov appear as two seminal figures from this perspective. Eisenstein's montage theories, which are examined with his reading of theory with links to "Marx's notion of dialectic", will be used to map the method; and references from Vertov and "kino-eye", which claims that machines can see a totality beyond the limits of human eye, will be considered for further steps during the video production of scenarios.
Roberts, Graham, 1999. *Forward Soviet! History and Non-fiction Film in the USSR*. I. B. Tauris Publishers, London.
Vertov, Dziga, 1984. *Kino-Eye, The Writings of Dziga Vertov*. University of California Press: London.
Feigel, Lara, 2010. *Literature, Cinema and Politics 1930-1945, Reading between the Frames,* Edinburgh: Edinburgh University Press. p.20.
[23] The terms "movement-image" and "time-image" are generally used with the main references of Gilles Deleuze. The dynamic gaze, framing and montage, which revolution needs as mentioned in Soviet cinematographer, will be read with the

With this purpose in mind, this chapter aims to start constructing a theoretical framework to map an alternative method: a "spatio-temporal outline". In other words, the outline is generated as a montage of specific theoretical fragments. However, it has to be mentioned that these fragments are not explored within well-defined autonomous fields; rather, and perhaps inevitably, a recursive construction and reconstruction process of the connections is carried out. Moreover, it is also accepted that the framework in this chapter can not be the whole process for mapping an alternative method. It is one of the interfaces of the continuum for constructing a glossary for theoretical fragments; and it will be re-discussed in the next chapter when referring to the case.

In the chapter, theoretical fragments are constructed recursively in certain moments; within their limits of episteme, in the face, which reveals other theoretical fragments towards constructing an "assemblage"[24], and in the medium, which is in relation to "events"[25] during the mapping method itself, level by level. (Image-2.1) Within each level, by re-constructing them, the

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correlations of "time-image" and "movement-image". The discussions of "time-image" and "movement-image" will be examined in the next chapter in detail with the example of Kızılay.

Deleuze, Gilles, 1986. *Cinema 1: The Movement-Image*, University of Minnesota Press, Minneapolis.

Deleuze, Gilles, 1989. *Cinema 2: The Time-Image*, University of Minnesota Press, Minneapolis.

[24] Deleuze, G. & Guattari, F., 1987. "*A Thousand Plateaus, Capitalism and Schizophrenia.* University of Minnesota Press, Minneapolis.

[25] The "event" is investigated with its potentiality in everyday routine, that the self constructs subjective urban images through these routines. In this phase, "events" has the fragments recomposed with / through the limit of juxtaposition of the scenarios of the city. The connections and their possibilities are studied during the process of the construction of the outline, due to the pre-acceptance that the outline is not objective and valid in every event/condition analysis method; thus, it is linked with / through their subjective conditions/objects and uncover the multilayered relationship of space and "the spatio-temporal outline". The discussion of this potentiality at the "personal level" will be presented in detail, in the next chapter using concrete examples of various scenarios.

Lefebvre, Henri, The Urban Revolution, Minneapolis: University of Minnesota Press, 2003.

view of the subject itself is reconstructed as well amongst this "performative"[26] continuum. Since both the whole process of the thesis and the mapping method itself are considered "performative" in terms of stressing the potentials and capability of the subject, a definition of this term seems a crucial first step. In this respect, "performative" actions are discussed with reference to Judith Butler's manifestation, in contrast to the constant definitions of situations, with the link between simultaneous statements and their actualizations.[27] Thus, they do not define merely a concrete abstraction of a circumstance, but they provide a potentiality for re-constructing by performing. In a sense, this serves to emancipate the performative subject, since s/he can re-state the boundaries of both a definition and an action. In other words, s/he can re-construct the self and re-define the circumstance faced by the self. Within this framework, the whole process of the thesis is first seen as performative and the role and position of the designer is constructed through the process. And, secondly, the focus of this chapter, the process of generating the method, i.e. the spatio-temporal outline, is defined as a "performative continuum" as well, since it is acknowledged that in each level of the discussion of the outline, both the subjects and the outline itself are re-defined. Thus, the subject is not referred to as a designer doing mapping to analyze the urban form; rather, s/he is the author of scenarios that will be reviewed during the interpretation of a case. As mentioned before, it is accepted that such an un-linear but performative path can not be traced using a hierarchical approach. Consequently, in this chapter, through the process of generating a method for reading images of political

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[26] The notion, "performative" is used in Judith Butler's discussions about gender during "queer theory". Discourse and actualization of gender in society has a dual characteristic; they create each other during their performance. Therefore, the issue of gender can be considered beyond the limitations of two different opposite poles, namely, male and female. It is not inherent, but performative. Similarly, the mapping method introduced here, depends especially on the subjects and their scenarios. They construct both the method and city imagery through their performance.
Butler, Judith, Gender Trouble: Feminism and Subversion of Identity, New York: Routledge, 2006.
[27] Ibid.

subjects[28]; each theoretical fragment is analyzed and defined within each level, and re-visited through the thesis (Image-2.1).
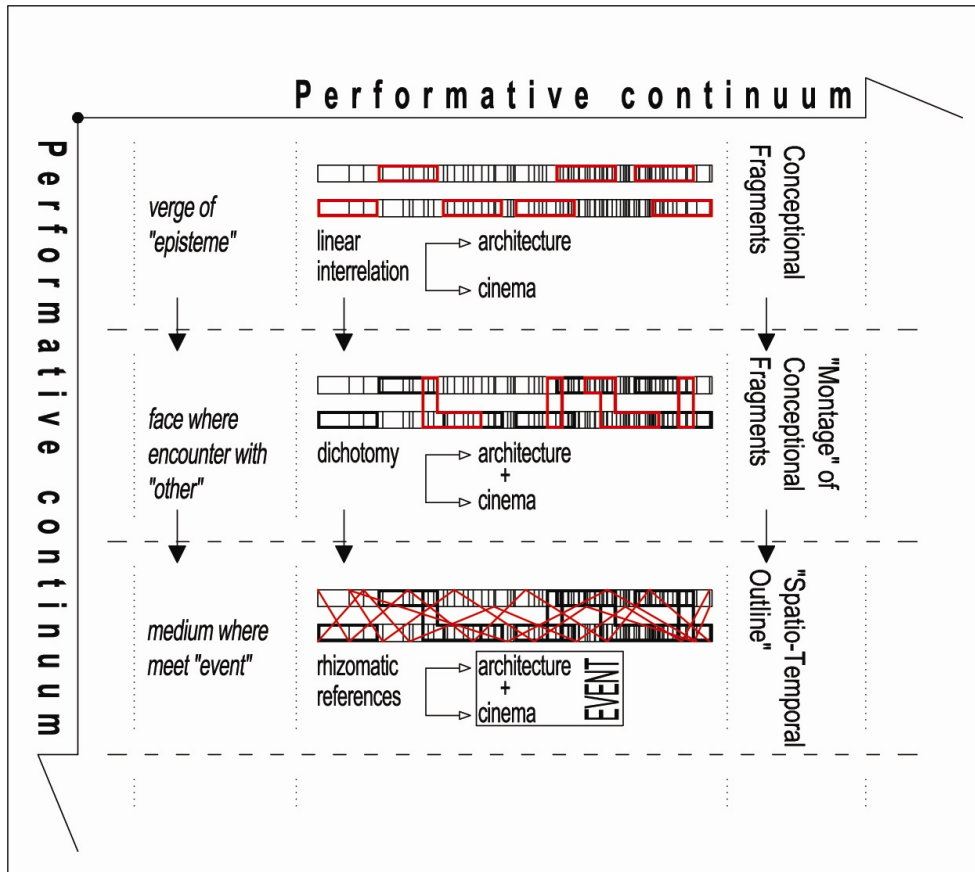
Image-2.1: General structure of the chapter (drawn by the author)

[28] The political subjects mentioned here, refers again to the authors of the scenarios, which will be revisited in the next chapter, when testing the method through the case of Kızılay. It is also considered a crucial perspective that the potential for social change and even "revolution" itself is not separate from the urban form and everyday life of the self; therefore, struggle occurs and is observed in the streets, in the urban form. The potential of everyday life and its spatial connections will be thusly discussed in detail later in the thesis. Here, it is introduced to highlight the reasons for choosing a "political" subject and revealing the frame of political subjects. In other words, through the thesis, a political subject is not necessarily a person who takes part in a conventional political movement. S/he could also be part of a political image as a spectator or more passive role. However, it is accepted that the assemblage of these different figures constitutes the performative continuum of the urban image.

In this respect, this chapter involves paths for exploring further links and as a first level of discussion, the nexus between the notion of "rhizome" of Gilles Deleuze and Felix Guattari, and the alternative analysis method of a "performative continuum"[29] is examined. After discussing the potentiality of these nexuses, as a second level of discussion, fragments within the crossover of cinema and architecture with "memory-space-image" connections are discussed with a more technical framework of the notion of "episodic memory" and the interpretation of the position of the subjects through "remembering and forgetting". After introducing these connections, as a third level of discussion, Camillo's "memory theatre" [30] is used as an example of a physical/spatial montage of images. These levels of discussions are presented to structuralize the potentiality of subjective urban images of the selves and used in the next chapter for mapping the subjective urban imagery of Kızılay.

2.1. Gilles Deleuze and Felix Guattari's Notion of "Rhizome", and Performative Continuum

The aim of this part is to underline the main reasons for exploring the performative characteristic of an alternative mapping method for urban imagery with respect to multilayered and superimposed relationships between subjective images of urban form and its social aspects. It constructs the first level of the discussion in the general structure of the chapter (Image-2.1). In this respect, the nexus between the notion of "rhizome" and the alternative

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[29] Although it is accepted that emphasizing the rhizomatic connections of this performative continuum can not cover all of its features, and Eisenstein's montage theory with links to "Marx's notion of dialectic" cannot be directly correlated to the rhizomatic feature; the intention here is to reveal the exploration capacity of links between the notion of "rhizome" and alternative analysis method.

[30] The memory theatre of Camillo views the subject with a more hierarchical and static attitude; it cannot be evaluated as rhizomatic and isn't linked with the first level of discussion of the chapter. However, it is seen as an important example serving to illustrate the correlations between memory-space-image. The scenarios of selves and the "event" of these scenarios can be traced through this specific example.

analysis method as a "performative continuum" is evaluated as the main frame between conceptional fragments of architecture and cinema.

Gilles Deleuze and Felix Guattari, in their book, "A Thousand Plateaus, Capitalism and Schizophrenia", coin the concept of the "rhizome", which opposes any linear or hierarchical systems.[31] As an un-hierarchical system, the performative continuum, which will be used to analyze subjective political images of urban form, is taken into account with its rhizomatic features. Within its "plane of consistency"[32], both the concept of "montage", especially Eisenstein's montage theory, and "space", particularly with the interactions of personal images of "urban form", are evaluated embedded in the principles of rhizomatic structures. Thus, the principles introduced by Deleuze and Guattari are analyzed respectively to draw relationships between Eisenstein's montage theory and personal images of urban form visible with their link to performative continuum as an analyzing method. They elucidate the notion of a "rhizome" by explaining its six principles; namely, "connection", "heterogeneity", "multiplicity", "rupture", "cartography" and "decalcomania".[33] Each of these principles will be discussed, and re-evaluated for urban imagery.

The first principle of a "rhizome" is indicated as "connection". It is mentioned that the connection pattern of a rhizome is different from that of any linear and hierarchical system which "plots a point, fixes an order"; thus, "Any point of a rhizome can be connected to anything other, and must be."[34] Deleuze and Guattari state that a "rhizome" supports neither dichotomy with a binary logic

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[31] Deleuze, G. & Guattari, F., 1987. "Introduction: Rhizome", *A Thousand Plateaus, Capitalism and Schizophrenia.* University of Minnesota Press, Minneapolis, p.1-25.
[32] Deleuze and Guattari stress the term, "plane of consistency" with its characteristic of coming together. In "plane of consistency", the "body" does not comprise the "organs". It does not refer an organization, system or hierarchical entity. The notions discussed here in-between terms from architecture and cinematography could also be evaluated with these heterogenic ties.
Ibid.
[33] Ibid.
[34] Ibid, p.7.

nor a tree-like structure like "the linguistic tree on the Chomsky's model" which "still begins at a point S and proceeds by dichotomy".[35] It does not have a beginning or ending, and endlessly provides connections. They say:

> A rhizome ceaselessly establishes connections between semiotic chains, organization of power, and circumstances relative to the arts, sciences, and social struggles. A semiotic chain is like a tuber agglomerating very diverse acts, not only linguistic, but also perceptive, mimetic, gestural, and cognitive: there is no language in itself, nor are there any linguistic universals, only a throng of dialects, patois, slangs, and specialized languages.[36]

The connections of a rhizome, as they mention, are formed by various domains' "ceaselessly establishing".[37] A rhizomatic reading with un-stable and ceaseless connections between different domains forms a performative entity. In this respect, the performative character of the "spatio-temporal outline" as an analyzing method can be associated this principle of a rhizome, since the "urban form" itself has a multiplicity of connections with its social aspects. Reading through a linear, antagonistic view of history, therefore, cannot be enough for understanding the potentiality of urban form. The potentiality of struggle or potentiality of making "rapture" is far beyond deterministic interpretation. Class struggle and its effects on urban images require an un-hierarchical structure for reading. For this reading, which is beyond linear structuralism, "spatio-temporal outline" with connections to "montage" can be used. "Montage" makes various connections, with various spatio-temporal jumps. Although it is directed by a scenario, another way of reading, which depends on subject, is always possible, both for any specific fragments of a montaged continuum and between montaged frames. Thus, for reading the "multiplicity" of "connections" in urban form, which is based on space and time, a "montage" could provide subject-based reading among ceaseless connections.

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[35] Ibid.
[36] Ibid.
[37] Ibid.

Deleuze and Guattari also mention that un-stable and ceaseless connections are in "sign, even non-sign" states, thus, "its traits are not necessarily linked to traits of the same nature."[38] This takes us to the second principle of a "rhizome": "heterogeneity". They emphasize that a "rhizome", which does not have fixed connections, is not linked to one dominant mode of coding either. In other words, as they mention, it does not define homogeneous structures, but generates heterogeneous forms; not with one dominant power but within "a political multiplicity."[39] They state:

> Not every trait in a rhizome is necessarily linked to a linguistic feature: semiotic chains of every nature are connected to very diverse modes of coding (biological, political, economic, etc.) that bring into play not only different regimes of signs but also states of things of differing status. [40]

They stress heterogeneous connections of both "different regimes of signs" and "states of things of differing status" which creates a "collective assemblage of enunciation" and add that "radical break between regimes of signs and their objects" is possible within decentering, unclosed, un-genealogical systems of rhizome.[41] They emphasize the heterogeneity in both "different regimes of signs" and "political multiplicity of power".[42] Thus, during the generation of an analysis method, it is possible to discuss both the heterogenic connections in a "performative continuum" and the heterogenic impacts of "political multiplicity of power" on the urban form.

The heterogeneity of the analysis method lies in both fragmented structures of "montage" and heterogeneity of multiplicity of different scenarios, which are used during the interpretation. In this sense, "montage" is used, since fragmentary nature makes it a heterogenic assemblage rather than a

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[38] Ibid.p.21.
[39] Ibid. p.7.
[40] Ibid.
[41] Ibid., p.7,8.
[42] Ibid.p.7.

homogenous unity. In fact, even the origin of the term "montage" comes from the "assemblage".[43] In addition to the heterogeneity of the structure of montage, a multiplicity of different political scenarios is used, since the urban form constitutes multiple subjective scenarios rather than one homogenous static image of the city. In fact, each particular, movable subject of multiplicity reads space through his/her subjective perception, and every individual perception is constructed with the assemblage of individual fragments. [44]

Here, it is deemed necessary to examine the heterogeneity of the urban form being repressed by political multiplicity. In this respect, repression contains the transmission from the heterogeneous movable multiplicity of urban images to a singular homogeneous image.[45] On the other hand, as mentioned before, a city and the images of a city can not be defined within static borders; they should be evaluated beyond the "frozen" image, which is constructed by "political multiplicity". This leads to the other principle of "rhizome".

The third principle is "multiplicity". It possesses multiple conditions and generates multiple situations. Deleuze and Guattari state that multiplicity "exposes arborescent pseudo-multiplicities for what they are". They stress that they can be read within different dimensions. For stressing that multiplicity could even be in the form of "nerve fibers", they provide the analogy of puppet strings and say that the strings are "tied not to the supposed will of an artist or

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[43] Oxford Dictionaries (British & World English). *Oxford Dictionaries Online.* (Retrieved June 15, 2014, from
http://oxforddictionaries.com/definition/english/montage)

[44] Subjective perceptions based on subjective scenarios of selves in Ankara were first analyzed within the scope of the project "Ankara.Kent.Atlası (Ankara.City.Atlas)", which was edited by Prof. Dr. Güven Arif Sargın and published as a book by the Ankara Chamber of Architects in 2012.
Ezgi Balkanay, "Jenerik Kent Algısı: Jenerik Menzil" ("Generic Perception of the City: Generic Range of Movement"), *Ankara.Kent.Atlası (Ankara.City.Atlas),* Ed. G. A. Sargın. Ankara: Desen Ofset, 2012. pp.168-173.

[45] Deleuze, G. & Guattari, F., 1987. "Three Novellas, or What Happened?", *A Thousand Plateaus, Capitalism and Schizophrenia.* University of Minnesota Press, Minneapolis, p.200-207.

puppeteer but to a multiplicity of nerve fibers".[46] They define the role of the subject and object in this analogy, and say:

> There is no unity to serve as a pivot in the object, or to divide in the subject. There is not even the unity to abort in the object or "return" in the subject. A multiplicity has neither subject nor object, only determinations, magnitudes, and dimensions that cannot increase in number without the multiplicity changing the nature (the laws of combination therefore increase in number as the multiplicity grows).[47]

They state that with no subject or object, multiplicities rely on the nature of rhizome. In other words, as they emphasize, rhizome is not a unity, but multiplicity; it does not confine the structural and hierarchical relationships of a unity, but composes un-hierarchical multiplicities. Thus, unlike the constraints of hierarchical modes of productions of unity, un-hierarchical multiplicities can have potentialities "to change the nature" during their change.[48] They state:

> An assemblage is precisely this increase in the dimensions of a multiplicity that necessarily changes in nature as it expands its connections. There are no points or positions in a rhizome, such as those found in a structure, tree, or root. There are only lines.[49]

Rhizomatic assemblages, as mentioned, are unlike the hierarchical structures of unities, which have static "points or positions", have "only lines" and the role and potentiality of these lines create possible "line of flights".[50] Here, after the discussion of "multiplicity" as a principle of "rhizome", the tension between the possibilities of the fluid heterogeneity of the urban form and the repression of a static image of city repressed by "political multiplicity" is analyzed again.

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[46] Deleuze, G. & Guattari, F., 1987. "Introduction: Rhizome", *A Thousand Plateaus, Capitalism and Schizophrenia.* University of Minnesota Press, Minneapolis, p.8.
[47] Ibid.
[48] Ibid. p.8.
[49] Ibid.
[50] Ibid.

As mentioned before, with the static image of a city, "political multiplicity" reconstructs itself with a remembrance of its hegemony. From the private sphere to public sphere, an *a-priori* image is imposed on the subject, one which contains monotype relationship schemes. This imposition tries to create a static, predictable subject while promoting a specific type of living, which is directly related to the image of the city. The limits of the self and the limits of the city are constructed. It is violence, which is imposed by power.[51] On the other hand, the city image is not static but movable and "performative", which implies a correlative relationship with subjects. As mentioned before, this is multiplicity. In it, there is no definite border between the subject and the object. The standpoint of the self and his/her action can reconstruct the subjective city image and while constructing this image, the subject has the opportunity to reconstruct herself/himself as well. Therefore, the multiplicity of the images itself, rather than the generalized static image has a potential "line of flight". Within this performative multiplicity of the urban form, montage theories have potential connections. As Eisenstein mentions,

> Hence the image of a scene, a sequence, of a whole creation, exists not as something fixed and ready-made. It has to arise, to unfold before the senses of the spectator.[52]

Thus, urban images of selves are not "fixed or ready-made" either. Although there is a cloud of potentiality that covers the paths, the entity of these paths is not constant. By choosing a specific path, the spectator structures his or her

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[51] The violence which is imposed by the power for forming the self with monolithic and a priori spatial definitions and their images can be traced through various archetypes in the urban form. For example, one archetype with its political potentials is the "square", and its various images in everyday life are stylized and sterilized by the power with the image imposed.
Initial thoughts about this dichotomy related to the reinterpretation of the potentials of the square was discussed in "*Medya, 9. Geleneksel ODTÜ Sosyoloji Günleri* (Media, 9th Annual METU Sociology Days)", Ankara, Turkey in March, 2013 with the paper, *""Kent İmajı" ve "Kolektif Bellek" İlişkisi: Medyada Kamusal Mekan Tasviri Örneklerinin Eleştirel Analizi* (Relationship of "City Image" and "Collective Memory": Critical Analysis of the Examples of Public Space Imagery in Media).
[52] Eisenstein, S., 1975. *The Film Sense*. New York: A Harvest Book.p.18.

own subjective images of a space step by step and, affects and changes the static imposition of hegemony.

The fourth principle of a "rhizome" is "asignifying rupture". Deleuze and Guattari state that, being "shattered at a given spot" is possible in a rhizome. In fact, multiplicity is more inclined towards fragmentation than unity. What they emphasize is that after this fragmentation, the process of creating a new multiplicity is rhizomatic. In the process, "reterritorialization" of "deterritoralization" can be on "one of its old lines, or on new lines." [53] They state:

> Every rhizome contains lines of segmentarity according to which it is stratified, territoralized, organized, signified, attributed, etc.., as well as lines of deterritorialization down which it constantly flees. There is a rupture in the rhizome whenever segmentary lines explode into a line of flight, but the line of flight is part of the rhizome. [54]

As they mention, a rhizome, which "contains lines of segmentarity" has a potential rupture: "line of flight". In fact, it is lies behind the changeable, unstable feature of "rhizome". [55] Thus, they suggest trying to catch the rupture by saying that,

> Always follow the rhizome by rupture; lengthen, prolong, and relay the line of flight; make it vary until you have produced the most abstract and tortuous of lines of n dimensions and broken directions. …Write, form a rhizome, increase your territory by deterritorialization, extend the line of flight to the point where it becomes an abstract machine covering the entire plane of consistency. [56]

Here, an alternative outline, a "spatio-temporal outline" will be formulated to define the fragments of each subjective image within a dynamic feature of

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[53] Deleuze, G. & Guattari, F., 1987. "Introduction: Rhizome", *A Thousand Plateaus, Capitalism and Schizophrenia.* University of Minnesota Press, Minneapolis, p.9,10.
[54] Ibid. p.9.
[55] Ibid. p.9,10.
[56] Ibid. p.11.

"urban form". This dynamic nature of the urban form as a rhizome has the potentiality of "deterritoralization" in its subjective scenarios. It is believed that "mapping" subjective city images, which have connections to different spectators, embodies their personal potentiality for "deterritorialization" in their "lines of segmentarity". In fact, within this performative continuum, the "urban form" has the potentiality of containing several breaking points, or "lines of flight" for the spectators. The question is how this potentiality, "asignifying rupture" can be mapped in the "urban form". While urban space and its cognitive world are assemblage of "lines of segmentarity", another assemblage, "montage", can be used for this "mapping".

"Mapping", which is inherent to the idea of a "performative continuum", leads to the last principles of Deleuze and Guattari's notion of a "rhizome"; namely, "cartography" and "decalcomania"[57]. As they emphasize, a "rhizome" is "a map and not a tracing" [58] They underline the difference between tracing and a map; and define a map:

> The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious. It fosters connections between fields, the removal of blockages on bodies without organs, the maximum opening of bodies without organs onto a plane of consistency. It is itself a part of the rhizome. The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification.[59]

As they emphasize, by being "open and connectible in all of its dimensions", a

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[57] "Decalcomania" means "the process of transferring designs from prepared paper on to glass or porcelain".
Origin of "decalcomania": "mid 19th century: from French *décalcomanie*, from *décalquer* 'transfer a tracing' + *-manie* '-mania' (with reference to the enthusiasm for the process in the 1860s)"
Oxford Dictionaries (British & World English). *Oxford Dictionaries Online.* (Retrieved June 15, 2014, from http://oxforddictionaries.com/definition/english/ decalcomania)
[58] Deleuze, G. & Guattari, F., 1987. "Introduction: Rhizome", *A Thousand Plateaus, Capitalism and Schizophrenia.* University of Minnesota Press, Minneapolis, p.12.
[59] Ibid.

map, which is still a part of a "rhizome", gives the potentiality of "multiple entryways". They see these entryways as a significant characteristic of a rhizome, since it is "detachable, reversible, and susceptible to constant modification". They stress that these characteristics and possibilities are different than tracing and evaluate the characteristic of them as: [60]

> The tracing has already translated the map into an image; it has already transformed the rhizome into roots and radicles. It has organized, stabilized, neutralized the multiplicities according to the axes of significance and subjectification belonging to it. It has generated, structuralized the rhizome, and when it thinks it is reproducing something else it is in fact only reproducing itself.

Deleuze and Guattari view tracing as "dangerous" because of these characteristics. According to them, tracing "injects redundancies and propagates them" and reproduces "only the impasses, blockages, incipient taproots, or points of structuration." [61] However, they also state that although tracing can be dangerous when it is used as a redundancy, no dichotomy is structured between tracing and a map. Thus, as they mention, "there are very diverse map-tracing, rhizome-root assemblages, with variable coefficients of deterritorialization." [62]

Here, the last but one of the most appropriate principles of a "rhizome" underlies one of the purposes of the performative continuum, a "spatio-temporal outline". Contrary to conventional modes of representation, "the spatio-temporal outline" aims to "map" relative and movable scenarios of space. Two-dimensional representation methods of space; plan, section and elevation as well as the modeling to produce a single image of space have only one particular way of seeing; they constitute a "tracing". Thus, they miss the potentiality of "multiplicity" by merely "reproducing themselves". They are prone to be used by the power with their possible didactic tone. In fact, their

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[60] Ibid.
[61] Ibid, p.13.
[62] Ibid, p.15.

manipulable nature comes not just from their reductive understanding of a "tracing" but also their didactic tone, which accommodates only one static perspective. In other words, selecting some information and highlighting it belongs to a pattern of "tracing" and generates one didactic tone of one frozen status. "Mapping", on the other hand, can eliminate it. In this respect, "montage" is seen more like "a map".

Although a "montage" has an "author" who selects some "images" and highlights or reproduces some information, notions, values, sensations; or in other words, any fragments of it, it can not be seen as tracing. It does not have a 2-dimensional didactic tone. The same image can be used with a completely different context in the same assemblage, because multiple perspectives are immanent in fragments of montaged image. Eisenstein talks about montage:

> What is most noteworthy in such a method? First and foremost, its dynamism. This rests primarily in the fact that the desired image is not fixed or ready-made but arises –is born. The image planned by author, director and actor is concretized by them in separate representational elements, and is assembled -again and finally- in the spectator's perception.[63]

As Eisenstein emphasizes, it is a dynamic assemblage. It is a process without beginning or end. It is not a static tracing of a dominant one. Thus, although a montage has an "author", s/he cannot define a direct pattern for perception. In this sense, it can also be said that, although a method utilizing "montage" would have an "author", it cannot direct the paths of objects or subjects. After the process of the montage, the image is repeatedly re-constructed by subjects. Deleuze and Guattari state that:

> The solution without a General is to be found in an acentered multiplicity possessing a finite number of states with signals to indicate corresponding speeds, from a war rhizome or guerrilla logic point of view, without any tracing, without any copying of a

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[63] Eisenstein, S., 1975. *The Film Sense*. New York: A Harvest Book.p.31.

central order. [64]

A "spatio-temporal outline" as a performative continuum, constructs "the grid" of multiplicity, which can be interpreted with a multiple way of thinking/seeing. In other words, "the grid" creates a way to read the overall possible subjective perceptions of urban space. All the "scapes"[65], namely, land-scape, smell-scape, movement-scape are fragments for "mapping" images of the "urban form". For "mapping" the alternative method of a "spatio-temporal outline", cinematographic methods, mainly "montage theory", with respect to "time-image" and "movement-image", will be discussed following a discussion of the connections between "memory-space-image".

2.2. Conceptual Fragments in the crossover of Cinema and Architecture

The performative continuum, an alternative mapping method, with connections to montage theory and urban images as fundamentals of an un-hierarchical system was discussed with its rhizomatic feature in the previous part of the chapter. Beyond just exposing its innate qualities, the potentials of this feature have also begun to be revealed. The aim of this part is to use the conceptual fragments of this un-hierarchical system used for mapping urban space within the crossover of cinema and architecture for further discussion by revealing the connections between "memory-space-image". This constructs the second level of the discussion of the chapter (Image-2-1).

In the first step of this level, the concept of "episodic memory" is seen as a crucial tool for reading subjective images of the self by experiencing "events". In this respect, episodic memory is not related to constructing a "knowable world" of the urban form, but gives traceable subjective nexuses for urban

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[64] Deleuze, G. & Guattari, F., 1987. "Introduction: Rhizome", *A Thousand Plateaus, Capitalism and Schizophrenia.* University of Minnesota Press, Minneapolis, p.17.
[65] These scapes will be covered in detail in sequential chapter with the example of Kızılay with different scenarios.

imagery; thus, "scenarios or paths" of selves attribute a new capacity for both constructing and revealing subjective images of urban form while creating private spheres. As a second step, this concept of memory related with the individual's past is evaluated through the choice of "remembering or forgetting". In particular, "collective memory" is viewed as an assemblage of these individual fragments of the "episodic memories" of selves. Thus, urban imagery is investigated in the choice of remembering and forgetting of subjective urban images constructed through their experiencing "events".

2.2.1. The Concept of Episodic Memory

Although "memory" can be evaluated with various connections of "richly layered palimpsest of connotations"[66], in this part of the chapter, only the concept of "episodic memory" will be examined. This limitation upon the concept is configured especially for creating a scope to define the position of the self and of individual perception. In this respect, it is reclaimed that "episodic" understanding of space provides the necessary tools for making subjective urban images readable.

In this respect, Endel Tulving's understanding of "episodic memory" becomes significant in that he is the one to introduce it first. While Alan Baddeley explains the formation process of the concept of episodic memory, he keynotes a conference organized by Tulving and Donaldson in 1972, which consists of

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[66] "Palimpsest" means "a manuscript or piece of writing material on which later writing has been superimposed on effaced earlier writing."
Oxford Dictionaries (British & World English). *Oxford Dictionaries Online.* (Retrieved July 5, 2014, from
http://www.oxforddictionaries.com/definition/english/palimpsest?q=palimpsest)
Here, Fara and Patterson use the analogy of "palimpsest" due to its underlying potentiality, which is constructed through its formation process. Both memory itself and its concept depend on the role of time. In other words, with the passing of "time", the memory of the self is re-constructed through "time" and the concept of it is re-constructed by gaining new connotations.
Patricia Fara and Karalyn Patterson, "Introduction", Memory, 1998, Cambridge University Press, Cambridge, p.1.

papers in both traditional and new approaches to human memory.[67] Tulving re-states in his articles that this distinction between the two approaches has underlined when "the theme of the meeting, episodic memory" implies "the existence of different kinds of memories" and shattered "the idea of unitary memory".[68] Tulving then emphasizes the difference between episodic memory and semantic memory, and explains the process of the distinctions of these two sides.[69] According to him:

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[67] Alan Baddeley evaluates the main dissociations of the concept of episodic memory based on concrete examples from a study of neuropsychological patients. Before introducing the concept of episodic memory, he evaluates the first dissociation with D. O. Hebb's 1949 proposal about long-term memory (LTM) and short-term memory (STM). He remarks on Hebb's proposal that while STM is "based on temporary electrical activity", LTM is "based on the development of more permanent neurochemical changes". He argues that the distinction between these two lead to experiments analyzing "how meaning might be stored" in 1970s. In this respect, distinction between LTM and STM is evaluated as the first shattering of "unitary" memory; and he positions the concept of "episodic memory" as a further classification of LTM. He emphasizes the importance of the conference organized by Tulving and Donaldson in 1972, since the concept of episodic memory was first introduced in "this new line of research", changing our understanding of unitary of memory.
Alan Baddeley, "The Concept of Episodic Memory", Episodic Memory, New Directions in Research (ed. by A. Baddeley, M. Conway and J. Aggleton), 2001, Oxford University Press, New York, p. 1, 2.
[68] Endel Tulving, "Episodic Memory and Common Sense: How Far Apart?", Episodic Memory, New Directions in Research (ed. by A. Baddeley, M. Conway and J. Aggleton), 2001, Oxford University Press, New York, p. 269,270.
Tulving mentions an understanding of "unitary memory" based on Plato. In this respect, the "metaphor of memory" is viewed "in terms of a single measurable capacity, frequently identified with memory "storage"." The way he emphasizes it, this understanding supports a definition of "good memory" as the storage of innumerable data and misses the connections with "encoding". On the other hand, in contrast to the Platonic understanding of memory, "episodic memory" stores the potentiality to re-evaluate the fragments of "en-coding" data.
Endel Tulving, "Episodic Memory and Common Sense: How Far Apart?", Episodic Memory, New Directions in Research (ed. by A. Baddeley, M. Conway and J. Aggleton), 2001, Oxford University Press, New York, p. 271.
[69] Tulving's distinction has an important role for re-evaluating the remembering process. It can be said that the evaluation of memory beyond a mere "storage" has the potentiality for reading it as an "assemblage", which can be read by "mapping".

Episodic memory is "memory for *personally experienced events*" or "*remembering* what happened where and when", whereas semantic memory is "memory for *general facts* of the world."[70]

The underlying reason for the questioning of the concept of "episodic memory" is directly related to this main distinction Tulving keynotes. From this point of view, beyond general facts and generic image, remembering of "individually experienced events" can be utilized as tool for reading subjective images of the self. It is believed that these urban images are constructed through remembering events within a subjective spatio-temporal outline. Thus, evaluating the main distinction between episodic memory and semantic memory, due to attributing new capacity to the self, becomes crucial for a discussion of "memory-space-image".

Baddeley says that Tulving firstly depicts this distinction in his concluding chapter related to the proceedings of the conference[71], and provides further explanation and exemplification of his distinction of episodic memory and semantic memory. For Baddeley:

> Semantic memory was assumed to reflect our knowledge of the world; knowing the meaning of the word "bottle", how many yards there are in a mile, or what the colour is of a ripe banana. Semantic memory held generic information that is probably acquired across many different contexts and is able to be used across many different situations. The term episodic memory, in contrast, was assumed to refer to the capacity to recollect individual events, for example, meeting an old sea captain on holiday last year, or remembering what you had for breakfast. The essence of this type

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[70] Endel Tulving, What is Episodic Memory? Curr. Persp. Psychol Sci. 2, 1993, pp. 67-70; M. Wheeler, D. T. Stuss & E. Tulving, Toward a Theory of Episodic Memory: the Frontal Lobes and Autonoetic Consciousness. Psychol. Bull. 121, 1997, p. 331-354 cited in Endel Tulving, "Episodic Memory and Common Sense: How Far Apart?", Episodic Memory, New Directions in Research (ed. by A. Baddeley, M. Conway and J. Aggleton), 2001, Oxford University Press, New York, p. 270.
[71] Alan Baddeley, "The Concept of Episodic Memory", Episodic Memory, New Directions in Research (ed. by A. Baddeley, M. Conway and J. Aggleton), 2001, Oxford University Press, New York, p. 1, 2.

of memory is its specificity, its capacity to represent a specific event and to locate it in time and space. [72]

As emphasized by Baddeley and indicated before, semantic memory, which is related to "generic information", does not have distinctions related to time and space. Its generic information is far beyond subjectivity. Its connections with various "context and situations" are also beyond constructing an "assemblage" consisting of their individualities; rather, it reduces them in order to create a "knowable world". On the other hand, episodic memory, as mentioned before, has a subjective nexus, which is directly related "specific events". Thus, any "event" itself relating a specific time-space outline becomes even more important for remembering. In other words, the importance of discussing the episodic memory lies in its spatio-temporal boundaries and links to these specific events.

Baddeley states that Tulving emphasizes the "central importance of the phenomenological experience of remembering" by referring the "autonoetic"[73] character of episodic memory and states the distinction between remembering and knowing. By referring to Tulving, Baddeley says, ""Remembering"

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[72] Ibid, p. 2, 3.

[73] Metcalfe and Son define the distinction of Tulving's anoetic, noetic and autonoetic consciousness as three levels of consciousness and metaconsciousness. They say that "anoetic consciousness" is "temporally and spatially bound to the current time", and it is not a kind of consciousness "that allows escape in any way from the here and now, and so an animal functioning at this level of consciousness is stimulus bound." On the other hand, they state that "noetic consciousness" which "involves internal representations, and is associated with semantic memory", "allows an organism to be aware of, and to cognitively operate on, objects and events, as well as relations among objects and events, in the absence of the physical presence of those objects and events." And lastly, they view "autonoetic consciousness" as "the highest form of consciousness and is self- reflective or self-knowing", and state that it is related to "episodic memory", and it is "necessary for the remembering of personally experienced events, as long as the memory of those events is self-referential."
Janet Metcalfe and Lisa Son, "Anoetic, Noetic and Autonoetic Metacognition", The Foundations of Metacognition, M. Beran, J. R. Brandl, J. Perner, & J. Proust (Eds.) Oxford University Press: Oxford, UK.
Retrieved on 1 July, 2014 from,
http://www.columbia.edu/cu/psychology/metcalfe/PDFs/Metcalfe&Son_Autonoetic.pdf

requires the capacity to recollect some specific feature of the learning experience." and emphasizes that this remembering process "allow[s] us to reinvestigate our past and use it to predict the future". [74] While Baddeley mentions Tulving's "remember-know distinction", he chooses to focus on the potentiality of the self during the process of "autonoetic" remembering. The distinction between "autonoetic" remembering and "noetic" knowing is mentioned by Tulving's as follows:

> [the] retrieval process plays a more critical role in memory than commonly assumed; people can remember events that never happened; and conscious thoughts about one's personal past can take two distinct forms "autonoetic" remembering and "noetic" knowing. [75]

As Tulving mentions, while knowing is a "noetic"[76] situation, remembering is "autonoetic" performance. Thus, while knowing is inert, remembering has the potentiality of an action of the self. He views this potentiality rising from the concept of episodic memory, which underlies "autonoetic awareness" and "subjectively sensed time":

> A somewhat more elaborate definition holds that episodic memory has to do with one's "autonoetic" awareness of one's experiences in the continuity of subjectively apprehended time that extends both backward into the past in the form of "remembering" and forward into the future, in the form of "thinking about" or imagining or "planning for" the future. This definition emphasizes

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[74] Alan Baddeley, "The Concept of Episodic Memory", Episodic Memory, New Directions in Research (ed. by A. Baddeley, M. Conway and J. Aggleton), 2001, Oxford University Press, New York, p. 5.

[75] Endel Tulving, "Episodic Memory and Common Sense: How Far Apart?", Episodic Memory, New Directions in Research (ed. by A. Baddeley, M. Conway and J. Aggleton), 2001, Oxford University Press, New York, p. 269.

[76] The term "noetic" is defined as "relating to mental activity or the intellect" whose has origin from mid 17th century "from Greek *noētikos*, from *noētos* 'intellectual', from *noein* 'perceive' "
Retrieved on 1 July, 2014 from
http://www.oxforddictionaries.com/definition/english/noetic?q=noetic

the conjunction of three ideas: self, autonoetic awareness, and subjectively sensed time. [77]

While Tulving refers to the "subjectivity of time", he emphasizes the competency of autonoetic awareness. As he mentions, "subjectivity of time", through experiences, makes possible a two-sided perception to the self. In other words, it can be said that while the self re-constructs the individual past by constructing a subjective image with the perception of space, s/he also has the potential to form further images, which belong both to the individual and collective future. In this respect, the concepts of remembering and forgetting, which form both individual pasts and a collective future, become a crucial for evaluating memory and its potentiality.

2.2.2. The Concepts of Remembering and Forgetting

Episodic memory and its relationship with self have been discussed. Although the concepts of remembering and forgetting have an inevitable relationship with the self, in this part of the chapter, after mentioning their role in the "autonoetic awareness" of the self, "collective memory" in particular with its individual fragments, which is constructed by "remembering and forgetting", will be discussed.

Regarding the role of these two concepts, Tulving says, "[A] good part of the activity of memory consists not in reproduction, or even in reconstruction, but

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[77] Endel Tulving, What is Episodic Memory? Curr. Persp. Psychol Sci. 2, 1993, pp. 67-70; M. Wheeler, D. T. Stuss & E. Tulving, Toward a Theory of Episodic Memory: the Frontal Lobes and Autonoetic Consciousness. Psychol. Bull. 121, 1997, p. 331-354 cited in Endel Tulving, "Episodic Memory and Common Sense: How Far Apart?", Episodic Memory, New Directions in Research (ed. by A. Baddeley, M. Conway and J. Aggleton), 2001, Oxford University Press, New York, p. 270.

in sheer construction. And constructed memories do not always correspond to reality."[78]

The process of remembering is not necessarily directly linked to the "truth". In fact, as mentioned before, "remembering" is associated with "autonoetic" performance rather than "noetic knowing" as Tulving mentions, thus the episodic memory of self does not necessarily involve generic information. This brings with it the possibility of constructing "false memories"[79]. While the self re-collects the fragments, a new whole can be created, one which is not necessarily related to everyone's whole. It is rather a subjective "montage"[80].

While Richard Sennett evaluates his position on memory and the remembering-forgetting process, he cites Marcel Proust's wording "remembered pain or conflict can be objectified as present cannot be" and re-evaluates this perspective by saying that "In my own field of sociology, a similar emphasis on how we remember has shaped the study of collective memory."[81] He mentions the study of Emile Durkheim and says that:

> When families or communities share their memories, he argued, they draw closer together; they create a sense of solidarity through remembering together, even if what they remember is traumatic, like a war or economic disaster. That is, collective memory is a source of social strength.[82]

Forgetting specific events can be related to weak connections between these static images and memory. Thus, it is seen as beneficial to re-evaluate the

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[78] Endel Tulving, "Episodic Memory and Common Sense: How Far Apart?", Episodic Memory, New Directions in Research (ed. by A. Baddeley, M. Conway and J. Aggleton), 2001, Oxford University Press, New York, p. 273.
[79] Ibid.
[80] In this respect, the concept of "montage" is used with reference to Eisenstein, who formulates the concept as "a+b=c" rather than "a+b=ab".
[81] Marcel Proust, Final volume of "Ala Recherche du Temps Perdu" cited in Richard Sennett, "Disturbing Memories", Memory (ed. P. Fara and K. Patterson), 1998, Cambridge University Press, Cambridge, p.12.
[82] Richard Sennett, "Disturbing Memories", Memory (ed. P. Fara and K. Patterson), 1998, Cambridge University Press, Cambridge, p.12.

importance of scenario and event. The scenario depends on the self's narration. The self remembers or forgets during this narrative sequence. This individual narration of scenario is also important in terms of collective memory. If collective remembering is some kind of social confrontation, it is possible only with a collective narration structured by the assemblage of subjective scenarios.

> Indeed, we seem quickly to forget particular facts if these are not fitted into some relational context; narrative sequences provide a far more powerful sense of context than do static images like a photograph.[83]

For this reason, in the urban form, subjective urban images and their assemblage are seen as crucial. In subjective urban images, subjective remembering and forgetting are hidden. Sennett says, "The story of what happened depends not on a single narrator, but rather on a plurality of contending voices speaking to one another"[84] Thus, although it is accepted that urban images are dependent on "autonoetic" self and "subjective-time", searching for a common story they tell, the montage/ assemblage of these subjective images proves crucial as well. This assemblage can not be thought as separate from space or spatial montage.

2.3. Camillo's "Memory Theatre" as Spatial "Montage"

After underlining the main reasons for exploring the performative characteristic of an alternative mapping method as a first level of discussion by exploring the links between the notion of a "rhizome" and the method, and revealing the connections of this un-hierarchical system with respect to "memory-space-image" as a second level of discussion, this part will discuss Camillo's "memory theatre" as an example of physical/spatial montage of

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[83] Ibid, p.13.
[84] Ibid, p.14.

images. (Image-2.2) Although Camillo "memory theatre" does not seem rhizomatic, this exemplification is evaluated and used to emphasize the potentials of scenarios and events with reference to space for the self's imagery. It constructs the third level of the discussion of the chapter (Image-2.1).

As Hooper-Greenhill states, the "method of loci", an imaginary technique for memorizing, changes in the 16th century from a mere cognitive technique used for recalling certain knowledge to being defined as a physical environment by Giulio Camillo. Camillo defines the "memory palace" or "memory theatre" as the path which hosts images of a certain theme represented in a perfect manner and argues that even the secret of the universe can be narrated and understood at a single glance.[85]
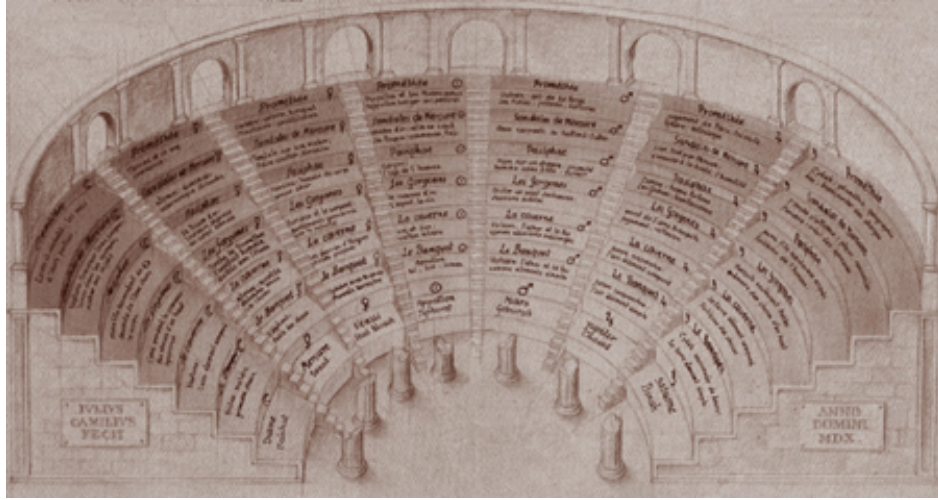
Image-2.2: Camillo's "Memory Theatre"
(Retrieved from http://www.e-skop.com/skopdergi/onsoz-mimarligi-parcalamak/577)

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[85] Eilean Hooper-Greenhill, 2007. "Bellek Tiyatrosu", *Cogito Bellek: Öncesiz, Sonrasız*. (Ş. Demirkol,translation). 50: İstanbul: YKY, pp.236,237.
Initial thoughts about the physical/spatial linkage of "memory theatres" was discussed in the 7th International Cultural Studies Conference: "Memory & Culture", Ankara, Turkey in September, 2013 with the paper, *"Belleğin Mekanı" İnşasında Özne Mekan İlişki Şeması: Ulucanlar Cezaevi Müzesi Uygulaması* (Subject-Space Relationship for Constructing the "Space of Memory": the Case of Ulucanlar Prison Museum).

The example of "memory theatres" is presumed as a vital template for a spatial montage of the self/memory. The perception of the individual is constructed and remembered through spatial recalls. Memory theatres, like the urban form, have multiple links of fragments; and store particular perceptional frames. The self, through individual *mise-en-scène*[86], recollects these fragments.

"Memory theatres" emphasize the role of scenarios of the self within the perception. The objects in the theatre are not simply related to their surface of which can be seen by a spectator; rather, all of them have multiple connections within their own limits. Their paths are not just attached to the sequentiality of these particular objects, rather; their spatial montages give further performative meaning to the subject. Like in the urban form, the conceptional fragments are collected, defined and changed by the spectator through the spatial montage with certain scenarios. In a cinematographic manner of perception, the inevitable relationship of time and movement with the self defines both the fragments and scenarios. In this respect, movement generates an "episodic understanding"[87] of space.

In modern society, with the fact of mobility, in addition to the inevitable relationship of time and movement, the perception of the self is constructed through the fragments of the urban form. The image and memory of space are constructed through the perception of the self. Within these relationships of the self with the space, cinematographic methods are used to re-construct an

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[86] John Gibbs explains that the French term means "to put on stage" and "encompasses both what the audience can see, and the way in which we are invited to see it" which refers the elements such as "lighting, costume, color, props, décor, action, performance, space, position of the camera, framing and interactions of them".
In this respect, it is related to the scenarios of the self.
Gibbs, John, 2002. "The Elements of Mise-en-scène", Mise-en-scène, Film Style and Interpretation, London: Wallflower Press, pp.5-26.
[87] Endel Tulving, "Episodic Memory and Common Sense: How Far Apart?", Episodic Memory, New Directions in Research (ed. by A. Baddeley, M. Conway and J. Aggleton), 2001, Oxford University Press, New York.

outline to interpret subjective images of it. To create a method, cinematographic expression, mainly "the montage theory" of Eisenstein is linked to the architectural perception.

> For Eisenstein, cinema's radicalism came chiefly from its capacity to create contrast through fast-cutting montage. He linked montage itself to Marx's notion of dialectic, departing from the parallel montage advocated by contemporary Russian filmmakers Kuleshov and Pudovkin, and insisting instead on its capacity for dialectical juxtaposition.[88]

The theory is not debated for a reading of architectural images within films, rather, the individual's *mise-en-scène* for urban space are discussed to catch the subjective/ individual perceptions of it with the help of cinematography.

> The first motion picture show for a paying audience took place in 1895 at the Grand Café in Paris, where Auguste and Lois Lumière premiered ten short films, lasting twenty minutes in all. They called the invention the Cinematographe: the writing or sketching of motion.[89]

The narrative of architectural space in film is created artificially with the camera's shots. A nonexistent whole is created for the benefit of the unmoving observer using the movable frames of the camera. Although the possible grid of the paths for observers can be presumed while designing the space, the urban form partially directs but does not define the exact path of the observer. On the other hand, cinematography, a "sketching of motion", structures the self-specified path of movement.

> Here we are returned to Eisenstein's "street", reminded, in Benjamin's desire to have shot a "passionate" film, of Eisenstein's

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[88] Feigel, Lara, 2010. *Literature, Cinema and Politics 1930-1945, Reading Between the Frames,* Edinburgh: Edinburgh University Press. p.20.
[89] Schwarzer, Mitchell, 2004. Zoomscape: Architecture in Motion and Media. New York: Princeton Architectural Press, p. 207.

own long analyses of the notion of filmic "ecstasy", the simultaneous cause and effect of movement in the movie. [90]

While tracing the image of the urban space of the observer, cinematographic methods could not overlap with the exact personal images of the spaces, but the traces as a "writing/sketching of movement" can be used as a grid to analyze these personal images. The perception of the space and the construction of the image of the space of the individual "observer" overlap within a spatio-temporal outline.

> Building on his experience as architect and designer, Eisenstein developed a comprehensive theory of what he called "space constructions" that found new meaning in the romantic formulation of architecture as "frozen music".[91]

Cinema offers the possibilities of image, which is limited and directed with an engine view. Mitchell Schwarzer discusses Kuleshov's ideas in Dziga Vertov's 1929 film, "The Man with Movie Camera". He comments on the film saying it involved "briefs shots of virtuoso cinematography unified by montage editing". By using the possibility of engine view which is seen as a further perspective which a mere human eye can never reach, Schwarzer mentions the effects of film: "close-ups, long views, freeze frames, head-on shots, angled vistas, and camera movements that mimic machine movement-slow motion, fast rushes, angles up or down, staccato rhythms" [92] Vertov's film is praised for the potentiality of engine view, but its direct interpretation of space remains questionable as Anthony Vidler remarks:

> Such arguments over the potentials of a "filmic architecture" have hardly ceased with the gradual demise of cinema and the rise of its own "natural" successors- video and digital hyperspatial imaging. That the influence of these new forms of spatial representation on

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[90] Vidler, Anthony, *The Explosion of Space: Architecture and the Filmic Imaginary*, Assemblage 21 (August 1993), p.55.
[91] Ibid.
[92] Schwarzer, Mitchell, 2004. Zoomscape: Architecture in Motion and Media. Princeton Architectural Press, New York, p. 243.

architecture might be as disturbing as those observed by Le Corbusier and Mallet Stevens is at least possible to hazard, as buildings and their spatial sequences are designed more as illustrations of implied movement, or worse, as literal fabrications of computer's eye view.[93]

A "spatio-temporal outline" is not related to the architectural image in cinematographic view; it uses the potentiality of the way of seeing in cinematography as a tool for reading the urban form. Thus, the limits of the camera in a mechanic view and the way it is used with the montage are individual experiences. The connections are made through the possibilities of "hyperspatial imagining"[94] like in the memory theatres.

[93] Vidler, Anthony, *The Explosion of Space: Architecture and the Filmic Imaginary*, Assemblage 21 (August 1993), p.56.
[94] Ibid.

CHAPTER III

THE "SPATIO-TEMPORAL OUTLINE" AS AN ANALYSIS METHOD: INTERPRETING KIZILAY

The method used which is constructed with its subjects (scenarios) and subject-based objects (paths) offers a potential for reading the invisible dimensions in the urban form that would missed when using conventional analysis methods as they disregard the connections between time-movement-memory. This potential is not utilized to catch an overall-objective image of Kızılay; in fact, from the outset, it has been emphasized that an overall-objective image of the fluid-subjective urban form cannot be captured. On the other hand, mapping Kızılay with the analysis method can offer an opportunity to grasp essential frozen moments for subjective urban images; thus, their intersections in the urban form can lend themselves to further discussions.

During the chapter, firstly the reason why Kızılay was selected as the object of analysis method is discussed. In this respect, it is believed that using a hybrid space such as Kızılay as the object can make the complexity and ambiguity of multi-layered urban form more expressive and enrich the potentiality of discussions of frozen moments and inter-sections of subjective urban images. In other words, it is acknowledged that Kızılay is not the only possible object for examining the analysis method, while it is expected that its political potentiality in particular contribute to the diversity of the method. With this perspective, as an assertion, this "potentiality of Kızılay", which is directly related to the potentiality of various paths, will be examined. As mentioned

before, allusions to this potentiality will be made in next part of the chapter while defining and discussing the subjective paths. The "potentiality of paths/scenarios" in the following part, constitutes a second layer of analysis of Kızılay. Here, the diversity of political images of Kızılay depending on the diversity of fragments of the different subjective images is underlined and determined. The specification of paths is performed, recognizing that the paths and scenarios chosen directly affect the final discussion of the subjective images; therefore, an effort is made to diversify them as much as possible. After a general reading of Kızılay to illustrate the potentiality of this hybrid space and use this potentiality for the specification of various paths/ scenarios, their fragments will be re-read according to the various tools specified by the "spatio-temporal outline". In this final step, this reading is re-structured using Eisenstein's montage theory to catch the subjective images of Kızılay defined by different political scenarios.
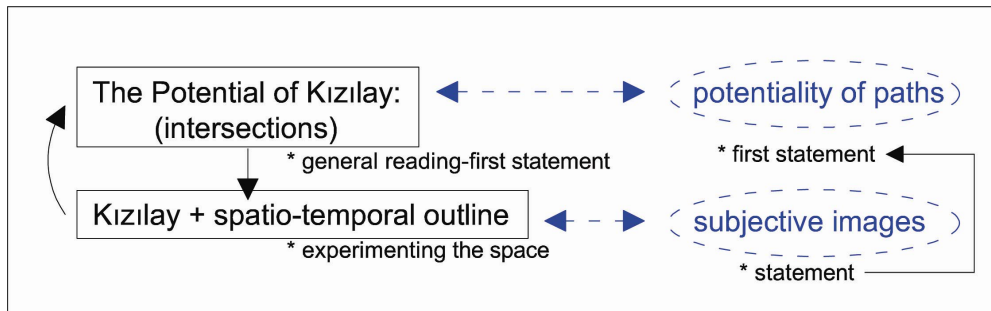
Image-3.1: The general structure of the chapter (drawn by the author)

3.1. The Potential of Kızılay: Intersections

While discussing the potentiality of Kızılay as a first step, a historical reading will not be performed directly; however, it is recognized that historical patterns are inevitably innate to each subjective scenario. Therefore, from place to place, while interpreting Kızılay through subjective scenarios, each memorial fragment placed by each agent will be discussed with their historical connotations. At some points, these inevitable historical links intersect with

each other, while mapping subjective paths of memory. Kızılay, nestling these intersections, is considered as appropriate potential space for a spatio-temporal outline.

The intersections and their potentiality can be traced through different narrations. For example, Batuman, in his reading of Kızılay Square, starts out with a reference to the poems of two well-known Turkish poets: "*Memleketimden İnsan Manzaraları*" by Nazım Hikmet and "*Altındağ*" by Orhan Veli Kanık, both of which describe the same area in Ankara. What is said in these poems will not be discussed in detail, but it seems important that Batuman emphasizes the differences between these poems in terms of the subjective perception of the poets. He says that although two subjects are looking at the same portion of the city from the same location, they display different social, spatial and political images for themselves, the space and the relationship between them.[95] Here he reads an example of an intersection for two subjective images that inevitably have a social and political relationship.

Similarly, the potentiality of Kızılay is explored with and among its hidden moments of intersections and the dissociations of different subjective images. Batuman's interpretation using two well-known poets' poems is focused on one of these potential intersections of different moments. Although poems are strong narrations re-constructed through memory, especially in these examples, the choice of narrations for defining scenarios of subjects is not restricted. This is because narrations used to transmit scenarios of daily life routines connected to episodic memories of selves are also evaluated as subjective tools. This Kızılay reading, prior to the mapping based on scenarios, covers a general evaluation and assumption that provides the reasons for the selection of this particular place.

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[95] Bülent Batuman, "Mekan, Kimlik ve Sosyal Çatışma: Cumhuriyet'in Kamusal Mekanı Olarak Kızılay Meydanı", ed. G. A. Sargın, Başkent Üzerine Mekan-Politik Tezler: Ankara'nın Kamusal Yüzleri, İletişim: 2002, pp.41,42.

Although the overall reading during the part covers a general evaluation and assumption, as mentioned before, space is not viewed as a generic medium through which the subjects are passing through; rather it is taken with these particular methods for narrations. Kızılay has been selected as an urban central node because of its multilayered and complex structure, which potentially involves these varieties of narrations and scenarios. In the part, these structures will first be discussed with their physical potential focusing on location, vehicle potential focusing on speed and profile potential focusing on agents.

3.1.1. Physical Potential, with Focus on Location: As a Central Node of the "Spreading Stain" of Ankara

İlhan Tekeli views the transformation of the urban form of Ankara, the capital of Turkey, based on time periods like a "spreading stain" in his critical reading for "Ankara.City.Atlas".[96] He says that the comparison of these urban forms can somehow be used as a tool for reading the inherent dynamic of sprawl of the city, which can underline the origin of the evolution of it. He indicates that, while this evaluation in Turkey until the 1980s occurs as in the spreading pattern of an "oil stain", after this date, the dynamic changes and this linear growth is replaced by possibilities of jumping in the whole form. (Image-3.2)

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[96] *Ankara.Kent.Atlası,* "Ankara.City.Atlas" is a research project, designed to interpret the invisible dimensions of urban form beyond the mainstream. The project was begun with TMMOB Chamber of Architects, Ankara Branch, and proceeded with the initiative of "Collective Architecture", a graduate student initiative to further discussions in architectural theory, and then became a graduate course at METU under the coordination of Prof. Dr. Guven Arif Sargın. The author has contributed to the process both as a member of "Collective Architecture" and a graduate student at METU. During this project reading the capital city of Turkey, Ankara without the tools of dominant aspects has illustrated the hidden "other" images of city. It reveals these images through an alternative analysis method and writings.
İlhan Tekeli, "Ankara.Kent.Atlası Üzerine Bir Üst Okuma", ed. G. A. Sargın, Ankara.Kent.Atlası, TMMOB Chamber of Architects, Ankara Branch, Ankara, 2012, pp.xx-xxvii.

1839

1924
lörcher plan

1932
jansen plan

1944

1957
yücel-uybadin plan

1965

1990

2011
base map

2025
projection
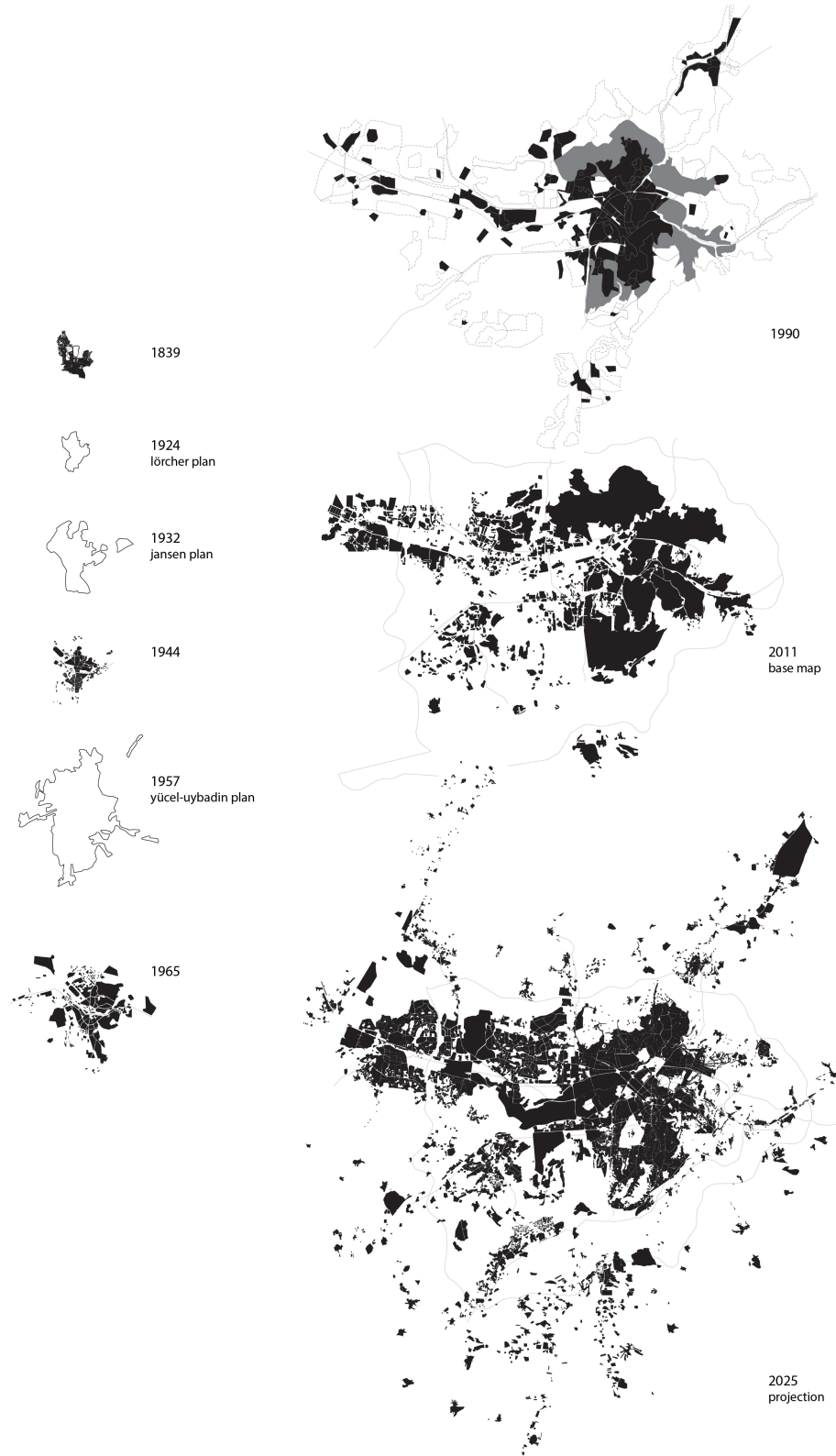
Image-3.2: General transformation of the "spreading stain" of Ankara over the years
(Source of maps: Ankara.Kent.Atlası, 2012)

After emphasizing the presence of change and fraction in the urban transformation of Ankara in the 1980s, Tekeli explains it by adding that the metropolis, which is used to grow as a single block with a single center, turns into a multiple-centered form, which can be seen clearly. He views the field of the notion of "central node" with center-perimeter discussions of urban form, and for the example of Turkey, he says that the interface of the powerful agents to the pattern of the urban form such as *"Ankara Nazım Planı"* (base map), major transformations in urban form and major jumps in "central nodes" became possible. [97] These interfaces of authority and major jumps connected to them cannot be evaluated separately from the urban land use, which depends on the theory of rent and; the real dynamics of urban property can not be reveal themselves without a discussion of the production of space with the sphere of the influence of the political authority.

It bears mentioning that, when discussing the physical potential of Kızılay as a central node of the "spreading stain" beyond the mere contextual capacity of the form, its spatio-political links in the conditions of neoliberalism is also considered. The economic and political changes, which directed the route and extent of spatial production in the urban form until the 1980s and after the 1980s, can be traced within the dual character of two: the macro-form to the everyday life routine of the capital city.

Merrifield explains his viewpoint of "two-fold urbanism" in his last chapter of the book, "Dialectical Urbanism" by exploring the urban spatial realm in the contradiction between "use value" and "exchange value". He formulates a two-sided understanding of the urban phenomenon by defining two the terms, "urbanism" and "urbanization". He states that while "urbanism" is a specific term indicating concrete reality, material existence, which is related to "use value"; "urbanization" refers to an abstract space, an "objective" expression in concrete space, which is related to "exchange value". He emphasizes that the "urbanization" within the realm of an abstract space is as important as

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[97]Ibid.

"urbanism" because its development is a whole process. He also highlights the dual character of the macrocosm and microcosm by suggesting the importance of the potentiality in everyday life in microform. [98] Merrifield says:

> Spaces like Times Square, New York's entire SRO housing stock, (…) –to say nothing of intensive zones of human experience everywhere- are kept alive and energized through conflict and struggle. "Real life", as Marx put it, exists in these spaces, often in microcosmic traces, (…) "The production of socialist space", Henri Lefebvre reminded us a while ago, "means the end of private property and the state's political domination of space, which implies the passage from domination to appropriation and the primacy of use over exchange." [99]

The potentiality of political change in the microcosm of the urban realm as Merrifield emphasized with reference to Lefebvre is linked to the central nodes of the macroform. Within the traces of the macroform of Ankara, in the transformation of its "spreading stain", Kızılay is viewed as a center with its links to the transformation of the exchange value of land. As Tekeli indicates, in the "stain" of Ankara, although Kızılay is not planned as a central node in the Jansen Plan, within 50 years, it has gained the potentiality which will shortly be read with subjective scenarios. He says that some major functions that are separated from the central working area, Ulus, have come to transform the area of Kızılay. He states that this transformation begins with the fragmentation in the 1960s and the that the functional pattern of the area has changed. For example, he indicates that from the mid 1970s, the functional pattern of the Sakarya area and its periphery has been changed when the Social Democrat Party was in power in the municipalities. He adds that beyond the change in the functions of the buildings in the area (image 3.3), the change in

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[98] Initial thoughts about the chapter were presented in part during a course on the book within the scope of Arch 512: Advanced Studies on Urban Architecture under the academic advisory of Prof. Dr. G. A. Sargın.
Andy Merrifield, "Two-fold Urbanism: A Negative Dialectic of the City", Dialectical Urbanism: Social Struggles in the Capitalist City, Montly Review Press: New York, pp. 155-172.
[99] Ibid. 170.

the transportation patterns of the area also caused an evolution in part of the urban form.[100]

Within the transformations of city, Kızılay is seen as one of the central nodes of the "spreading stain" of Ankara. The potentiality of Kızılay, as an object of analysis, as a first step, can be found in its centrality in relation to its connections to the environment with multiple dimensions due to its hybrid nature. In this respect, being a central node, which offers multi-functionality and addresses diverse districts, makes Kızılay an appropriate object on which to perform the analysis method.
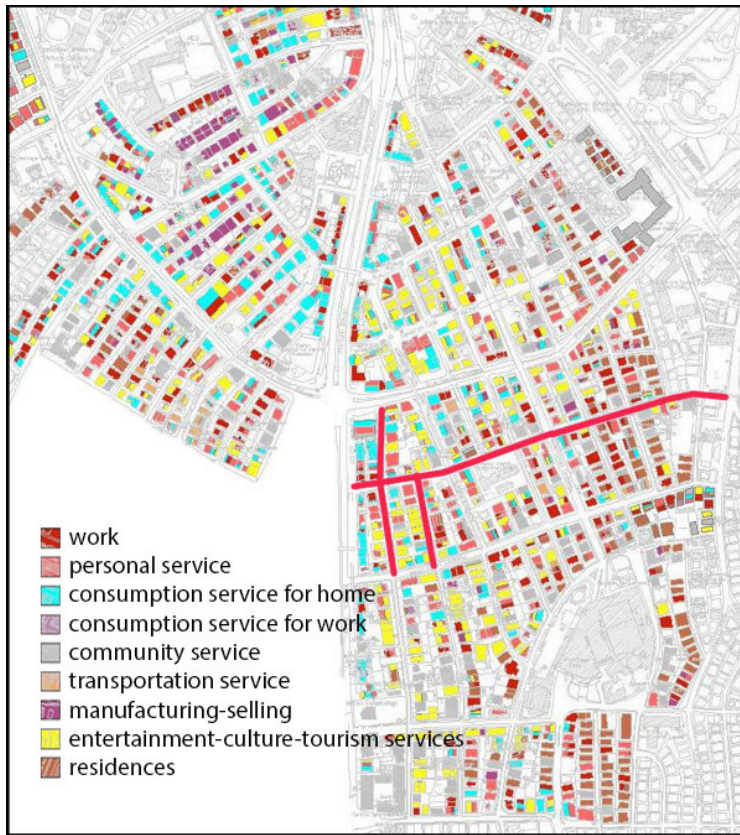
Image-3.3: Diversity of functions in the ground floors of the buildings
in Kızılay, 2000
(Source: Gökçe, B. 2000, Ankara Metropoliten Alan Büyükkent Bütünü Merkezler
Yapısı Değerlendirmesi, Unpublished Master Thesis, GÜ, Ankara.)

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[100]İlhan Tekeli, "Ankara.Kent.Atlası Üzerine Bir Üst Okuma", ed. G. A. Sargın, Ankara.Kent.Atlası, TMMOB Chamber of Architects, Ankara Branch, Ankara, 2012, pp.xx-xxvii.

3.1.2. Access Potential, with Focus on Speed: Pedestrian, Car, and Public Transportation Intersections

A discussion of the relationship between the subject and urban form cannot ignore the notion of speed and its role in "everyday life". Merrifield, with reference to Marx, uses the "law of motion" to define the condition of the perception of the dual character of experience and process in the world of capitalism. When perceiving a "thing", he says "its thing-like aura" absorbs its "social content and basis of the process". This absorption, as he has defined with main reference to Marx, creates an "essence of mystical appearance" which is deemed as "fetishism." [101] He continues:

> The upshot, for Marx, is that the world of capitalism is at once a thing and a process, having an observable outcome as well as an unobservable "law of motion". As far as he's concerned, we must conceptualize the *experience* and *production* of the world not as *either/or*, but as *both simultaneously*. Marx conceived reality radically at odds with the Cartesian partitioning of subject from object, cause from effect, mind from matter. In a nutshell, Marx demands that we grasp perceptible experience and imperceptible processes as one *concrete totality*. [102]

Simultaneous togetherness in this "one concrete totality" creates a notion of speed in the urban form. Paul Virilio touches upon another aspect of the notion of speed with the new concept, "dromospheric space". He describes this new concept of space in the field of urban phenomena by saying that "the contemporary image is a time-image, even a speed-image." [103] Virilio clarifies the difference between his understandings of "speed-space", in other words, as he called "dromosphere", and "time-space" referring to the capacity for manipulation:

> We can say the same for the cinematographer. Beyond 60 images

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[101] Andy Merrifield, "Two-fold Urbanism: A Negative Dialectic of the City", Dialectical Urbanism: Social Struggles in the Capitalist City, Monthly Review Press: New York.

[102] Ibid. pp. 159.

[103] Paul Virilio, "Speed-Space: Interview with Chris Dercon", Virilio Live: Selected Interviews, ed. J. Armitage, Sage Publications: London, pp.69.

per second you can no longer perceive anything. Here again, you see, the problem of space is central. The new space is speed-space; it is no longer a time-space, a space where time is manipulated. What we are manipulating is no longer man's time, but machine's time, which I call speed-space, or the dromosphere, meaning the sphere of speed. [104]

During an interview, Chris Dercon mentions "the relationship between dromospheric space –of speed-space- and an aesthetic of disappearance, in connection with *the machinery of war*."[105] The discussion of speed here is tied to the transition of the notion from referring to the "man's actual presence of space" in "space-time" reality as physical entity, to a new phenomenon of memory, which can afford some potentiality to porthole into different layers. Virilio also explores the possibilities of it in cinema by stating that in a recorded portion of a reality is also a porthole into the past.[106]

> (I) think cinema is a sort of porthole into the past, and this port-hole is through the camera lens. Recording myself today is, I believe, to make myself particular to a time, which will not be my own. Through this viewfinder, this porthole, people yet unborn will see me, but I have no way of seeing them. The arrow of time is reversed. And indeed we have here an event of the cinema, an event of this speed-space. We are no longer in time-space. [107]

The capability of the machine itself is another instrument as a porthole to different layers of time, creating "an event of speed-space". However, in the field of cinematographic methods like the one mentioned in the example of Virilio, it has to be considered that relying on the eye of the machine poses the risk of formalism as Eisenstein mentions.[108] In this respect, the formalism of a

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[104] Ibid. pp.71.
[105] Ibid.
[106] Ibid. pp.70.
[107] Ibid. pp.73.
[108] Ege Berensel states that the first discussion of history between cinema and labor can be seen in the letters written between Sergey M. Eisenstein and Dziga Vertov, in LEF Magazine, in 1925. In these letters, while Vertov, as an important figure of the movement, states that "kino-eye" emphasized the power of the machine, Eisenstein criticizes this understanding of cinema as a pure formalist attitude. Berensel states that according to Eisenstein, the most important principle of Revolutionary Cinema should

machine can create another false image, which directs the subject. In the subjective image of the urban form, beyond possibility for defining another portal for "speed-space", it can create a false definition. Virilio states:

> It's not by chance that in Greek the city is called the '*polis*'. The city was created in a relationship to territorial space. It is a territorial phenomenon, a phenomenon of territorial concentration. (…) Today, as we saw earlier with the end of time-space and the coming of speed-space, the political man and the city are becoming problematic. (…) Here, we have a big problem: the political man must be reinvented – a political man connected to speed-space. There, everything remains to be done, nothing's been accomplished. (…) We truly have here a political question and an urban question, because at present the cities are undone by technology, undone by television, defeated by automobility (the high- speed trains, the Concorde). The phenomena of identification and independence are posed in a completely new way.[109]

The necessity to re-definite a city image is partially dependent on the necessity to re-define the territories of a city. In fact, it can be said that subjects re-construct their subjective city images based on their personal trajectory, which is defined by their everyday routine.[110] These trajectories are directly linked to the definition of "territorial concentration" which is specified by Virilio. [111] While the perception of the subject is linked to subjective trajectory and speed, the slowness of a subject becomes a conscious tactic of her/him, as mentioned by Tonguç Akış. Akış, while reading the pedestrian Yüksel district of Kızılay, with the reference to Michel de Carteau, says that walking within "everyday life", related to the social, economic, cultural and symbolic relationships can

be the capacity to create shock among spectacular and he views that the cinematography of Vertov and Kino-eye as primitive impressionism.
Ege Berensel, "Harun Farocki'yi Hatırlamak: Emeğin Filmini Yapmak", 2011.
(Retrived from http://e-skop.com/skopbulten/harun-farockiyi-hatirlamak-emegin-filmini-yapmak/2064)
[109] Paul Virilio, "Speed-Space: Interview with Chris Dercon", Virilio Live: Selected Interviews, ed. J. Armitage, Sage Publications: London, pp.80,81.
[110] Ankara.Kent.Atlası, ed. G. A. Sargın, TMMOB Chamber of Architects, Ankara Branch, Ankara, 2012,
[111] Paul Virilio, "Speed-Space: Interview with Chris Dercon", Virilio Live: Selected Interviews, ed. J. Armitage, Sage Publications: London.

become a "tactic". He explains, some events do not just affect urban life but integrate the subject into the process of changing the urban form and create a political field for action. In this respect, he does not view walking as just an instrument for perceiving the city but a tool for a passive-political practice.[112]

When Akış examines the process of walking, he inevitably mentions two significant notions related to a subject who uses the process of walking in everyday life: *"flaneur"* and *"derive"*. He sees *"flaneur"* as a witness and critic of modern life by referring to Walter Benjamin. He says that the resistance to the contradiction of working time and leisure time and using streets like one's own private sphere defines a portion of a tactic in a daily life routine.[113] In the other inevitable example of a subject who takes the process of walking as the center of action, by referring Situationist Internationale, he mentions, *"derive"*. *"Derive"* is defined as a resistant opposing to "spectacle", interfering in every level of everyday life. [114]   In this respect, because of the importance of the role of walking for both the perception of the self and as a potential political action within the "p-level"[115] of everyday life, Kızılay, which contains main pedestrian paths (image3.4), is deemed as appropriate for finding suitable scenarios to apply the analysis method.

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[112] Tonguç Akış, "Gündelik Hayat ve Kentsel Mekan: Yüksel Yaya Bölgesinde Yürümek", ed. G. A. Sargın, Başkent Üzerine Mekan-Politik Tezler: Ankara'nın Kamusal Yüzleri, İletişim: 2002, p.77-80.
[113] As also Tonguç Akış mentions, *"flaneur"* is criticized because it lacks the perspective of women.
Ibid.
[114] Ibid. pp.77-80.
[115] "P-level" is one of three levels of Henri Lefebvre, and can be defined as "private-level". It refers to everyday life. Further discussion in detail is given in the next part while discussing the potential of agents.
Henri Lefebvre, The Urban Revolution, trans. By R. Bononno, University of Minnesota Press, 2003.
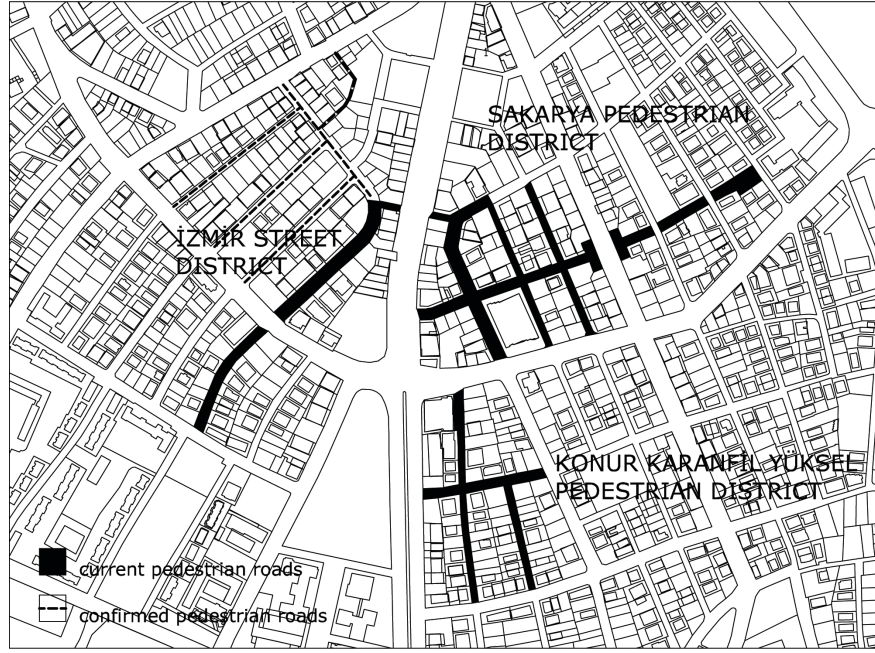
Image-3.4: Current and confirmed pedestrian areas of Kızılay
(Source for confirmed areas: MO-ŞPO, 2004, Ankara'da Yaya Ulaşımı, Sorunlar,
Öncelikler, Çözüm Önerileri", Mimarlar Odası, Şehir Plancıları Odası Ankara
Şubeleri Ortak Yayını, Ankara, 2004.)

Image-3.5: Metro lines of Ankara that intersect in Kızılay
(Source of map: Ankara.Kent.Atlası, 2012)

Çankaya

Altındağ

Yenimahalle

Mamak

Sincan

Juxtaposition

■ Kızılay

Main Roads

EGO Routes (Public transportation-bus)
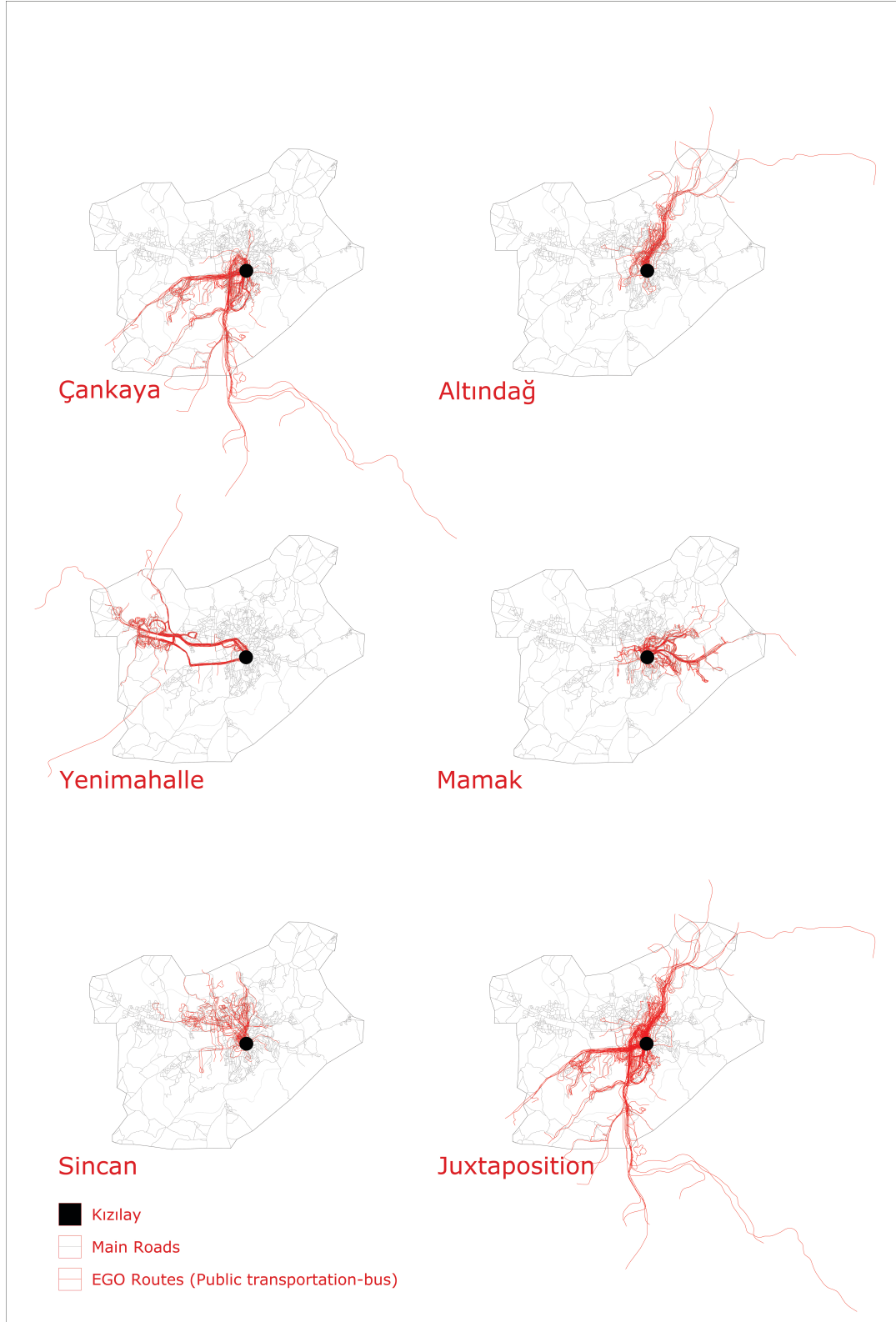
Image-3.6: Roads and EGO Routes (Public transportation-bus) that intersect in Kızılay
(Source of maps: Ankara.Kent.Atlası, 2012)

Although the activity of walking takes up an important part of the scenario of the self, sometimes, different modes of transportation with different speeds are also viewed as an important condition and diversity of the node. The efficiency of these mediums creates another portion for discussion; however, Kızılay can be stated as the main transportation hub in Ankara.

The potentiality of the mediums that are used by the subjects for reading Kızılay, the object of analysis, is discussed in this part. It is a hub, which includes various transportation intersections. The subjects experience the space through these mediums with different fragments with different speeds and different tools for interfere in the urban form.

3.1.3. Profile Potential, Focusing on the Agent: Socio-Cultural Diversity

Kızılay creates multidimensional connections among different socio-cultural backgrounds because it supports different levels of hybrid spaces, which are composed of the variety of paths and different scenarios related to the diversity of the selected district. The potentiality of the space within the everyday life of different subjects relates to the potentiality of the agents in the complex entity of the society.

Lefebvre re-evaluates the complex entity of society and its relation to the urban phenomenon with respect to different levels and dimensions. To deal with these levels, he proposes a 3D matrix as a complex instrument, consisting of G-Level (global level), M level (mixed, mediatory, middle level) and P level (private level). These new methodological tools and concepts of his for re-evaluating the complexity of society, which cannot be understood with a singular depiction, enable further discussions of the urban phenomenon within the cross-sections of different disciplines, as opposed to a reductionist manner. In this respect, while he views the G-level (global level) as an institutional space consisting of the discussions of ideology, he mentions the M-level

(mixed, mediatory, middle) as the place of struggle, and P-level with the power of everyday life experience.
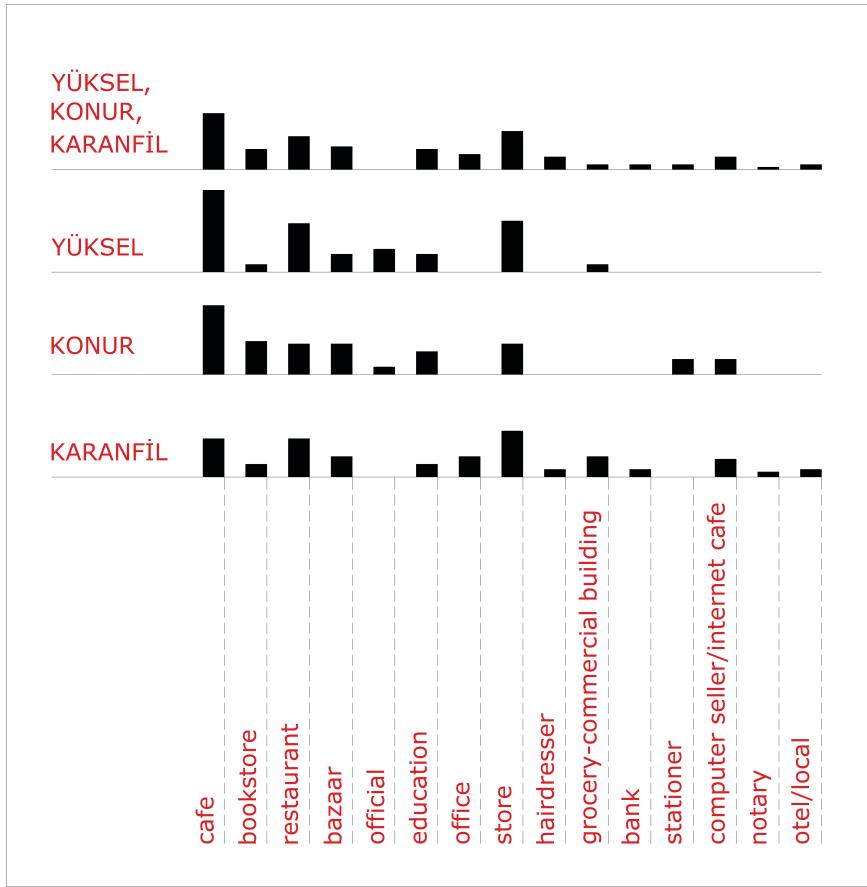
Image-3.7: Yüksel, Konur, Karanfil Areas in Kızılay
(Source of data: Çankaya Municipality Site Survey Results, 2009)

The M-level consists of the level of the city in a physical manner with professionals or technocrats. Disciplines such as landscape architecture, urban design, architecture or interior design belong to these levels and as a mediatory of the social condenser, workers' clubs or community centers can be seen as the appropriation of these instruments. The M-level has the power of discourse, while the P-level (private) has the power of everyday life experience. The P-level consists of the practices in between the "habitat" as function and "habiting" as lived-experience. The very existence of the individual as a "being" lies in this level with his/her experiences. Lefebvre underlines the

potentiality and power of the P-level in the social struggle and emphasizes the capability of everyday life for "habiting".[116] The potential of the profiles of Kızılay in everyday life is not considered separately from these discussions about the P-level. This most important level forms a grid for various subjects in the public and private spheres.

3.2. The Potentiality of "Paths" with Various Socio-cultural Backgrounds through the Potential of Kızılay

This part discusses subjects' varying socio-cultural backgrounds with their different daily routines and distinctive scenarios. The personal perception of space is based on the "frames" which are defined within the personal scenarios, or in other words, "paths". These scenarios create an overall memory and perception within a spatio-temporal outline in connection with these fragments. In other words, a path is seen as the montage of frames. Thus, first, the frames will be discussed.

The frames of "paths" vary according to personal background. These personal backgrounds define different daily scenarios, which are made up of different routines. Every routine of the self creates alternative and various fragments. The way these fragments are put together is through the grid of a re-generated "spatio-temporal outline". Within the different levels of connections among the scenarios' frames, a medium such as a grid is required to achieve an understanding of the overall image of Kızılay possessed by different individuals. Thus, the spatio-temporal outline is used as the backbone for the montage of frames.

The examples of the fragments from different individual "paths" reveal various subjective images when their connections are sought in a spatio-temporal

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[116] The first discussion of the three levels mentioned by Henri Lefebvre from his book, "the Urban Revolution" was made in the reading group of the book under the academic advisory of Prof. Dr. G. A. Sargın in 2013.
Henri Lefebvre, The Urban Revolution, trans. by R. Bononno, University of Minnesota Press, 2003.

outline. The outline is used both to define this type of montage to seek subjective images of the city center and to find a way to evaluate these distinctive images by identifying common points. The grid paves the way for an analysis of the overall image. After searching for a singularity/ subjectivity of the image of Kızılay, in order to catch a section of the image of the area, the assemblage of these individual images is explored. The pieces coming together, once again, depends on the spatio-temporal outline of the selves.

While using the outline, the same process for catching individual images is followed to explore the "image" of Kızılay. First, the fragments of these individual images are defined and put together in the outline. However, at this time, unlike the individual search, fragments are not viewed just as their own space and time. Rather, they are viewed within the possibility of slicing potentiality within time and space.

Defining the fragments of individuals within the outline offers the opportunity to evaluate them in multiple dimensions. The whole possibility in the slicing of time and space is viewed as the potentiality of the "montage". The montage of the fragments, in this respect, provides the unpredictable sections of the whole image.

What is discussed so far provides various sections of the image of the city center. It is recognized that the whole image of the space cannot be transformed in any medium. However, with the conventional methods, the possibility of the whole is missed because of the multilayered and "rhizomatic" characteristic of any space. Thus, it is accepted that only some sections of the overall fluid image of city center can be revealed.

With these multiple city images of Kızılay, the space can be analyzed in a multi-dimensional way of thinking beyond the mere human-eye. With the possibility of slicing within the time and space, the overall images of Kızılay can be re-constructed over and over again. In this part, the potentiality of the re-construction of Kızılay is analyzed.

The spatio-temporal outline, beyond reading Kızılay within the different dimension, lends itself to catching and underlining the possible intervention nodes of a space. Finding these intervention nodes is seen as the part of analysis of Kızılay. Thus, as a last part of the analysis of Kızılay, some intervention nodes and the rationale behind defining them is discussed.

The whole image of the city center is constructed as the assemblage of individual images, which are constituted of the fragments of their subjective scenarios. Thus, it is assumed that, the interventions to some specific nodes within the whole montage of it can change the image of Kızılay.

3.2.1. Defining the Subjects and the Methodology of the Scenarios

The subjects and the methodology of their narrations and scenarios are consciously defined as multiple because of the "rhizomatic" nature of the analysis method. From this perspective, the static discussion object, space, is used just as a tool for defining different subjects. In other words, what the subjects have in common, which determined their selection for the fieldwork is their shared spatial experience. As a first step, in terms of the potentiality of Kızılay, the Yüksel Pedestrian district and the area of the Human Rights Monument are grasped with their potentiality to nestle various political subjects. It becomes as an assumption, like mentioned before, and an effort is made to interpret a part of it through specific subjects.

The subjects are asked to narrate one or multiple days, related to the Yüksel Pedestrian district or the area of the monument. The choice of the content of the day/days (specific or general), the method of narration (video, writing or speaking), the level of participation in events (active, passive, spectator or just memory) the sequence of fragments (linear or with loops), and the context of the links they want to create are unrestricted, and thus vary from one subject to another. On the other hand, they are directed to use their episodic memory as

much as possible with connections to space and time, and the events they remember or forget are underlined.

Each choice of these first expressions of subjective scenarios is directly related to the singularity of each subject. While various narrations are linked to subjective mappings, each choice constructs the subject as well. The condition of the nexus in the episodic memory of the self constitutes remembrance and forgetting, which is correlated with time, space and event. These nexuses are reflected in the narrations of scenarios, and vary from person to person. In other words, "the methods of narration" are also subjective and are viewed has having the capacity to re-construct the "performative"[117] subjects.
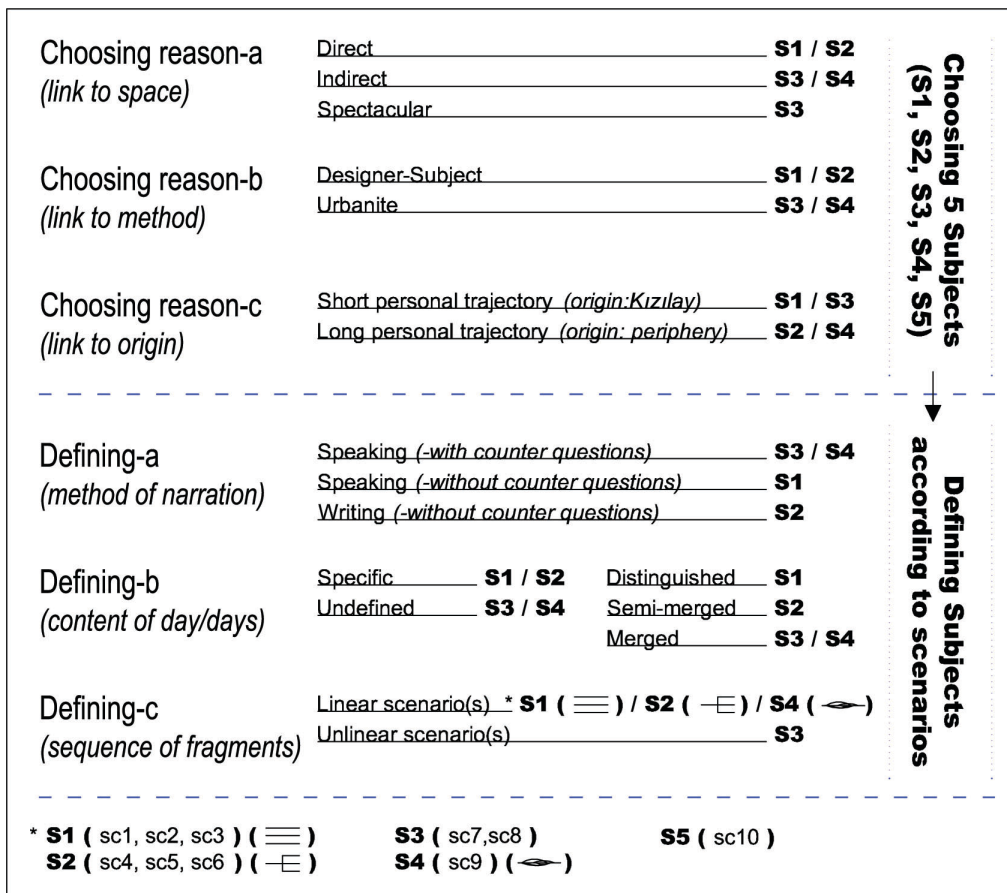
Image-3.8: Selection of 5 Subjects and Defining the Subjects by Scenarios
(Drawn by the author)

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[117] Butler, Judith, Gender Trouble: Feminism and Subversion of Identity, New York: Routledge, 2006.

Thus, although one of the methods for defining the subjects during the first step of constructing the analysis method depends on their commonality, namely, the shared space, it is acknowledged that while the subjects choose their own methods for narration, they also start constructing and defining themselves. The expression "defining the subjects" does not refer to this first reason for choosing the subjects but expresses the whole process, beginning with the method of narration. On the other hand, it is also accepted that choice of subject is one of the most important steps for the author of the analysis method, which is directly constructed by the subjects themselves; although every effort is made to provide enough space to the subjects for their definition of themselves and trying not to limit them within linear processes.

Thus, the subjects who have relationships with different levels with the specific area that has symbolic value in Kızılay, namely, the area near the Human Rights Monument, are predefined for reading different political images into the urban space. However, as it will be obvious in the further steps of the analysis, the reasons for choosing these specific subjects may not correspond to further discussions. It is accepted that the subjects become visible as soon as they start to construct themselves beginning with their choice of narration methods. It is with this perspective that they are given the opportunity to choose and define their own narrations.

In fact, this freedom related to choice of narration method and scenario content is to ensure as objective a mapping method as possible. However, it is recognized that mapping itself, inevitably, is a reading method in which the visibility of specific data is increased and some data is neglected; thus, this reading method, through each step, involves choices being made by the author.

Further on, some portions of various narrations (methods) have been made similar or differentiated to define some intersection points for the scenarios. Here, different methods proceed differently to arrive at a common ground. These processes of re-interpretation of one author through various methods of

narration while mapping are viewed as a better trace than the collection of data from subjects according to objective but reduced outlines, like a pre-determined survey.

While the subject is constructing herself/himself, the first contact through episodic memory is the method of narration, which is presented in the appendix as a full casting of scenarios. The reason for choosing the subjects, the methods of narration and the scenarios with the choices of the content of day/days (specific or general), the methods of narrations (video, writing or speaking), the levels of participation to the events (active, passive, spectator or just memory) and sequence of fragments (linear or with loops) are mentioned below. (Image. 3.8)

The first Subject (referred to as Subject-1 hereafter) chooses to narrate three defined, distinct scenarios using the method of speaking (referred to as method-1 hereafter). Three selection reasons and three defining processes are specified as below:

Selection reason-a (link to the space), the political relationship of subject with the chosen area: (direct): It is the first reason for choosing the subject. Subject is placed in the specified shared area, The Human Rights Monument as an active political subject. He puts up a political stand in the area as an important part of his everyday routine.

Selection reason-b (link to the method), occupation: (designer-subject): It is a process for generating and experiencing a method, which is directly shaped by the subjects. The subject is viewed as an important figure for directly shaping the method; the method of narration of a designer-subject is also considered as another level for reading the relationship between the subject and episodic memory, although it is not the first goal for which the method was generated. Subject-1 is selected because of his occupation: he is an architect. The first phase of the narration and the methodology for constructing spatio-temporal links will be considered.

Selection reason-c (link to the origin), location of home: While in daily routine, the self perceives the environment within certain subjective spatial paths, which involve the multi-layered and superimposed set of correlations of public and private spheres, the location of the home creates an origin to the trajectory of the self. While in the public sphere, with the fact of mobility in modern society through these spatial paths, the self must encounter "the other"; as one aspect of the private sphere, the home is when the self stops and isolation begins. Through daily routine, the interaction of the selves within the public space and the isolation in the private space has the duality of the movable society and stopping self. Subject-1 is selected because of the location of their home, namely, Kızılay.[118]

Defining-a, the method of narration: speaking (without needing any counter question)

Defining-b, the content of day/ days: specific 3 distinct days. Subject, narrates 3 well-defined, specific days from morning to night. The scenarios consist of full-day explanations with some specific details related to time and space. His speech holds up to a linear time sequence, through which he re-collects some memories. Like camera movements, he defines himself as a fluid subject.

Defining-c, the sequence of fragments: linear

Second Subject (referred to as Subject-2 hereafter) chooses to narrate three defined, semi-merged scenarios using the method of speaking (referred to as method-2 hereafter). Three selection reasons and three defining processes are specified as below:

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[118] The first discussion of the duality of movable society and stopping self within the interaction of selves within the public space and the isolation in the private space through daily routine was carried out in an accepted paper proposal, "Becoming Home: Spatial Paths of Everyday Life in between Public and Private" for the "Coming Home: 25th Graduate Conference of Stony Brook, New York" which couldn't be presented due to the postponement of the conference.

Selection reason-a (link to the space), the political relationship of subject with the chosen area: (direct): Subject is placed in the specified shared area, The Human Rights Monument, as both an active political subject and spectator Also, his work place is in Kızılay.

Selection reason-b (link to the method), occupation: (designer-subject): Subject-2 is chosen because of his occupation: he is a landscape architect.

Selection reason-c (link to the origin), location of home: The home of Subject-2 is in Çayyolu, which extends his trajectory. Because of the location of the origin of his personal trajectory, some portion of his everyday life inevitably consists of transportation.

Defining-a, the method of narration: writing (without needing any counter question)

Defining-b, the content of day/ days: specific three semi-merged days. The subject has regular work, thus, his work time does not vary. He chooses three different days, which have a merged portion of time, namely, a working routine.

Defining-c, the sequence of fragments: linear

Third Subject (referred to as Subject-3 hereafter) chooses to narrate 2 undefined, merged scenarios using the method of speaking with counter questions (referred to as method-3 hereafter). Three selection reasons and three defining processes are specified as below:

Selection reason-a (link to the space), the political relationship of subject with the chosen area: (direct, spectacular): Subject is placed in the specified shared area, the Human Rights Monument, as both an active political subject and spectator. He defines himself as an activist.

Selection reason-b (link to the method), occupation: (subject): Subject-3 is not a designer, unlike Subject-1 and Subject-2.

Selection reason-c (link to the origin), location of home: The home of Subject-3 is in Kızılay like Subject-1.

Defining-a, the method of narration: speaking (with counter questions)

Defining-b, the content of day/ days: undefined two merged days. Subject begins by narrating his daily routine and divides days into his two fields of interest of activism.

Defining-c, the sequence of fragments: un-linear

Fourth Subject (Referred to as Subject-4 hereafter) chooses to narrate an un-defined, merged scenario with the method of speaking with counter questions (referred to as method-3 hereafter). Three selection reasons and three defining processes are specified as below:

Selection reason-a (link to the space), the political relationship of subject with the chosen area: (indirect): He works near the specified shared area, The Human Rights Monument, and sees events.

Selection reason-b (link to the method), occupation: (subject): Subject-3 is not a designer, unlike Subject-1 and Subject-2.

Selection reason-c (link to the origin), location of home: The home of Subject-3 is in Mamak, which extends his trajectory as in the case of Subject-2. Because of the location of the origin of his personal trajectory, some portion of his daily life is inevitably consists of transportation.

Defining-a, the method of narration: speaking (with counter questions)

Defining-b, the content of day/ days: undefined merged day: Subject narrates his main daily routine, which repeats itself for several years as if it were one day and adds some spato-temporal deviations from time to time, which is attached to the main body of his memory.

Defining-c, the sequence of fragments: main body of memory, and attached spatio-temporal deviations.

The fifth Subject (referred to as Subject-5 hereafter) chooses to narrate an undefined, merged scenario using the method of collecting unedited video fragments (referred to as method-4 hereafter). Three selection reasons and three defining processes are specified as below:

Selection reason-a (link to the space), the political relationship of subject with the chosen area: (direct, spectacular): Subject is placed in the specified shared area, The Human Rights Monument as both an active political subject and spectator. He joins events and also unpredictable circumstances.

Selection reason-b (link to the method), occupation: (subject): Subject-5 is not a designer unlike Subject-1 and Subject-2, but he is a part of the video-editing class. Because the method tries to install some links between architecture and cinema, like a designer-subject, one who has a connection to the cinema was also viewed as an important figure for both shaping the method as a subject and offering further perspective for discussion in between image and memory.

Selection reason-c (link to the origin), location of home: The home of Subject-5 is in Kızılay like Subject-1 and Subject-3.

Defining-a, the method of narration: collecting unedited video fragments (without counter questions)

Defining-b, the content of day/days: undefined merged days. Subject begins by narrating the everyday routines by collecting video fragments, which have jumps of time and space.

Defining-c, the sequence of fragments: non-linear

Columns (left to right): S1-sc1, S1-sc2, S1-sc3, S2-sc4, S2-sc5, S2-sc6, S2-sc7, S3-sc8

Rows (top to bottom):
- **time-based** — t-based scenarios on base map of Kızılay
- **space-based** — scenarios on personal space of Kızılay
- **event-based** — juxtaposition of subjective paths

Legend: 8.00 / 12.00 / 00.00

stable space / fluid space

Image-3.9: General Matrix of Scenarios
(time-based, space-based and event-based) (drawn by the author)

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Image-3.10: Stable-space, Fluid-space and Undefined-space, based on Subject5
(drawn by the author)

S1-sc1　　　　　　　S1-sc2　　　　　　　S1-sc3　　　　　　　S2-sc4　　S2-sc5　　S2-sc6

S3-sc7　　　　　　　S3-sc8

S1-sc1　S1-sc2　S1-sc3　S2-sc4　S2-sc5　S2-sc6　S2-sc7　S3-sc8

8.00　　　　12.00　　　　00.00

Image-3.11: The time-based interpretation of the scenarios
(drawn by the author)

S1-sc1

GÜVENPARK 19.20

Yüksel Road
15:00-17:00   13:30-14:30
Kasaba Bar   Komur Street   Meşrutiyet Road   Aka-Der Kültür Merkezi   19:30-21:45   Doktor Mediha Eldem 2 Street

Atatürk Boulevard   Ak Parti İl Binası

KOCATEPE CAMİ

18.45   Kafka Bar   Olgunlar Street

Madenci Anıtı   00.30-02:00   12:00   Bülbülderesi Cad. No:24   10:00   Bülbülderesi Road

Bardacık Street

S1-sc2

Sakarya Meydanı
Eski Yeni   Sakarya Road   Doktor Mediha Eldem 1 Street

Music Center   16:00   Mithatpaşa Road   Doktor Mediha Eldem 2 Street

Ak Parti İl Binası

Olgunlar Street
Bülbülderesi Cad. No:24   10:00   Bülbülderesi Road

S1-sc3

KURTULUŞ PARKI
15:00-17:00   Ziya Gökalp Road

Kolej Meydanı

Yüksel Road
Kasaba Bar   20:30-23:30   Meşrutiyet Road   Doktor Mediha Eldem 2 St.

10:00-11.30   Karanfil Street   Olgunlar Street

Kafka Bar   Kocatepe Otopark   Bülbülderesi Cad. No:24   Bülbülderesi R.

S2-sc4

Çankaya Municipality   Doner shop

Çankaya Municipality   Doner shop

Karanfil Street Stairs   Med;ap Street   Karanfil Street   Selanik Street

Yüksel Road

Komur Street   Komur Street

Bus Stop

S2-sc5

Çankaya Municipality   Doner shop

Medıap Street   Selanik R.

Yüksel Road   Selanik R.

Komur St.   Komur Street 2

Soul Pub   17:15-21:00

S2-sc6

Çankaya Municipality   Doner shop

Karanfil Street Stairs   Medıap Street   Karanfil Street   Selanik R.

Dost Kitabevi   Mülkiyeliler   Yüksel Road   Komur Street

Meşrutiyet Road   Bus stop

Karanfil Street 2

TKP   19:00-22:00

S3-sc7

96'lar bridge

İnsan Hakları Monument   Florist shops   Patisserie   Mithatpaşa Road
Roxanne Bar   Mülkiyeliler   Mimar Kemal Primary School

S3-sc8

Kaos GL

Kolej Otel

Grocery   İş Bankası   Dolmuş
Mado   Ahmetler Postoffice
Ziya Gökalp Road

Petshops   Florist shops   Patisserie   Mithatpaşa Road
Yüksel Road   Mülkiyeliler   Mimar Kemal Primary School
İnsan Hakları Monument

stable space | fluid space

Image-3.12: The space-based interpretation of the scenarios
(drawn by the author)

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Image-3.12: The event-based interpretation of the scenarios
(drawn by the author)

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3.3. Mapping Subjective Scenarios with a "Spatio-Temporal Outline"

After choosing the Subjects and defining them in general to analyze their subjective images, a spatio-temporal outline is performed phase by phase. Phase-0, defining trilogy of space: stable-space, fluid-space and undefined-space; phase-1a, time-based reading; phase-1b, space-based reading; phase-2, event-based reading, and phase-3, self-portraits of scenarios as subjective urban images (which are called P0, P1-a, P1-b, P2 and P3, after that). First of all, it has to be indicated that the method is not a linear method that has to be followed in a sequential number of phases.

The layers of the method are called phases and numbered, but their order is not fixed and ready-made. In this part, to increase the readability of the method, phases are specified according to the sequence of the narration of the whole text; however, they can be re-shuffled and applied to the Subjects. ("P0, P1-a, P1-b, P2, P3" or "P1-a, P1-b, P3, P2, P0" or "P1-b, P1-a, P-2, P-0, P-3") Therefore, the image showing the general matrix of s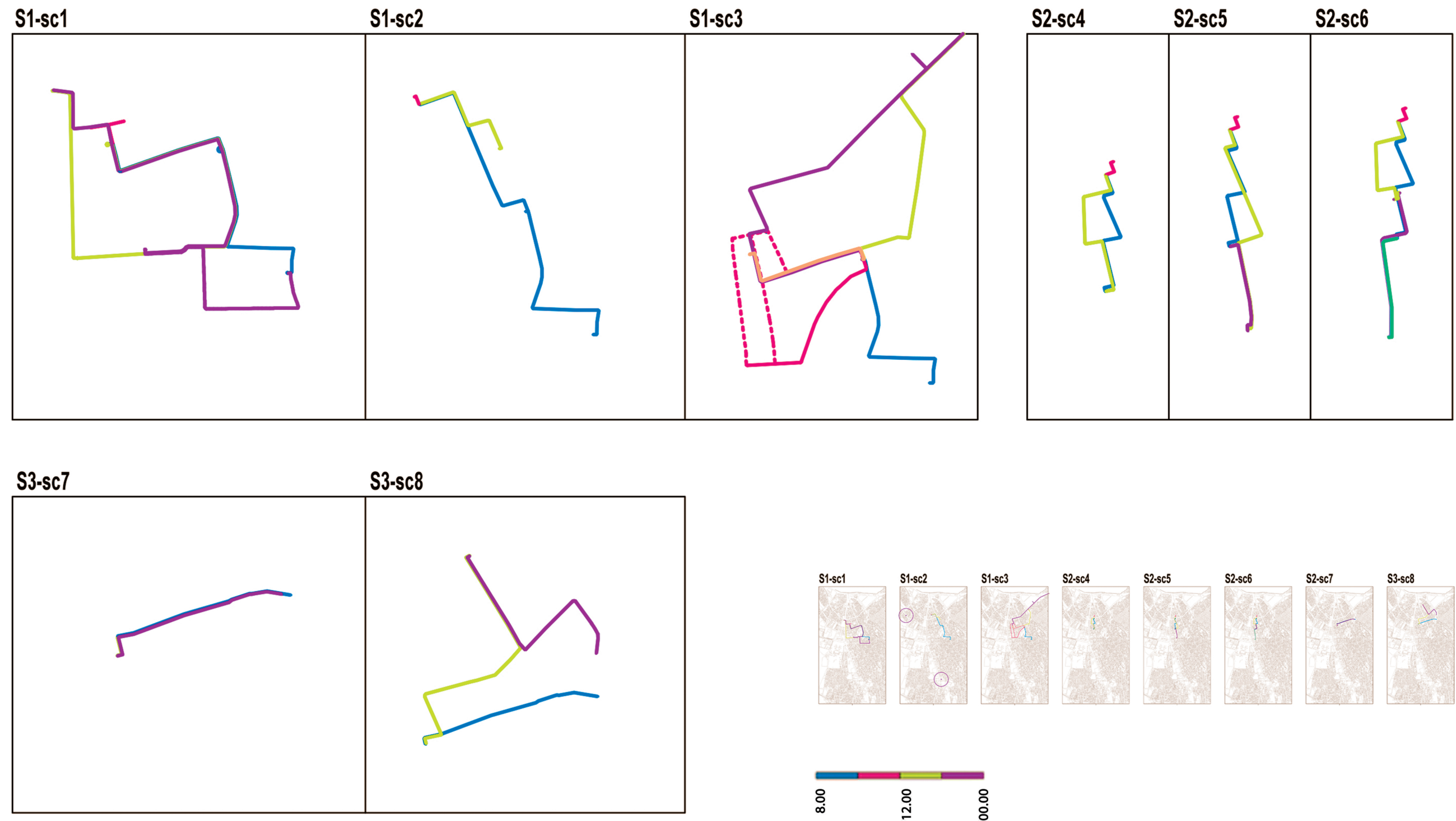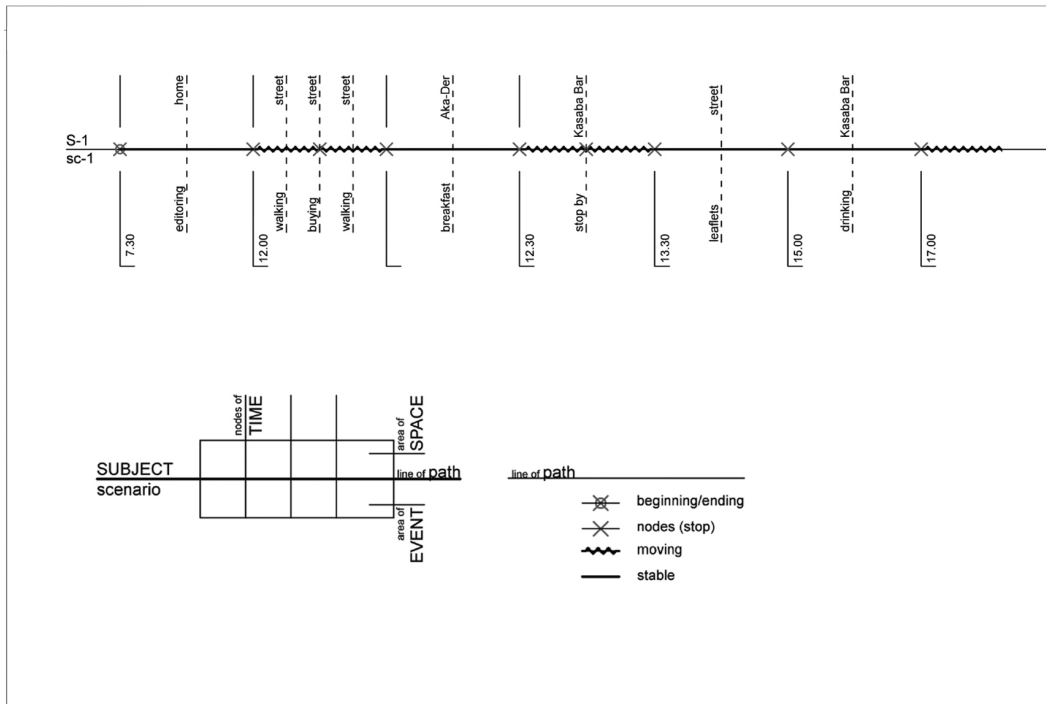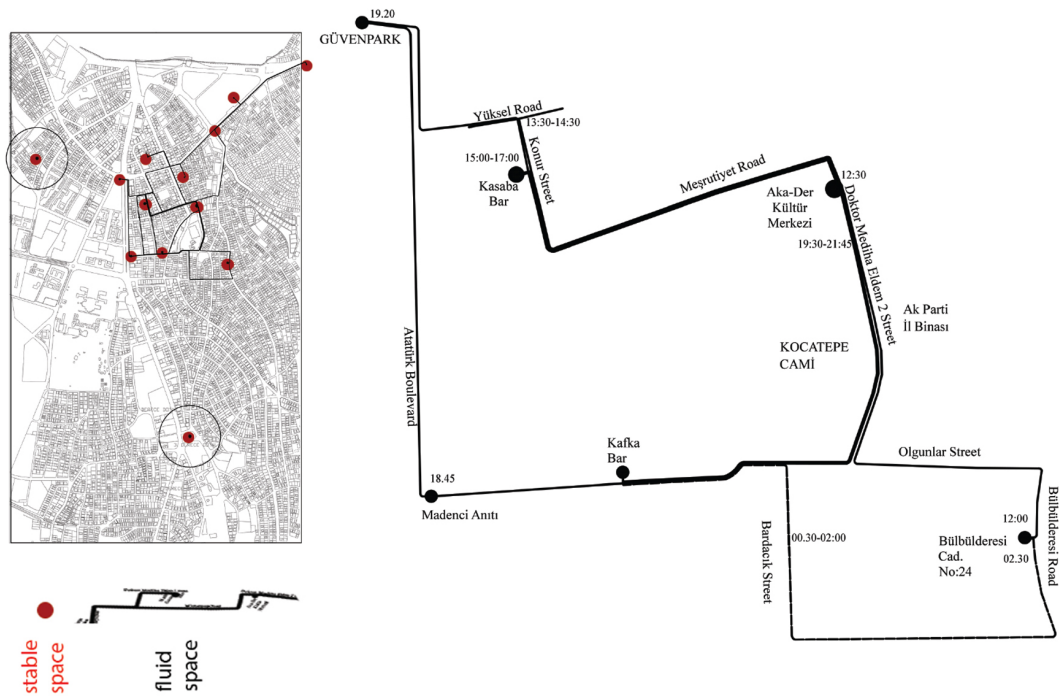cenarios (time-based, space-based and event-based) on the basis of Kızılay also should not be interpreted as a representation of a Cartesian world.

All of images in the matrix also can be re-shuffled, and they do not have to be read through linear paths. However, although these images not ready-made, and do not have a fixed point in the outline, after choosing the sequence of the levels of phases as "P0, P1, P2 and P3" in this particular text, for making more readable the outline, the general structure of the images is also arranged in a matrix according to this sequence. It can be said that the sequence and the matrix in the image representing the general structure of the scenarios can be evaluated just as one particular, frozen moment of the whole continuum of the outline. (Image-3.9)

3.3.1. Phase-0: Defining Stable-Space, Fluid-Space and Undefined-Space

Re-defining the links of spaces depicted from the subjective scenarios in a trilogy of "stable-space", "fluid-space" and "un-defined-space" constitutes this part of the discussion. The reading is done through the individual montage of Subject-5. The subject has chosen particular unedited video fragments of his scenario, although he could not manipulate the speed of the machine or re-define the final product of the images he collected, which is considered as an appropriate tool for providing "portholes" to covered reality of society by Virilio and Vertov[119] as mentioned before. The process of chosen of images was not interfered with, and although the further editing process is not accessible to him, he narrates his daily routine by catching specific frames from the whole image of urban form. Since this trilogy of space mostly depends on the chosen frames of subjects, and Subject-5 narrates by choosing particular video fragments in forms of movement-image and time-image; he is evaluated viewed as the most appropriate subject for establishing this particular layer of reading of urban space. (Image-3.10)

The whole scenario of the Subject also can be and will be mapped according to P1, P2 and P3 with the main juxtapositions of the other Subjects. However, the trilogy, namely, the structure between "stable-space", "fluid-space" and "undefined-space" is firstly constructed on just one Subject, S-5. The trilogy indicated here as P0 depends on a certain part of the entire image of the whole sequence of scenarios. They cannot be rendered in just one frozen frame of whole subjective montage of the urban form, but the assemblage of specific type of fragments, which can be inferred from scenario of S5, constitutes a specific pillar of them.

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[119] Paul Virilio, "Speed-Space: Interview with Chris Dercon", Virilio Live: Selected Interviews, ed. J. Armitage, Sage Publications: London.
Ege Berensel, "Harun Farocki'yi Hatırlamak: Emeğin Filmini Yapmak", 2011.
(Retrived from http://e-skop.com/skopbulten/harun-farockiyi-hatirlamak-emegin-filmini-yapmak/2064)

When evaluating the whole scenario of S5 in this respect, first, it can be seen that he chooses some images from his daily routine in well-defined frames with long shots. When he is collecting images, some particular frames are shot repeatedly by re-defining the frames of images. In the example of the scenario, a wall painting presenting a well-known political character is collected, and the frame of the painting is redefined repeatedly with close-ups. The same attitude towards collecting specific the image of the scenario can also be traced in his framing of The Human Rights Monument. In both of the spaces, S5 stops and collects further images through time. He fixes the spaces and he lets time go by, using a stable camera. The first type of image from the whole scenario of S5, "stable-space", is theorized with its symbolic meaning. S5's condition, stopping and trying to show these specific spaces through time-lapses, underlies connections to further portholes to his memory. In time and space nexuses, these "stable-spaces", with their further meaning to the Subjects, are viewed as decline points of the whole flow of everyday life. He also stops and takes long shots in his working area. The place where he has to spend a great deal of time also becomes his "stable-space". From his daily routine, on the one side, he stops and spends more time to underline the symbolic meaning of the place, like in the example of The Human Rights Monument Area. On the other hand, he inevitably spends a great deal of time in a particular private or semi-private space, like his home or working area, and creates his personal "stable-space". However, it can be also emphasized that this two-sided character of "stable-space" in between the public sphere and private sphere has different attributes to the overall assemblage of political images of space, which will be discussed later.

Secondly, the Subjects collect a series of images while he actually is moving with the camera. In this respect, a specific identification of the space is not possible, but it does give one an overall sense of movement. The sense of speed and general aura of the place can be traced. The subject collects blurred frames of these series. During the overall movement in-between his stopping points,

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"stable spaces", frames of his urban images are only caught in some portion of the movement. With this sense of movement in his daily routine, he can choose the act of movement with different "tactics". The sense of speed, as Virilio mentions[120], can cause an overall un-defined and blurred reality, which cannot be traced in urban form exactly, or it can be used and directed with a conscious action, as suggested by "Situationist International"[121]. Speed can be traced during his path in the Sakarya district and only when he comes to the junction of some gathering space is the frame of the image readable. In the trilogy mentioned, with the sense of speed, this portion of urban form is specified as "fluid space". Thirdly, in the overall framing of the daily life of the Subject, some portions of images have neither a powerful representation of space like in the "stable space" nor a powerful sense of speed like in the "fluid space". They seem to be "undefined spaces" in the trilogy. Some frames of S5 cannot be defined exactly, and the frequency of the frames cannot be specified with an outsider perspective. Even the distinction between day and night cannot be traced through them. S5 takes these types of frames in-between "stable-spaces" and "fluid-spaces" in his everyday life routine, in between his private space and public sphere. This trilogy of spaces cannot render an objective concrete reality to every single subject; also, it can be said that these types of spaces are inter-changeable for a particular Subject. There is also the potentiality of becoming "stable-space" or "fluid-space" based on changing everyday life routine. (Image-3.10)

3.3.2. Phase-1a: The Time-based Interpretation of the Scenarios

After defining the trilogy of "stable-space, fluid-space and undefined-space" with respect to one specific Subject, S5, the further mappings are generally

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[120] Paul Virilio, 1986. *Speed and Politics: An Essay on Dromology.* New York: Columbia University Press.
Paul Virilio, 1984. *Lost Dimension.* New York: Semiotext(e).
[121] Guy Debord, Gösteri Toplumu ve Yorumlar, çev. Ayşen Ekmekçi, İstanbul: Ayrıntı Yayınları.

made by comparing Subjects with each other using the main images from their mapping based on a spatio-temporal outline. In the time-based reading of the scenarios of Subjects, the dissolution between them depending on their personal trajectories of urban form is underlined. In everyday life routine, mostly according to their occupations, the subjects spend time in a specific "stable space" or "fluid space". In this respect, S2 and S4, who have regular jobs, split their everyday life routine generally into two: leisure time and work time. Even an active political figure such as S2 has to restrict his active participation time into his leisure time. Similarly, because of this sharp distinction in his daily routine as in the example of S4, he pays more attention to his long commute home. The commuting time, which is mostly avoided by the other Subjects, becomes one of the most important spaces for time for S4. Unlike the other Subjects, because of the long duration of his commute, his repeated routine, his time spent on public transportation becomes his event in public space. He has shared time with people of similar profiles regularly. Thus, although he already works in a semi-public space for a long time, while he is narrating his scenarios, he mostly focuses on the time he spends commuting. He remembers the political acts and regulations, which are seen while traveling on the road. While the daily routine of S4 directs him to being observer of commuting time and transforms this "fluid-space" into a "stable-space" for him; S1 relatively short fragments afford his whole scenario a multiplicity of "stable-spaces". The time-based reading of scenarios can cover the scenarios of subjects in an abstract manner in a general evaluation of their routine. Therefore, it requires further juxtaposition to understand the subjective-time. In fact, in time-based reading of scenarios, since time is evaluated as an objective input for juxtapositions, as showed in the image (Image-3.11), it emphasizes the shared space of different subjects and needs another layer of spaced-based reading.

3.3.3. Phase-1b: Spaced-based Interpretation of the Scenarios

In the highlighting parts of scenarios in the time-based reading, some shared space is underlined. Space-based reading of scenarios shows subjective spatial nodes of them, in-between "stable-spaces", "fluid-spaces" and "undefined-spaces". Because of the process of choosing the subjects, The Human Rights Monument is seen as a "stable space" for all Subjects. They are actively participated in an event in there like the example of S1, S2, S3; passively they just use the roads of it, like the example of S4; or they can be an observer like the example of S5. Although their everyday life routines are different from each other, some specific bars and locations are also underlined by them as nodes in Kızılay for both spending time or discussing subjects. In the process of whole flow of the Subjects, these locations are also becoming their "stable space". Spaced-based reading underlies the subjectivity of time in their everyday life routine; they re-define the movement of self in urban image. "Stable-spaces", "fluid-spaces" and "undefined-spaces" in these subjective paths can be visible. While The Human Rights Monument is evaluated as "stable space" as mentioned before, Yüksel Yaya district, in this sense become "fluid space" for most of the subjects. In this respect, within overall assemblage of self's subjective urban image, the tensions between different characteristics of spaces are seen repeatedly. Big jumping between remembered places especially in-between the road they go to home can be seen in every scenario except the one of S4, who attributes more importance to his journey. As Eisenstein's usage of montage with an unstable dialectic characteristic for evoking some types of shock[122], Subjects have their potentiality for shocking in-between dual character of different types of space in their everyday life routine. Therefore, somehow monotony of their everyday life routine, the walking in the street or even a repeated journey to way of home can evoke some details to Subjects. The potentiality of acting of them,

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[122] Halbwachs, M., 1992, "Social Frameworks of Memory", in L. A. Coser (ed.), On Collective Memory, The University of Chicago Press: London.

therefore, is reserved in everyday routine of ordinary day of them. (Image-3.12)

3.3.4. Phase-2: Event-based Interpretation of the Scenarios

P1 is mostly based on subjects' episodic memory. Although all of the layers are linked each other, as seen in the images (Image 3.10, Image 3.11 and Image 3.12), political power of subjective scenarios can be readable mostly in the event-based reading of scenarios. Event is evaluated beyond mere concreteness, which is performed by the physicality of the body; it involves subjects' memories and the process of "collective memory". With performance of Subjects in everyday life, the remembrance or forgetting of an event can be shaped. "Collective memory", which doesn't have static, ready-made or singular reality, is actually constructed through these events, which are underlined in the scenarios of Subjects. For example, because of the repeated events in particular space, like can be mapped for the events in The Human Rights Monument in every scenario of Subjects, the place become a strong track in memories. Therefore, Subjects tries to spend more time in there like in the example of S1 and S3, they pay attention to space's routine and compare the situations in-between different tracks of time like in the example of S4, or just pay attention to the events in there as an observer like in the example of S2 and S5. In each case, the place is constructed through their memories and everyday life routine's events. While the subjects are touching, changing and shaping the space by their routine and memory, the events in there brings the place the power of collective action against the dominance. (Image-3.13)

3.4.Phase-3: The Self-portraits of the Scenarios: Subjective Urban Images

Subjective urban images, which are underlined during the whole mapping, give some potentiality for overlapping for both emphasizes the multiplicity of one subject's images and the ones among different subjects. What is believed and

emphasized during the process of these readings is the potentiality of these images for both re-constructing the self and scenarios of selves.

As said before, the potentiality of these self-portraits is constructed with "performative"[123] Subjects. Like in the self-portrait of Francis Bacon, self has the potentiality to re-construct herself/himself by breaking and re-discovering the assemblage of pieces within a fluid entity. S/he has the power and potentiality for defining different montages of selves. (Image-3.14)

This potentiality of Subjects, which is hindered in the "performative" characteristic of them, can't be separated from the subjective images of urban form. Therefore it can be said that the personal urban images of self, have potential effects on the urban form, because they also define and create the self-portrait of Subject.

Image-3.14 Francis Bacon, *Three studies for a self-portrait*, 1979–80.[124]

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[123] Butler, Judith, Cinsiyet Belası: Feminizm ve Kimliğin Altüst Edilmesi. Çev. B. Ertür, İstanbul: Metis Yayın, 2008.
[124] The Metropolitan Museum of Art, New York, Jacques and Natasha Gelman Collection, 1998. (Retrived from http://www.francis-bacon.com/blog/press-release-francis-bacon-five-decades/#sthash.mevEdd6P.dpuf

CHAPTER IV

CONCLUSION

The rationale behind the alternative mapping method created here to explore the urban form is that conventional modes of interpreting do not lend themselves to a multifaceted understanding of the Subjects' own "performative"[125] existence, and how they contribute to and directing the "collective memory"[126] of society. Urban imagery does not seem to be a stable, rigid form that can be traced; rather, it is entirely mobile within the possibilities of the interpretations offered by mapping, as Merrifield indicates with reference to Marx:

> "Fetishism of commodities" is one of Marx's profoundest ideas. The discussion, appearing at the end of the first chapter of *Capital*, tells us plenty about the "commodity form" under capitalism. But it has tremendous purchase on life and knowledge in general, and we can deepen and extend its key message. It emphasizes something very important about how the world appears to us. It urges us to remember that while appearances are real, they're also absentminded. Once we address the amnesia, Marx believes the way we see and understand our world, and our place in it, will dramatically alter. Indeed, this perspective shift will be grist for our political mill, one that gives us a firmer grip on how society functions and what we must do to change it.[127]

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[125] Butler, Judith, Gender Trouble: Feminism and Subversion of Identity, New York: Routledge, 2006.

[126] Halbwachs, M., 1992, "Social Frameworks of Memory", in L. A. Coser (ed.), On Collective Memory, The University of Chicago Press: London.

[127] Andy Merrifield, "Two-fold Urbanism: A Negative Dialectic of the City", Dialectical Urbanism: Social Struggles in the Capitalist City, Montly Review Press: New York, pp. 158.

The alternative mapping method, the "spatio-temporal outline", which presents an opportunity to uncover other-images, has been reviewed in opposition to the amnesia in society. For a reading of subjective urban images within the subjective urban form makes it possible to underline these invisible sections of urban imagery within its socio-cultural nexuses affecting "how the world appears to us". Thus, the conditions emphasized as the first step in defining the problem have two levels; the limitations of architecture and the invisible dimensions in urban imagery; i.e. time and movement.

In terms of the first level; architecture, which utilizes conventional modes of representation, results in a compromise due to its stabile approach to planar mediums, making it unconducive to reading invisible dimensions in urban space, such as time, movement and event. And, in terms of the second level, the capacity of the invisible dimensions, which cannot be read using conventional modes of representation in architecture as mentioned in the first level, has been emphasized. Therefore, the thesis goes on to construct an alternative method to map the subjective images of urban space and discusses this through the case of Kızılay, one of the central nodes in Ankara due to its potential for intersections. Then, in conclusion, the responses to the two levels of the statement of the problematic will be expanded.

4.1. Generating Alternative Methods for the Unstable, Subjective Urban Imagery/Form

Before any discussion of the responses to the two levels of the problem statement, the steps of the thesis will be re-visited. In this respect, after defining the necessity of an alternative method for mapping the unstable, subjective urban imagery, two steps are followed during the thesis: first, a theoretical base has been introduced, and secondly, it has been revisited through a case, an example from the capital city, Ankara, namely, Kızılay has been mapped using a spatio-temporal outline. For this exploration, the nexuses between two

disciplines, cinema and architecture are investigated while tracing the current multi-layered and superimposed relationships of the subjective images of urban space as a social aspect while discussing and seeking the invisible dimensions. Beyond the presumptive views of conventional perspectives, "montage"[128] of "time-image" and "movement-image"[129] are re-constructed. The method itself has been deemed a "performative continuum" exhibiting rhizomatic elements, in contrast to a concrete abstraction of the world; thus, both the Subjects and the outline itself have been re-defined through the discussions of the thesis. In this respect, the links between a rhizome and the method have been underlined through connections between "memory-space-image", and as an example of a physical/spatial montage, Camillo's "memory theatre" has been used to discuss the role of the Subjects' paths and scenarios within these connections.

The position of the self and individual perception has been re-structuralized within the potentiality of subjective images of selves, and, "episodic memory"[130] of the self and the episodic understanding of space have been discussed with their links to "time" and "movement". The basis for discussing the contradictions and effects presented by the "remembering and forgetting" duality has been set. In the second step, after the preparation of the mapping method, one of the central nodes of Ankara, Kızılay, has been read using this method. Since the potentiality of the outline is dependent on its subjects (scenarios) and subject-based objects (paths), a hybrid urban space as an object has been thought to have the potential to contribute to the diversity of the method. In this respect, although it is not the only possible place/object for examining the method, the presumption and pre-reading of the potentials of

[128] Eisenstein, S., 1994. "Montage and Architecture". *Selected Works: Vol. 2, Towards a Theory of Montage*. London:BFI.

[129] Deleuze, Gilles, 1986. *Cinema 1: The Movement-Image*, University of Minnesota Press, Minneapolis.
Deleuze, Gilles, 1989. *Cinema 2: The Time-Image*, University of Minnesota Press, Minneapolis.

[130] Tulving, E. "Episodic Memory and Common Sense: How Far Apart?"Episodic Memory, New Directions in Research (ed. by A. Baddeley, M. Conway and J. Aggleton), 2001, Oxford University Press, New York.

Kızılay have been emphasized to explain why this particular space was selected. After first discussing the physical potential, access potential and profile potential of Kızılay, the potentials of paths/scenarios and the five Subjects selected specifically have been analyzed. While the definition of the scenarios, and then the choice of narration methodology for these scenarios have constituted the first level of the discussion, the reading phases depending on time, movement and event have constructed the overall images of the subjective urban form based on these specific five scenarios.

What has been discussed during the structure of the thesis has provided the self-portraits of different political scenarios of urban images. During this step, the power and potential of everyday life have been emphasized. Beyond this re-visited importance of potentiality of the actions in daily routine, the episodic memories of the selves and collective memory related to a specific district in Ankara have been opened to discussion.

4.2. Further Discussion for Potential Self-portraits with Potentiality of Machine: Video Production for Five Scenarios

The possibility of action in the subjective urban images or self portraits has been revisited during the thesis with reference to the outline constructed at the juncture of cinema and architecture. In general, montage theory has been discussed with reference to the five scenarios, and their urban images have been explored within their daily routines. In these routines, with the help of abstraction methods, some information from their routines has been chosen and highlighted; in other words, mapped. With reference to Vertov, who uses the possibilities of the "machine" in image, but mainly considering Eisenstein's general attitude towards and warnings regarding the use of machinery, which can lead to a reductionist manner[131]; it is believed that the continuum of the first

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[131] Ege Berensel, "Harun Farocki'yi Hatırlamak: Emeğin Filmini Yapmak", 2011. (Retrived from http://e-skop.com/skopbulten/harun-farockiyi-hatirlamak-emegin-filmini-yapmak/2064)

debates of the "spatio-temporal outline" can lend itself to further discussion on methods using video-production and the montage of sections of scenarios. In this respect, trilogy of space mentioned before; namely, "stable-space", "fluid-space" and "undefined-space", has been reassessed using another mediator for mapping: the montage methods of video production. This montage, again, provides multiple "portholes" for the Subjects. (CD in Appendix)

This video production of the five scenarios cannot be organized as a montaged entire directly referring to Eisenstein. Rather, it is seen as the first step to mapping before an attempt to present the imagery of urban form. In fact, the fragments of the video are collected and montaged by the author according to the narrations of Subjects; but the assemblage of them entails a more analytical attitude. On the other hand, the collocation of the video fragments compromises the trilogy of space; namely, "stable-space", "fluid-space" and "undefined-space", and is montaged according to these different inherent qualities of spaces. In this respect, during the montage of the fragments of the subjective scenarios to produce a video, while "stable space" emphasizes distinct fragments, "fluid space" constructs through blurred fragments (Image.3.10). As mentioned before, this video production is just the first step towards a spatio-temporal outline; thus, in the next step, the montage as per Eisenstein's theory can be re-evaluated by harboring the jumps in space and time as remarked in subjective scenarios, and making visible the juxtapositions of space for different Subjects to reveal urban imagery. On the other hand, current production can be used for a more analytical first reading by revisiting an effect which presents the role of montage, namely, the Kuleshov effect. Thus, the Human Rights Monument is taken as a stable fragment of different sequences belonging different Subjects, and variations in the different Subjects' perceptions of the same fragment of space in a different sequence of daily routine are re-visited.

4.3. Further Discussion for Potential Intervention Method[132]

It is accepted that the quality of mapping or analyzing and design methodologies differs: thus, a mapping methodology cannot be adapted directly as an architectural design methodology. On the other hand, the mapping methodology introduced during the thesis and further discussion with the video-production has been explored to discuss the invisible dimensions of the urban form, which have the potentiality of personal and collective changes. The first discussion with the method is therefore viewed as a first step towards defining the potential intervention nodes of urban space and giving potentiality to the Subject for intervention. Since intervention and the process of design itself are also evaluated as "assemblage", it requires the method of design as a grid in contrast to having only one perspective of a stabile image reproduced by the dominance.

It is believed that the design process preserves its original "rhizomatic" nature without any hierarchical or linear systems, and the multiple variable inputs create an "assemblage". With the connection and correlation of thoughts preserving their original personas, a design methodology is also linked to a "spatio-temporal outline". It is not just the accumulation, but rather the coming together of the pieces according to a particular scenario; a montage of them. This montage provides any subject with multiple "entryways" towards becoming part of the whole in terms of information or communication. The boundaries of this "rhizomatic" path are not pre-defined because of its fluid and unpredictable nature. Thus, if the "rhizomatic" characteristic of the process can be preserved, the tool to be developed can construct the dynamic of the whole instead of addressing an end product. In this respect the problem defined within two levels, the limitations of architecture and the invisible dimensions in urban imagery, is re-evaluated with the outcomes of thesis for the "rhizomatic"

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[132] The part is partially based on a text written during Arch 511- Deleuze Reading Group in 2012, under the instructorships of Prof. Dr. Güven Arif Sargın; and was published online in the reading group's blog: http://metuarchreadinggroup.tumblr.com Ezgi Balkanay, "Design Method as "A Grid of Consistency"", 2012.

characteristic of a process. The plane of space with the role and possibilities of the urban form and the plane of the agent via the role of an architect will be discussed within the "plane of consistency" of this design method.

4.3.1. The Plane of Space: The Role of the Urban Form

The urban form carries connections of social constructs and their spatial response in everyday life. It is a collective production which cannot be isolated from its social dimension constructed by the private level of the Self. This private level expands from the choice of self to remembering or forgetting while generating memory, to constructing subjective urban images. Therefore, the performativity of the form demolishes its "foundation", and attacks the very first static imagery. The potentials of urban form are evaluated within this anti-foundationalist approach, which is constructed through the Subjects.

Therefore, within the plane of space, the role of the urban form can be revisited via the agents of form. To re-appropriate the hidden potentials of the urban form, these agents and their personal marks on the form can be explored. The process discussed up to now reveals the importance of collective memory and production in "rhizomatic" design methodology for urban form. Every scenario is an author in the plane of space when viewed from this point. As an author, the role of an architect in this process is also beyond a linear approach.

4.3.2. The Plane of the Agent: The Role of the Architect

Process is not attached to a "knowable world" or urban form, which can be examined with a foundationalist approach. Thus, the architect in the plane of agencies should not go after a layout directed towards a static image. In the urban form, the scenario and event are organized and re-appropriate, and the architect should be in dialogue with this variable dimension to be effective.

The architect can ensure the collectivity in the design process by rationalizing a layout that is open to being changed and transformed by different agents. This way, s/he can interfere in the urban form. On the other hand, static approaches to the rhizomatic characteristic of form as discussed during the thesis ignore the hidden potentials with oppression. The process of interpreting the case here, namely Kızılay, shows that urban imagery cannot be constructed via the act of design, but an intervention in the urban form without searching for an a priori point for place is one of the most important tools of the architect. Since it is a performative process, the role of the architect is to construct a grid that can be tamed by other agencies, rather than imposing a series of specific actions on them. Thus, a collective design process constructed at different levels, and the urban form that is affected by it is defined, and can be examined in two ways.

The first one comprises the process of shaping the urban form by subject-designer due to its multilayered and multidimensional structure. The multilayered structure of Kızılay is mapped during the analysis with its various potentials such as vehicle, physical or speed, some of which are invisible dimensions requiring more digging. Its multidimensional structure is mapped through the assemblage of interrelations in urban form, which are re-constructed repeatedly. For example, when vehicles and speed are analyzed as one layer, from the macroform of urban land that has a network of roads to parking lots or bus stops, different dimensions are reviewed. Like in the examples of scenarios, Subjects can perceive these different dimensions of speed in their daily routine differently; s/he can perceive the transportation process as big jumps in a whole routine or s/he can transform the continuum of transportation into a public space itself. Therefore, both the multilayered and multidimensional characteristic in urban form is significant for process of constructing, and refers to a collective production process by different subject-designers. The road and transportation process can be perceived as a public space in a Subject's everyday life routine, and the roads can be perceived as jumps in the whole routine, and the waiting areas and bus stops become certain

nodes to Subjects. In the former case, it is an industrial designer and in the latter, it is a city planner and finally the municipality who defines their location. Their practices make them designer-subjects in the medium of this collective production. However, different designer-subjects view the urban form as a collective production of different agencies; their design process also has to be changed for the collective togetherness of subjects. Designer-Subjects cannot construct the urban form as a designed object by themselves.

The second one comprises the process of the re-appropriation of the urban form, from a mere designed object to an abstract outline for the urbanite in daily routine. Here, the different subjects' attributions at different levels with their subjective scenarios are considered crucial, like in the case of Kızılay; subjects can attribute a symbolic value to a specific space while performing as an active political figure, they can perceived and gaze at the space as a spectator and procure the continuity of this value in collective memory by remembering and forgetting some events, or they can be a passive viewer, decreasing the power of the symbolic value of this particular space and create some breaking points. In other words, the urban form as a grid constructed by designer-subjects is re-constructed during the daily routine of urbanites in a performative continuum. During this performative re-production period, the urban form is de-constructed and/or re-constructed repeatedly at the Private level of each Subject through social conditions as mapped in the analysis of Kızılay; and un-designed urban spots can be produced. A collective of designer-subjects re-analyze and re-design these spots as a design problem of urban form. However, when these designs become static approaches that exclude the impacts and contributions of other agencies and domains, like other designer subjects and urbanites, the process does not take into account the invisible dimensions of urban form.

Thus, beyond static and scientific coding, the design process in urban form is viewed as a frame that can be transformed by different Subjects. At this level, the role of the architect, as a designer-subject, is to design a frame with its

possible-multiple entryways and outcomes. Therefore, the absence and inertia of designer-subjects is not supported or expected throughout the collective design process; rather, it is emphasized that mere static-imaged design objects cannot be actualized because of the immanent characteristics of the urban form. The designed-object itself is not a concrete image of the designer; rather it is an assemblage of multiple images that will be constructed by different Subjects, a collective of both designer-subjects and urbanites. Thus, the role of the designer is to envisage and expect, and consequently design a grid of this assemblage. Designer-Subject act as one of the crucial authors of these unequal and multiple images, but should not act as the only determiner of the whole continuum of design.

4.4. Further Research: Design Discourse and Methodology

Until now, subject matter and original contribution to the field has been discussed as the necessity for a multiplicity of agencies to interpret the multiplicity of urban images. It is posited that tracing the relationships of subjective images of space, as a social aspect, and re-generating an alternative way of thinking are the responsibilities of an architect, when conventional modes prove inadequate for a full comprehension of and intervention in the existing urban grid. In contrast to stable analysis methods, which generate a single image of space with a reductive understanding, another "spatio-temporal outline" or another "grid" has been constructed to trace these relative, changeable and movable paths of space, which are affected by contribution from different levels, and the dimensions of subjects. After discussing these contributions, in this way of looking at the complexity of the urban form by re-evaluating the multiplicity of agencies, it can also be accepted that a dialog on design discourse and methodology can lead to further discussions by re-evaluating the position of the architect. In this respect, the role and autonomy of the architect, the contribution of complexity of urban form to design

methodology, the multiplicity or interdisciplinary of design process, and its contribution to architectural education can be discussed in further research.

In this respect, first, the role and autonomy of the architect can be discussed within this further research involving an exploration of the capacity of a design process related to the capacity of complexity in urban form. This process, which is a complex structure, has a multilayered relationship with the architect as the subject, and social and spatial structure as an object. To trace this relationship, a reductive understanding cannot be enough as originally discussed during the research to map the method of analysis. Thus, the outputs of the "spatio-temporal outline" or "grid", which has been constructed, as a method for analyzing and re-reading to map subjective city images representing the capacity of the urban form, can be further explored in design discourse as a design method within this very capacity of the urban context. Through this further field of research, it is believed that design methodology discussions on urban environment with respect to spatial and temporal variables and the construction of a spatial development proposal can only be possible if the autonomy of the architect and the structure of urban space are questioned. In this respect, the discussion of the space within its social context provides another dimension which can be seen as invisible in static modes of design. Thus, after the search for an alternative analysis method to read the urban form, an effort which has been started with the research, one can have a link to focus on design methodology in the urban context.

Secondly, one can discuss the multiplicity or interdisciplinary nature of collective design production for the urban form as another dimension of the dialog on design discourse and methodology. The architect as the subject re-constructs the relationship with the designed object via this collective outline. In this respect, beyond offering the possibility for questioning the interaction between method and subject, and also the autonomy of the architect with respect to the complex urban environments, exploring design methodology in the urban context also provides the opportunity of studying the collective

design and construction process. As mentioned before, the necessity to take into account the multiplicities of agencies in the construction of such a complex structure could be stated as inevitable. Therefore, the limits and possibilities of within a collective creative production as a design tool, and interrelations among different domains of different disciplines of the process can be explored as another dimension of design methodology. The possibilities and borders of different disciplines which influence urban construction in-between objective and subjective design methods can be questioned.

Finally, one can explore the effects of design methodology studies through discussions of "process, tool and system" in architectural education in terms of the discussions of the role and autonomy of the architect as the subject, the contribution of the complexity of urban form to design methodology, and the collective creative production of the multiplicity or interdisciplinary nature of the design process. By exploring this assemblage of "design process" for the multi-layered and complex structure of urban form constructed by multiplicities of agencies, its collective "tools" can be re-investigated to re-construct its components within its inter-disciplinarity, and the whole "system", which can lend itself to an exploration of the alternative perspectives in discourse during the process, can open up further research fields focusing on design discourse and methodology for urban form.

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ORIGINAL SCRIPTS OF SCENARIOS OF SUBJECTS, BASED ON THEIR VOICE RECORDINGS OR WRITINGS

ÖZNE 1 (Söyleşi kaydı dökümü @ Kafka Bar, Olgunlar/ Kızılay, Ağustos, 2014)

Özne 1 & Senaryo 1

"Saat yedi buçukta uyandım. "direnişteyiz.org"da, haber sitesi, 12.00'ye kadar onu sürdürdükten sonra evden çıktım. Bülbülderesi Caddesi, 24 numaralı apartmandan çıktıktan sonra ilk ışıklardan sola döndüm. Olgunlar'ın devamındaki sokaktan ilerledikten sonra Kocatepe'ye gelince sağa döndüm. Köşeden bir poğaça aldım. Ak Parti İl Binası'nın önünden geçtikten sonra Doktor Mediha Eldem 2 Sokak'a geldim. Orda Aka-Der Kültür Merkezi'ne girdim. Orada bir çay istedim, çayla birlikte poğaçamı yiyerek kahvaltımı yaptım.

Saat 12 buçukta, stant açmak üzere malzemeleri kültür merkezinden aldıktan sonra, Mediha Eldem Sokak'tan Meşrutiyet Caddesi'ne indim. Meşrutiyet Caddesi'nden ilerledikten sonra, Konur Sokak'a girdim. Konur Sokak'ta öncelikle, stant için Kasaba Bar'dan 2 adet masa ödünç aldık. Sonra o masalarla stant düzenindeki masayı kurduk, masanın arkasında yer alacak pankartımızı astık. Pankartta, "Hakların kardeşliğine bir adım daha, oylar Selahattin Demirtaş'a" yazıyordu. Daha sonra, standı 1 buçuk gibi kurduktan sonra, 1 saat bildiri dağıttım alan üzerinde. Yaklaşık 200 bildiriyi dağıttıktan sonra, Konur Sokak üzerinde ve Yüksel Caddesi'nde, 2 kişiyle birebir muhabbet etme imkanım oldu. Gelip soru sordular. Demirtaş'ı seçimlerde ve tüm Anadolu gündeminde nereye koyuyoruz bunları anlattık. Gayet iyi bir şekilde karşılandıktan sonra vedalaştık.

Sonra 3 gibi stanttan ayrıldım, başka birisine devrettim. 3'te bir arkadaşımla akşam olacak toplantı öncesi konuşmak için bir yerde oturduk. Kasaba Bar'da oturduk. Kasaba Bar da Konur Sokak üzerinde yer alıyor. Kasaba Bar'da bir tane bira içerken akşamki toplantıda ekolojik faaliyet açısından ne aktaracağımızı konuştuk ve bir hazırlık yaptık. Sonra 5 gibi oradan ayrıldım.

Tekrar Mediha Eldem Sokak'taki kültür merkezine geçtim. Orada, madenci anıtının orada, bir eylem olduğunun haberini aldım. Madenci anıtı önünde Soma ile ilgili bir eylem vardı, ona katılmak için ayrıldım. Yukarı çıkıp, tekrar Olgunlar üzerinden anıtın olduğu yere gittim. Anıt, Olgunlar'daki kitapçıların bulunduğu yerde zaten. Oradan Atatürk Bulvarı üzerinden Güvenpark'a yürüdü eylem sırasında. Saat 6.45 gibi yürüyüş başladı. Güvenpark'a geldik, yaklaşık 15 kişiydik, parkta yaklaşık 4 sayfa, arkalı önlü, basın metni okundu. Eylem yaklaşık 7'yi 20 geçe gibi bitti. Tekrar oradan çıkarak önce ışıklardan karşıya geçtim. Daha sonra Yüksel Caddesi'ne döndüm. Konur üzerinden Meşrutiyet Caddesi'ne geçtim. Oradan kültür merkezine geçtim. Saat 7 buçukta orada bir toplantımız vardı. Bu toplantı saat 9.45'te bitti. Tekrar Olgunlar Sokak'a gelerek Kafka Bar'ın hemen üstünde bulunan boş otoparkın duvarında, bir arkadaşımla 2 bira içtim. Bir arkadaşımı daha çağırdım. Onun gelmemesi üzerine Bardacık Sokak'ta bulunan evine gittim.

Saat 12 buçukta oraya gittim, arkadaşımı uyandırdım. Saat 2'ye kadar orada bulundum. Sonra oradan çıktım, yaklaşık 2 buçuk gibi eve varmıştım. Evde bir yarım saat haber okuduktan sonra uyudum."

Özne 1 & Senaryo 2

"Saat 9buçukta uyandım, kahvaltı yaptım. Yaklaşık yarım saat kahvaltı yaptıktan sonra üstümü giyip dışarı çıktım. O gün, 1 Mayıs sürecinde açtığımız stantlardan, 3 adet stant açıldı, hafta sonu Kuğulu Park, hafta içi Konur Sokak'ta ve Sakarya Caddesi'nde stantlar açıldı. O gün Sakarya Caddesi'nde gönüllü olduğum için saat 10'da, stantlar arası koordinasyon toplantısı için, kültür merkezine gittim. Kültür merkezinde toplantıyı yaptıktan sonra, saat 11 buçukta, Sakarya Caddesi'ne gitmek üzere malzemeleri alarak, Mithatpaşa Caddesi üzerinden Sakarya'daki stant açacağımız alana gittik. Stant açtığımız alan, tam Sakarya Caddesi'nin, meydanın olduğu yerde. Meydanda, Halk Cephesi'nin Grup Yorum konseri için olan standı vardı. Grup Yorum konserine İstanbul'a otobüs kaldırıyorlardı, onunla ilgili çağrı standı vardı. Onların yanında biz de standımızı açtık. Daha sonra onlarla birlikte çalınacak şarkılar için, stantlarda halka ulaşmak için bir şekilde türkü ve şarkı çalınır, onlarla bir anlaşma içerisine girdik. Yarım saat sürelerle paylaşmak için ses sistemini onlara ödünç vermeyi konuştuk. Onlar da bize karşılığında, iyi niyetlerinden dolayı çay verdiler. Ondan sonra, stant malzemeleri için Eski Yeni'den 3 adet masa aldık ödünç. Birisi 1 Mayıs şenliğimiz var diye, 26 nisandaki şenlik için şenlik standıydı. Birisi çalışma standı, birisi de 1 Mayıs çağrı standımızdı. 1 Mayıs'ta Taksim'e otobüs kaldırıyorduk, onun için otobüs kayıtları da o

stanttaydı. Genel olarak, her gün yaptığımız gibi aslında, yaklaşık 500 ile 1000 arası bildiri dağıtmış olduk. Daha sonra standı erken bırakmak durumundaydım, çünkü akşamında Kuğulu Park'ta bir etkinliğimiz olacaktı. Aka-Der Ekoloji olarak, 1 Mayıs için yaptığımız etkinliklerden birisi. Onun dışında zaten hem Sakarya Caddesi'nde, o anki standı açtığımız yerden hem de Konur Sokak'ta, sadece o güne kadar sürekli stant açmış durumdaydık. Saat yaklaşık 4 gibi ses sistemini ayarlamak için, Mediha Eldem-1 Sokak'ta bulunan bir müzik dükkanına gittim. Tanıdığımız birisi vardı. Oradan ses sistemini kiraladık. 600 liraya kiraladığımız ses sistemini araçla kendileri getirdiler Kuğulu Park'a. Oradan daha sonra araçla birlikte ben Kuğulu Park'a geçtim etkinlik hazırlıkları için. Kuğulu parkta sokak şenliği yapacaktık, 2 tane konser ve konuşmaların yer alacağı, atölyelerin olacağı bir şenlik düzenlemiştik. Şenliğe yaklaşık 1200 kişi dolaylı olarak katılmış oldu, sabit duran ise yaklaşık 400-500 kişilik bir ekip vardı orada. Şenlik sırasında yaptığımız çalışmalarla yaklaşık 700lira para kazanmış olduk. Festivali Kuğulu Park'ta yapma nedenimiz, gezi direnişi eylemlerinin aslında Ankara'da başlama noktası olmasıydı. Bir de aslında ekoloji üzerine bir etkinlik yapıyorsak bunun doğal ortamlarda, şu anki nesnelliği açısından parklarda olması gerektiğinde düşünmüştük. Bu yüzden de şehrin griliği üzerindeki kent merkezindense bu etkinliği Kuğulu Park'ta yapmayı ve halk ile de iletişime geçmeyi hedeflemiştik aslında

Etkinlik güzeldi saat 9 gibi bitti 9dan sonra Aka-Der sanat komitesiyle birlikte Kuğulu Park'ta bir film gösterimi yaptık. Yaklaşık 11 buçuğa kadar Kuğulu Park'taydık. Onun ardından yaptığımız festivali kutlamak için bir arkadaşın evine içmeye gitmeye karar verdik. Arkadaşın evi Maltepe'de yer alıyor. Yeni tanıştığımız bir arkadaş bizi takip edince biraz tedirgin olduk. Eve gitmek yerine Maltepe'ye giderken kumrular sokağın sonunda bulunan parkta, parkın ismini hatırlamıyorum, orada içmeye karar verdik. Orada yaklaşık 2 bira içtikten sonra, oradan Maltepe'de bulunan arkadaşın evine geçtik. Saat 3 gibi de uyuduk."

Özne 1 & Senaryo 3

"Saat 9'da uyandım, evde kahvaltımı yaptım. 9 buçuk gibi dışarı çıktım, kültür merkezine geldim. Kültür merkezinde o gün bize düşen, seçim sürecinde, her gün 100 afiş asıyorduk, ekipler olarak, yaklaşık günde 300-400 afiş asmış oluyorduk. 100 afiş aldık, o gün bölgemiz olan Meşrutiyet Caddesi ve Olgunlar arasında kalan bölgeydi. Orada dolaşmak üzere, yukarı Mediha Eldem tarafından Olgunlar Sokak'a doğru ilerlemeye başladık. Kocatepe'nin altında

bulunan otopark girişinin de bulunduğu duvar hizasından yürüdük, buralara afişleme yaptık. Daha sonra buradan Olgunlar Sokak'a döndük. Olgunlar Sokak üzerinde afişlemeler yaptık. Buralarda reklam panolarına ve elektrik direklerini kullandık. Onun haricinde Kocatepe'nin duvarını da kullanmış olduk geçerken. Bunlar üzerinden meşrutiyete bağlanan Karanfil Sokak, Konur Sokak, Selanik Sokak üzerinde de afişleri yaptıktan sonra Kültür Merkezi'ne geri döndük. Yaklaşık saat 10.00'da başlamıştık, 11 buçukta afiş çalışması bitti. Sonrasında saat 1'de olan Ankara Üniversitesi Siyasal Bilgiler Fakültesi'nde bulunan bir akademisyenle seçim hakkında konuşmak için 2 arkadaş olarak oraya gitmemiz gerekiyordu. Biraz erken gidip orda yemek yemeye karar verdik, kantinde. Saat 12'ye doğru kültür merkezinden geri çıktıktan sonra, eşyaları tekrar bırakıp, oradan Meşrutiyet Caddesi'nin devamından, Bülbülderesi'nin devamındaki cadde üzerinden Kolej meydanına çıktık. Oradan da Kolej üzerinden Ziya Gökalp'in devamı olan caddeden yürüyerek, Ankara Üniversitesi Siyasal Bilgiler Fakültesi'nin Cebeci Kampüsü'ne vardık. Oraya girdikten sonra, ben ilk kez girmiştim hayatımda, bina içerisinde arkadaşım beni kantine yönlendirdi. Orada yarım saat kadar içerisinde bulunan öğrencilerin akvaryum ismini verdiği bir alanda oturduk. Oradan sonra akademisyen olan, Ahmet Haşim Köse'yle görüşmek üzere, yukarı çıktık. Onla seçim konusunda, aslında biz kendi çalışmamız olarak, biz neden oy verdiğimizi, verdiğimiz insana neden verdiğimizi ve bunun seçim gündeminin hem Ortadoğu'da, hem savaş gündeminde, hem işçi cinayetlerinin olduğu bir gündemde nereye oturduğu hakkında bir konuşma yapıldı. Hem bizim fikirlerimizi öğrenmelerini önemsedik, hem de akademisyenlerle bir bilgi alışverişi yapılmasını, onlarla sürekli iletişim kurulmasını bizim ilerideki faaliyetlerimiz açısından destekleyici olabileceğini umuyorduk. Yaklaşık 2 saat sohbet ettik, güzel bir sohbet etmiş olduk aslında, burada Gezi'den sonra siyasallaşan kesimin aslında seçimde kendini analiz etmesi gerektiği vardı gündem maddesi olarak. Burada da seçimden Ahmet Haşim Köse de iyi bir yere oturduğunu ve bu yüzden çözüm olmasa da, bir şeyleri çözmek için insanları sola yöneltmek için bir adım olabileceğini düşündük. Sonrasında oradan ayrıldık, Kurtuluş Parkı'na doğru yürüdük arkadaşımla. Bir yemek yedik orada. Kurtuluş Parkı'nın orada bir ağacın dibine oturarak, orada yaklaşık 2 saat boyunca kitap okuduk. Daha sonra oradan ayrıldık. Tekrar Konur Sokak'a geldik. Konur Sokak'ta öğrencilerin kamp için açtığı bir stant vardı oradaki stanttan kültür merkezinin anahtarını aldıktan sonra kültür merkezine gittik. Saat 6 gibi kültür merkezinde bir komite toplantım vardı. Ona katıldım. Saat 8 buçukta bitti toplantı. 8 buçuktan sonra oradan ayrıldım. Tekrar Konur Sokak'a gittim. Konur Sokak'ta bulunan Kasaba Bar'da 2 tane

arkadaşım oturuyordu, onlarla buluştum. Saat 11 buçukta oradan ayrıldım, eve geçtim."

ÖZNE 2 (yazılı döküm, Ağustos, 2014)

Özne 2 & Senaryo 4

"Her gün 6:54'te uyanıyorum. (Ev, Çayyolu'nda, 8. Cadde üzerinde.) Kahvaltımı yaptıktan sonra, (30 metre kadar yürüyorum.) 7:15'te durakta oluyor ve otobüse biniyorum. Ankara özelinde uzun bir yolculuk yaptıktan sonra, (Bindiğim otobüs hattı 119, yolculuk boyunca müzik dinliyorum ve telefonda internette geziyorum.) 7:45'te Meşrutiyet Sokak'ta bulunan durakta iniyorum. İşyerime gitmek için Konur Sokak veya Karanfil Sokak alternatif güzergahlarım. Sürekli olarak Konur Sokak güzergahını kullanıyorum. Sırasıyla simitçiler, kafeler, Halkevleri, Mimarlar Odası, Mülkiyeliler'i geçtim ve sokağın sonundan sağa Yüksel Caddesi'ne doğru devam ettim. Sanırım bu güzergahı seçme nedenim, her gün daha fazla insanın olması ve dünden bugüne devrettiği çok şey olması. Her gün yenilenen afişler, sokakta sürekli asılı olan pankartlar vs. Yüksel Sokak'tan Selanik Caddesi'ne dönüp Ziya Gökalp Caddesi'nde bulunan işyerime 10 dakikalık bir yürüyüş ile ulaştım.

Saat 12.00'de öğle yemeği için dışarı çıktım. İş yerimin sokağında (İnkılap Sokak) bulunan dönercide yemek yedikten sonra yine aynı sokakta bulunan çaycıda çayımızı içip saat 13:00'te mesaimize yeniden döndük.

Saat 17.00'de mesaimiz son buluyor. Ziya Gökalp Caddesi'nden Karanfil Sokak'ın merdivenlerini tırmandım. Sonra Yüksel Sokak'a döndüm. Karanfil Sokak'ın Ziya Gökalp ile Yüksel Caddesi arasında kalan kısmında yeni çıkan albümleri dinlerdim eskiden. Kasetçiler yeni çıkan albümleri son ses çalarlardı biz de dinlerdik.

Yüksel Caddesi'nden Konur Sokak'a doğru döndüm. Yüksel Caddesi'nin ve Konur Sokak'ın en kalabalık olmaya başladığı saatler bu saatler sanırım. Bir çok farklı siyasi eğilimin stantlarını görüyorsunuz. 2 dakikalık bir yürüyüşle o hafta kimin hangi siyasi gündem konusunda hassasiyet geliştirdiğini anlayabilirsiniz. Tüm stantları göz ucuyla da olsa atlamadan bakıp Konur Sokak'tan Meşrutiyet Caddesi'ne doğru ilerledim.

Meşrutiyet Caddesi'nde bulunan durağımdan otobüse bindim. Yaklaşık 45 dakikalık bir yolculuk sonunda evime ulaştım."

Özne 2 & Senaryo 5

"(...)

Saat 17.00'de mesaimiz son buluyor. Bugün arkadaşlarımla bir şeyler içmeye gideceğim. 17.00'de işten çıktım. Olgunlar Sokak'ta bulunan Soul Pub'a yürüyerek gideceğim. Sanırım bir şeyler içmeye çıktığımda çevremle ilişkimi kesiyorum. En kısa ve en hızlı şekilde gitmek istediğim yere gitmeye çalışıyorum. O nedenle Ziya Gökalp Caddesi'nden Selanik Caddesi'ne girdim. Caddenin sonuna kadar yürüyerek Meşrutiyet Caddesi'ne oradan da Konur-2 Sokak'a girdim. Buradan her geçtiğimde Peyzaj Mimarları Odası balkonuna bakarım tanıdık bir yüz var mıdır diye. 15 dakikalık bir yürüyüş sonrasında Olgunlar Sokak'ta bulunan buluşma yerimize vardım.

Arkadaşlarımla Soul'da buluşurum genellikle. Geçen bir arkadaşımla sohbet ederken günümüzün işçi lokali olarak tarifledik burayı. İş çıkışı gelip günün yorgunluğunu atıp evlere dağılıyoruz. Genel tipolojinin böyle olması bizi oraya götürüyor sanırım.

Saat 21:00 gibi bulunduğum yerden kalktım. Yine Konur-2 Sokak'tan durağımın bulunduğu Meşrutiyet Sokak'a doğru yürüdüm. Yaklaşık 15 dakika durakta otobüs bekledikten sonra eve geçtim. (Yaklaşık 45 dakikalık bir yolculuk. Alkolün de etkisiyle etrafıma pek dikkat etmiyorum.)"

Özne 2 & Senaryo 6

"(...)

Saat 17.00'de mesaimiz son buluyor. TKP üyesiyim ve parti binasında toplantım var. Toplantım 19.00'da olduğu için önce yemek yemeye karar verdim. 17:00'de işten çıktım. Ziya Gökalp Caddesi'nden Karanfil Sokak'a giriş yaptım. Bugün zaman bolluğundan Konur Sokak'ta bulunan Dost Kitabevi'ne uğramaya karar verdim. (Eskiden beri uğrarım buraya, buluşma yerimizdi. Kızılay'da birini beklemek için en iyi yer sanırım.) Karanfil Sokak'tan Konur Sokak'a doğru yürüdüm. Her zaman yaptığım gibi stantlara şöyle bir bakındım. Sonra Dost Kitabevi'ne girdim. Konur Sokak'ta bulunan Dost Kitabevi'nde merdivenlerin bulunduğu yerde dergilere yaklaşık yarım saat kadar baktım. (Dost Kitabevi'ne girdiğimde her zaman ilk yaptığım merdivenlerde dergilere göz atmak olur.) Daha sonra yemek yemek için Dost Kitabevi'nin karşısında bulunan Mülkiyeliler'e girdim. Mülkiyeliler tüm stantların, müziklerinin birbirine karıştığı bir yer. (Oturup yemek yerken stantlardan gelen seslerin içinde en baskını Grup Yorum şarkılarıydı, yaklaşık 45 dakika kaldım.)Mülkiyeliler'den çıktım. Konur Sokak'tan Meşrutiyet

Caddesi'ne kadar yürüdüm. Meşrutiyet Caddesi'nden Karanfil-2 Sokak'ta bulunan parti binasına girdim. 22:00 gibi parti binasından çıktım. Karanfil-2 Sokak'tan Meşrutiyet Caddesi'nde bulunan otobüs durağıma yürüdüm. Pazartesi günleri bu saatlerde hep bir boş oluyor buradaki kafeler. En az haz ettiğim sokak olsa gerek, hızlı hızlı yürüdüm. Yaklaşık 10 dakika sonra otobüsüm geldi."

ÖZNE-3 (Söyleşi kaydı dökümü @ T Kafe, Kızılay, Ağustos, 2014)

Özne 3 & Senaryo 7

"Sabah yaklaşık 10.00-10.30 saatlerinde kalkarım. Kahvaltımı yaptıktan, hazırlandıktan sonra, o gün için yapmam gereken şeyler için kafamda bir taslak oluştururum. Genelde bunlar, aktivist bir eylemci olduğum için, eylemlerden, toplantılardan ve buna benzer etkinliklerden oluşur. Genellikle yaptığım şeyler içerisinde, lezbiyen, gey, biseksüel, trans ve interseksüellerin eylemi yer alır. Sonrasında hayvan özgürlüğü eylemleri gelir.

Bir LGBTİ eyleminin olduğu günden örnek vermem gerekirse, 11.30-12.00 saatlerinde Kızılay-Yüksel Caddesi'nde İnsan Hakları Anıtı önünde yapılacak olan eyleme gitmek için evimin önünden çıkar, 2 katlı olan binanın içinden iner ve daha sonra karakolumuzun oraya doğru yol alırım. Aramızda 50 metrelik bir uzunluk vardır. Karakolun önünden dolmuşa biner ve Kızılay'a giderim. Yaklaşık 200 metre uzunlukta. Ardından İnsan Hakları Anıtı önüne varırım ve eylem saatine denk gelmiş olur. Sonrasında toplanan arkadaşlarımızla birlikte o günün konusu neyse, onun üzerine bir eylem gerçekleştirilir. Bir trans arkadaşımız öldürülmüş olabilir. Bir eşcinsel arkadaşımız öldürülmüş olabilir. Veya hiç ummadığımız bir anda meclisin hayvan özgürlüğü ile ilgili bizim karşı çıkacağımız, ama onların böyle olacağını düşünmediği bir yasa tasarısı çıkmış olabilir.

Bir günün içinde sabah evimde kalktıktan sonra 12.30'da gerçekleştirilecek olan eyleme, bir trans arkadaşımızın öldürüldüğü için, onu protesto etmek için gittiğim eylemi anlatayım. Kızılay, Yüksel Caddesi İnsan Hakları Anıtı önünde toplandık. Bütün LGBT arkadaşlarımız ordaydı. Trans-kadın arkadaşımızın öldürülüşünü protesto ettik. Bir gün içinde eylemi gerçekleştirdikten sonra oturup bir kafede niçin bunların olduğunu, bunların olmaması için ne gibi şeyler yapmamız gerektiğinden söz ettik. Tabi bununla birlikte hayvan özgürlüğü, kadın hareketi, feminist hareket gibi konularda da eylemlerimiz oluyor. Sıklıkla toplantılara katılırım. Kaos GL, Pembe Hayat, Trans Danışma

Merkezi ve Kırmızı Şemsiye gibi derneklerde toplantılarımız olur. Bunlar da çoğunlukla LGBTİ'ler üzerinden ilerler. Yaptığımız eylemde, çevrede insanların bize anlamlı, ancak bir o kadar da anlayışsız bakışlarına anlam veremiyorum. Çünkü insanların belleğindeki düşünceyi kavramakta güçlük çekiyorum. Evet orada bir şey olmuş, biri öldürülmüş, ama eylemin yapılış amacı hakkında düşünce sahibi olmayıp, yalnızca orada bulunan trans arkadaşlarımız üzerinden çıkarımda bulunan bir kitle.

Yaptığımız eylemlerde, çoğunlukla trans arkadaşlarımızın orada oluşunu neden gösterip, bizi ahlakdışı topluluk olarak gösteren bazı kesimler var. Buna kimi gazeteler de dahil. Eylemlerimiz sıklıkla gelişir ve devamlı olur. Çünkü kadına şiddetin, 2013 yılında 12 bin sayısının üzerinde oluşunu göz önüne alırsak; hayvana tecavüz, şiddet ve translara tecavüz ve şiddetin, aynı zamanda cinayetin oluşu da kaçınılmaz. Çünkü bunların hepsi birbirini tetikleyen, birbiriyle ilişkili şeyler. Dolayısıyla, Kızılay-Yüksel Caddesi artık bizim için büyük bir eylem noktası haline geldi. Feministler, anarşistler, LGBTİ'ler ve diğer gruptaki arkadaşlarımız genellikle orada eylem yaparlar. Bir eylem günü içerisinde, yaklaşık 1-1 buçuk saat eylemimiz sürer. Ardından biz bir kafeye gideriz ve orada eylem değerlendirmesi yaparız.

12.30'da yaptığımız eylemler bir buçuk saat sürer, saat 2.00 gibi herkes toplanır ve ardından Kızılay, Konur Sokak'ta bir kafeye gidilir ve oturulur, orada eylem değerlendirmesi yapılır. Ancak çoğunlukla, eylemlerimizin yapılış saati akşama denk gelir, akşam 6.00-7.00 gibi. Yaklaşık bir saat eylemden sonra, Kızılay'da Roxan Bar'a gidip orada arkadaşlarımızla eylem değerlendirmesi yaparız. LGBTİ'ler için de geçerlidir, Hayvan özgürlüğü hareketi için de geçerlidir. Gittiğimiz kafelerde akşam 7 buçukta eylem bittikten sonra, 10.00'a-11.00'e kadar otururuz. Bir günün sonunda da, 11.00 gibi genelde bütün arkadaşlar kalkar evlerine giderler. Bir gün genellikle böyle geçer."

Özne 3 & Senaryo 8

"Hayvan özgürlüğü hareketine örnek vermek gerekirse, en son mecliste milletvekillerinin oyladığı 5199 sayılı hayvan hakları yasa tasarısının iptali söz konusuydu. Biz yasa tasarısında "Al, kısırlaştır ve bırak" görüşünü temel alırken, bu yasanın iptali, hayvanlar için büyük bir soykırım getirecekti, ancak insanlar bunu bilmiyorlardı henüz. Bunun için meclisin önüne sabah saat 9.30'ta gittik, akşam 6 buçuğa kadar süren, uzun saatli ve yoğun bir eylemin sonunda mecliste milletvekilleriyle, avukatlarla, barodan gelen avukatlarla

görüşmelerimiz sonucunda başarıya ulaştık ve yasanın onayını genel kurulda iptal ettirdik. Ancak bunun izleyicisi olmak durumundayız.

Kadın eylemlerimizi biz genellikle akşam yapıyoruz, kadın arkadaşlarımızla birlikte. Akşam yaptığımız eylemlerde, yine eylem bittikten sonra, genelde 4.30-5.30 arasında yapılan 1 saatlik eylem olur, genelde bir kafeye gideriz, genelde de o kafe yine Roxan olur. Kadınların, toplum içindeki, daha görünür yaşanılan şiddetleri aslında onların haklılığını daha görünür bir hale getiriyor. Çünkü bir trans kadın ve erkek de şiddeti yaşıyor ama toplum bunu ne kadar görüyor? Ancak toplumda biyolojik kadın olarak adlandırılan bir arkadaşımız bunu yaşadığı zaman, LGBTİ ile ilişkisi olmayan medya da bunu görüyor, ona benzer etken var.

5.30'da eylemimiz biter, gideriz bara, orada eylem değerlendirmemizi yaparız. 6.30-7.00 gibi orada oluruz. Yine 10.00'a-11.00'e kadar orada oluruz. Herkes eve doğru yola çıkar."

Özne 3 & Senaryo 7-8 (senaryoya, mekanlara, güzergahlara dair eklenen detaylar)

"(...)

Feminist kadın arkadaşlarımızla olan eylemlerimiz, Yüksel Caddesi İnsan Hakları Anıtı önünde gerçekleşir. Akşam 4.30-5.30 arasında süren 1 saatlik eylemimiz sonunda, hep birlikte Konur sokaktaki Roxan Bar'a gideriz. Diğer Konur Sokak'taki binalardan pek bir farkı yok. Orada 10.30-11.00'e kadar oturur, eylem değerlendirmesi yaparız. Eylem bittikten sonra Roxan Bar'dan ayrılır eve gideriz. Barın bir alt katı, bir terası var. Biz nedense genelde Roxan'ın terasında oluruz.

(...)

LGBTİ hareketinin içinde olan biri olduğum için, tabi bu kavramın içindeki transı da görmezden gelemeyiz. Diğerleri nasıl cinsel yönelimse, bu da bir cinsiyet kimliği, onların da yanında olmamız gerek. Yeni bir dernek açıldı. Bu dernek, trans arkadaşlarımızın, trans-kadın ve trans-erkek, geçiş evrelerinde her anlamda yardımcı olacak bir dernek: sosyal, hukuki, tıbbi. En ince ayrıntısına kadar derneğin danışmanları ve avukatlarıyla trans arkadaşlarımızın yanındaydılar, bu böyle işleyecek düzende olan bir dernek. Tanıdığım arkadaşlarımın da kurucu kurulda olması dolayısıyla gelişim daha ivedi oldu. Fevzi Çakmak-1 Sokak'ta yer alıyor, Kaos GL'nin tam karşısı.

(...)

Kış iklimindeyiz. Sabah saat 10.00'da uyandım, kahvaltımı yaptım, evimden çıktım. 2 katlı merdivenlerden ve bina çıkışındaki merdivenlerden indim. Binanın sağına döndüm, otoparkın dışına çıktım. Yine sağa döndüm ve 50 metre aşağıda olan karakolun oradan dolmuşa bindim. Yaklaşık 150 metre süren Kızılay-Seyranbağları arasında yolculuğum, Kızılay'da son buldu, Kızılay'da Yüksel Caddesi'nin girişinde yani 96'lar köprüsünün orada indim. Yeşil bir köprü. Köprünün sonuna doğru bir bayi var ve 2 bölümden oluşan merdivenler. İlerledim. Mithat Paşa ile Yüksel Caddesi kesişimine geldim, yine orada da "o" şeklinde bir köprü var, gri renkte. Köprüden yukarı çıkıp karşıdan karşıya geçtim ve Yüksel Caddesi'ne ilerledim. Giderken solda bir pastane, bir yemek yeri, bir de tablocu var. Oradan karşıya geçtim, Mimar Kemal İlköğretim okulu var. Önünde ağaçlar ve bahçenin köşesinde muhtarlık var. İleri gittiğimde, sağda çiçekçiler var, solda ayakkabı boyacıları ve onların yanında banklar var. Oradan daha ileri gittiğimde solda Mülkiyeliler Birliği ve tam karşımda İnsan Hakları Anıtı var. Sola döndüğümde Konur Sokak-1'in başlangıcı. Konur'la İnsan Hakları Anıtı'nın kesişiminde bir bayi var. Sağ tarafta yemek bölümleri var. Bayinin 10-15 metre yanında hayvan özgürlükçüleri-veganlar olarak bir stant açtık. Standımızın temel konusu "Kurban Bayramı"ydı. Kış dönemine denk gelmesi nedeniyle, üzerimiz kalındı, bildiri dağıtıyorduk. Stantta bir salata kabı ve çeşitli bildiriler vardı. 7-8 kişiydik, yoldan geçen insanlara bildiri dağıtıyorduk. Akşama doğru, 4.00-4.30 gibi sonlanan eylemimiz, aynı yerde sonlandı. Stanttan ayrıldık ama Konur-1 Sokak'tan dışarı çıkmadık. Tabi Konur-1'in içinde barlar-kafeler çokça bulunuyor. Eylem bittikten sonra bildirilerimizi aldık ve derneğimize bırakmak üzere Konur Sokak'tan İnsan Hakları'nın kesişimine doğru sağa döndük. Okula doğru dümdüz gittik. Bu kez, Mimar Kemal İlköğretim okuluna gelmeden, ayakkabı boyacılarının önünden sola döndük, yani Kızılay Ziya Gökalp'e doğru gittik. Ziya Gökalp'e giderken sola döndük. İlerlerken sağda "petshop"lar, hayvanların satıldığı sömürü yerleri, solda Rıhtım adı verilen bir dönerci-kesim yeri vardı. Karşıda da Sakarya'ya giden bir köprü, üst geçit. Rıhtım döner yerinin oradan Sakarya'ya geçen gri renkteki üst geçitten geçmedik de onun hemen çıkışından sağa döndük. Yani Kızılay'daki Mado'nun oraya doğru gittik. Ardından Ziya Gökalp'e doğru gidiyorduk, solumuzda Mado vardı. Onun solunda Sakarya'nın girişi. Oradan dümdüz ilerledik, girmedik. İleri doğru giderken solumuzda dershane vardı, binalar. Biraz ileride Mithatpaşa köprüsü, onun hemen altında bir bayi var. Oradan da dümdüz ilerledik. Köprünün altından karşıdan karşıya geçtik. Solda gece giysileri satan bir işyeri, solumuzda internet kafe vardı, onları geçtik. Ziya Gökalp'in Ataç-1 Sokağın başlangıcına geldik, daha doğrusu sonu. Orada, biraz yukarıda, Çağdaş Market var ve genişçe bir kırtasiye dükkanı. Oradan

Ataç-1 Sokak'ın hemen ucunda bulunan derneğimize geldik. Sola döndük, Ataç-1'e girdik. Oradan hemen yine sola döndük, bulunduğumuz binanın altında bir yemek yeri var, ev yemekleri yapıyor. Sola döndük, binanın bahçesine, oradan binaya girdik. Asansöre bindik, 7 katlı bir bina, 5. kata çıktık. Derneğe eşyalarımızı bıraktıktan sonra evlere dağıldık. Eve giderken de Ataç-1'den döndüm, Koleje doğru ilerledim. Karşıdan karşıya geçtim. Kolej metrosu var, daha doğrusu Ankara. Kolej Meydanı'ndaki Ankaray metrosu çıkışlarını gördüm. (Feminist arkadaşlarımızla büyük bir kadın özgürlüğü eylemimiz olmuştu. O biraz daha bahar dönemine denk gelmişti, kurtuluş parkının itfaiyeye doğru olan bölümünden başlayıp oradan Koleje yürümüştük.) Oradan ileri gittim ve Kolej meydanı, sağda 2 bayi, karşıda büyük, 5 yıldızlı bir otel var. Ahmetler Postanesi'ne doğru gitmek için sağa döndüm, ilerledim, dolmuş durağı var. Giderken Ahmetler Postanesi var, İşbankası var, bir börekçi var, önünden dolmuşa binip eve gittim."

ÖZNE 4 (Söyleşi kaydı dökümü @ Ankara Kültür Evi/ Kızılay, Ağustos, 2014)

Özne 4 & Senaryo 9

"Mamak'tan geliyorum buraya, Konur Sokak'a. Ulaşım otobüs, nadiren özel araçla. Yolumun üzerinde dikkatimi çeken çok şey olmuyor ama uzunca zaman önce, uzunca zaman süren termik santral işçileri özelleştirmeye karşı eylem başlatmıştı, Özelleştirme İdaresi önünde. Orada insanlar sürekli, yağmur soğuk, bir kaç hafta beklediler diye hatırlıyorum. Onun dışında gezi eylemlerinin devamını sürekli, eylemler bittiğinde bile Tuzluçayır Mahallesi'nde sürekli, onlar eyleme devam ediyorlardı. Tabi orada önceden bir homojen yapı varmış diye biliyorum, eskiden, genelde sol ağırlıklı. Tabi sonradan kentsel dönüşüm, yeni apartmanlaşmalar, tabi karışmaya başlamış, bir grup, Tuzluçayır Mahallesi'nde, eylem yaparken, öbürleri bunun yüzünden mağdur oluyoruz diye çatışmaya başlamışlar. Belediye otobüslerinin güzergahı değişti, bir süre kaldırıldı, güzergahtaki insanlar bilmiyorum nasıl gelip gittiler, benim geldiğim yer başka yerden dolaşarak gitmeye başladı orayı pas geçerek. Uzunca zaman mağdur oldu diğer insanlar, onların yüzünden. Tabi devamında, o termik santral işçilerinin eylemlerinin, oturma eylemleri bir kaç hafta sürdü, onları görmüş oldum yol üstünde. Otobüslerde 65 yaş uygulaması var, son derece haklı görmeme rağmen işime bazen geç kalabiliyorum. Normalde 20 dakikada geldiğim yolu yaşlı yoğunluğu arttıkça yarım saate kadar çıkıyor. Gelişte, 367 Şirintepe güzergahını kullanıyorum, yani Şirintepe Mahallesi'nin arkasından

dolaşarak, önceden Nato Yolu üzerinden gelirdi, sonra başka bir yoldan Tuzluçayır'a çıkıyor direk. Tuzluçayır'dan sonra Abidinpaşa, Dikimevi, Kurtuluş Parkı tarafından geliyor bu tarafa. Gidişim de, aynı indiğim yerden binip, Sıhhiye-Ulus üzerinden. Ama akşam 7.00'den sonra benim oturduğum yere ulaşım olmuyor. Başka bir mahallenin otobüsüyle ulaşıyorum.

Bu arada Kızılay hakkında, yıllardır Kızılay'dayım ama çalışma olarak çok monoton. İnip direk geliyorum işe, çalışıyorum ve sonra gidiyorum. Ama mesela Yüksel Caddesi'yle Konur Sokak'ın birleştiği yer, yaklaşık bir 10 yıldır eylem yapılan bölge olarak sınırlandırıldı. İnsanlar onun dışında eylem yapamıyor. Birileri sürekli orada oluyordu ama bu Gezi eylemlerinden sonra çok seyreldi. En ufak şeyde dağıtılıyorlar. Konur Sokak, çalıştığım yer, insanlar burada hep SSK İşhanı Meşrutiyet Caddesi tarafından geçmek için Konur Sokak'ı kullanıyor. Bir çok sokak var ama genelde burayı kullanıyorlar sanırım, her zaman kalabalıktır çünkü.

Otobüs saatim en fazla 5 dakika oynar. Genelde 11'i 20 geçe binmiş olurum. 12'ye 10 kala 5 kala, Mithat Paşa Köprüsü'nü geçince bir durak var, orada iniyorum. Yaşlı nüfus kullandığında 12.00-12.05'i bulduğu oluyor. Orada inip Selanik Caddesi, Selanik Caddesi'nden Yüksel Caddesi, sonra Konur Sokak. Bazen Selanik Caddesi kalabalık olduğu için bir önceki İnkılap Sokaktan geçiyorum. İnkılap sokaktan geldiğim zaman bir otelin yanından geçiliyor. Hemen bir de ilkokul var. Oradaki insanlar gündüzleri genelde soluklanmak için oturuyorlar orada, akşam hava karardıktan sonra genelde bira içmek için oturuyorlar. Aynı güzergahtan geçerken onu görüyorum. Mesai başlama saatim 12. 9.00-9.30 buçuk gibi işim biter çıkarım. Ama otobüs dönüş yolu farklı. Sıhhiye, Ulus, Gençlik Parkı'nın önünden geçer Ulus'a gitmeden önce. 365 numara.

Dönüşte hemen hemen herkesi tanıyorum. Dönüş yolundaki binenleri. Çünkü demek ki hepimiz aynı saatlerde işten çıkıyoruz. Genelde hep aynı kişiler boş yer varsa oturur, aynı kişiler ayakta kalır. Neden bilmiyorum. Yani birisi niye bir sonraki gün önce binmez bilmiyorum yani. İşte aynı kişiler. Ayakta kalanlar oturanlar aynı. Dönüş yolunda dikimevine gelmeden önce Ulucanlara ayrılan bir yol var, orada bir durak var. Gene oradan binenleri de, hemen hemen herkesi tanıyorum artık. Daha önce ben yine bu güzergaha benzer bir güzergahta giden bir otobüse binmiştim, kendiminkini kaçırınca. Biraz ilerde bir yerde bırakıyor, Nato Yolu üzerinde. Çok kalabalık, aşırı kalabalık. Toki evleri mi ne öyle bir ismi var. Numarasının da 134 olması lazım. İnsanlar değişik oradaki. Aynı güzergah üzerinde hangi otobüse binsen değişik insan profilleri görüyorsun. Değişik gelmişti bana. Aşırı kalabalık. İlerdeki duraklardan birinde binen birisi kızmıştı, niye kendi otobüsünüze

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binmiyorsunuz, sizin yüzünüzden biz binemiyoruz diye. Hatta şöyle baktı, "şunlar, şunlar, şunlar bizim orada oturmuyor" diye. Yani demek ki herkes aynı saatte biniyor ki başka birileri binince farkediliyor. Birebir tanışmıyoruz ama, hep selamlaşıyorsun da. Ruh hallerini bile anlıyorsun. Genelde otobüse biner binmez cep telefonuyla konuşmaya başlarlar. Bizimkinde de var, sürekli denk gelirim ona.

Burada çalışmaya başlayalı 5 yıl oldu. Daha önce de yakın yerlerde yine aynı işi yaptım. Daha önce Küçükesat'ta oturuyordum, Şuanki evde 1-1buçuk senedir oturuyorum. Genelde bu rutin dışında bir yere uğramam nadiren gerekiyor.

Bu kadar yoğun olan bir yerde bir kavga bile çok nadir. En büyük sorun, insanlar gelip geçerken gül satan çocuklar var. Zorla satıyorlar, bir onlar vardı. Ama artık onlar da görülmüyor. Yazları işler düşük olduğu için nadiren balkona çıkıp bakarım gelip geçene ama, genelde pek bir şey olmuyor. Son dönemlerde azaldı galiba kalabalık. Tabi işportacılar hep var.

Heykelin orda düzenli olarak hareket olurdu, ama gezi eylemleri ve sonrasında bir süre devam ederdi. Gazlı eylemler devam etti ama çok sürmedi. Yani ben buradan görmüyorum tabi ama ses duyuyorum. En son kadınlar, kadına şiddet için bir şey olmuştu. Onları duydum ama çok azdı sayıları. Sloganı tekrar edemiyorlardı bile.

Gezi öncesi her gün, herhangi bir sebepten herhangi bir grup toplanır anıtın orda, orada eylem yapardı. Yakın zamanda eylem olacaksa, onun tanıtımı için orada stant açanlar olur. Yüksek sesle müzik dinletirler. Bazen oradaki büfeye giderim aranız iyi mi diye takılırım. Her gün, aralıksız her gün akşam hava kararıncaya kadar olurdu. Müzik falan. Ama Gezi öncesi. Sonra 2-3 ay boyunca büyük eylemler oldu, yine biber gazlı. Biber gazından dolayı camları kapatıyoruz tabi. Gezi döneminde işten çıkıp eve gitmek sorundu. Önce bir sokağı kolaçan ederdik. Hangi sokaklar uygun önceden bakıyorduk güzergah belirliyorduk. Ama zaten bizim güzergahın otobüsü direk işleyemiyordu, çünkü kolejden bu tarafa gelemiyorlardı tabi. Başka yöntemler kullanıyorduk. Taksiyle bir yere kadar gidip oradan devam ediyorduk. Gezi eylemleri çok sürdü ama ben bu sorunu her gün çekmedim. Genelde uzun süre çekmedim.

9'da işim bitiyor, 9'da çıkıyorum. Ama müşteri olmuyordu pek de eylemden kaçanlar oluyordu, onlarla ilgileniyorduk. Bazen geceye kadar sürdüğü oluyordu. Bir şekilde gidiyorduk. O dönem boyunca çok yardım isteyen olmadı. Eylemle ilgisi olmayanlar geliyordu. Limon falan, yardım ediyorduk ama eylemcilerden pek talep görmedik. Genelde binanın üst katında Halkevleri

var zaten, genelde orasıyla yardımlaşmalar oluyordu. Bize gelenlerde de elindekileri saklamak için geliyorlardı. Hala baretleri duranlar var mesela."