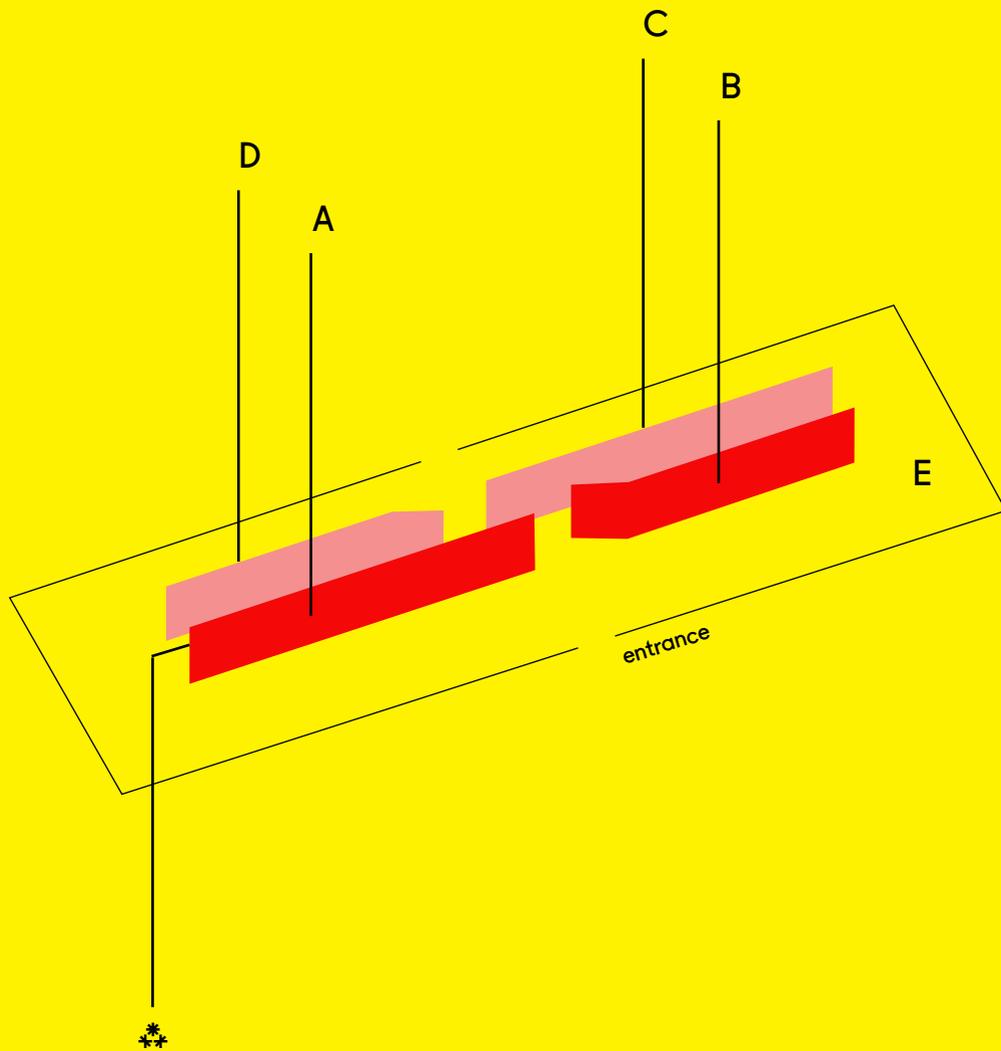




PLACES OF MEMORY





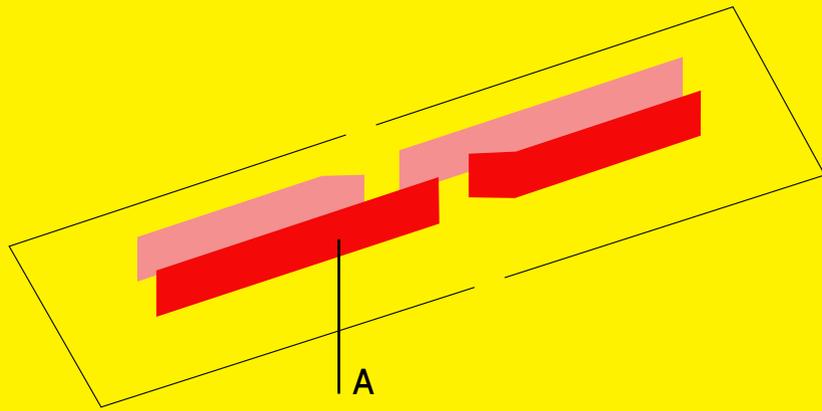
- A → Modalities of the Spontaneous
- B → Agoraphobia
- C → Reform-Reset-Revisit
- D → Recipes No 24 & First Geographies
- E → Sonicfield-01
- Reflecting Modernity: Atatürk Cultural Center

Places of Memory attempts to explore the theme of ‘absorbing modernity’ via perceptions and experiences, focusing on three areas of Istanbul: Taksim-Karaköy, Bab-ı Ali/Sirkeci, Büyükdere.

“Living in a city like Istanbul—which is experiencing an incredible urban transformation, especially in the last decade—it seems vital to look at what really is happening. Being aware that architecture and the built environment are not solely related to their subjects, but also related to us, in other words, related to our own memories about the place, it seems crucial to ask: what if we lose these? Are we about to lose our own memories? Let’s for a while try to relate to the built environment through our own experiences, through our own past, through a subjective approach to feel what it means to us.”

—Murat Tabanlıoğlu

Excerpt from *Places of Memory* (Istanbul: İKSV, 2014): 8



"Büyükdere is a very ambiguous and recently shaped urban fragment of the city. It is [very] hard to understand what's exactly happening there since there is no real planning process like we know... In relation to this, I looked at process patterns to understand these intricate moments... I was trying to trace what was [happening] underneath this current fragmented situation by tracing today's notions to the past. There are various layers that have caused different situations which range from topography to social values or political maneuvers—and which cause a lot of things to transform. As you are following these tracks you don't even need to mention the actors, like architects, politicians, urban planners and so on. You can shift your perspective and look at what lies behind them, focus on the static data like topography, infrastructure and other things shaping this dynamic city. Bringing the same factors together, the city becomes the actor itself."

—Alper Derinboğaz

Excerpt from *Places of Memory* (Istanbul: İKSV, 2014): 18

Alper Derinboğaz
Modalities of the Spontaneous, 2014
 5 reliefs, High Density Foam, CNC milling
 Each 250 x 250 x 18 cm
 3:15 min. video (animation by Candas Şişman)

Alper Derinboğaz's reliefs produce three different types of cartographies in correlation. They propose specific readings of the urban history, today's spontaneous fragments and they also speculate on future scenarios.

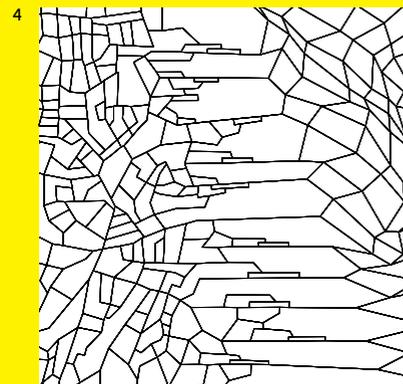
Fabrication Consultancy: Salih Küçüktuna
 Digital Mappings: Ahmet Ünveren, Zoe Georgiou, Metehan Cem Arabacı



1. Topography as an Actor 1
 Social Gradients Around "Grand Rue de Pera"



2. Topography as an Actor 2
 The Emergence of Büyükdere Boulevard, and Two Unequal Hillsides; Levent area



3. New Neighbors
 Plots, Infrastructure and Topography; Levent area

1

2

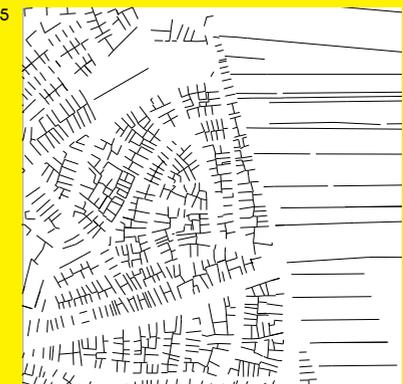
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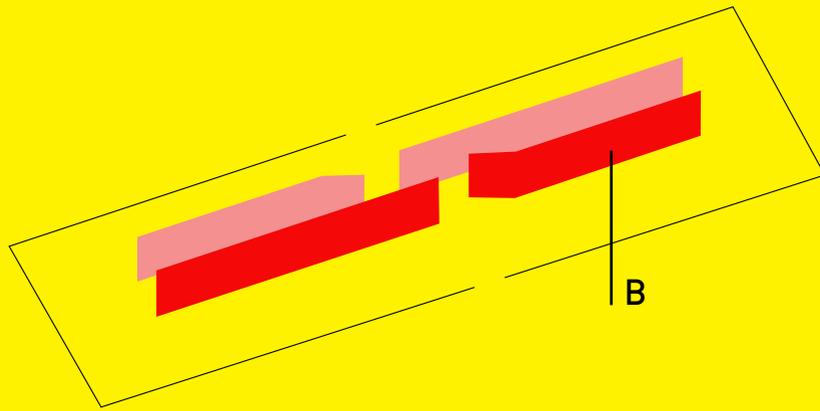
5



4. Mutating the Subdivisions
 Intertwined Plots, Levent area



5. Territorializing the Corridors
 Diffused Fields and the Boulevard, Levent area



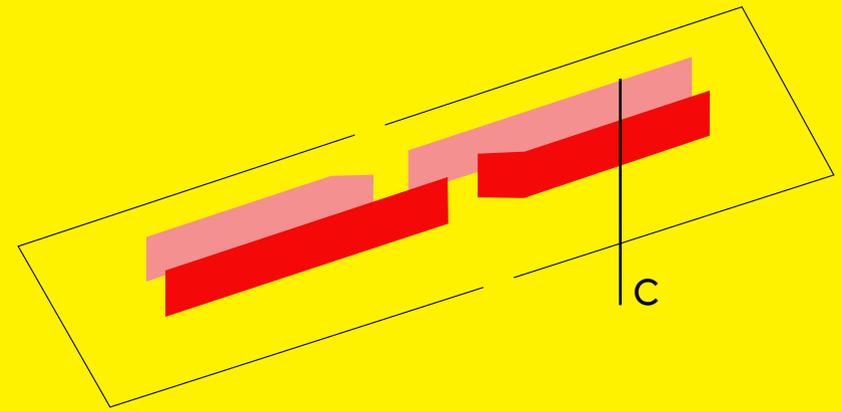
"The most concentrated area in the city where we can easily observe collective memory is squares. If you look at their historical development process, you can also easily understand how the city has been transformed. But at the same time you know that squares are formed of personal memories. Squares are urban public spaces where the dwellers of the city gather, share ideas, criticise *social happenings*... they are the places where you meet for your first dates, or are places for protests. The city square is a concentration point of the public memory... The squares in these areas [Taksim-Karaköy, Büyükdere and Bab-ı Ali/Sirkeci] all had significant roles considering the public history of Istanbul... That is why I came to the point of depicting the memory of the city in photography by choosing a distant location where I can easily see everything together in one particular picture. It is like taking an x-ray of the square."

—Serkan Taycan

Excerpt from *Places of Memory* (Istanbul: İKSV, 2014): 23

Serkan Taycan
Agoraphobia, 2014
 6 archival pigment prints, acrylic face-mount on aluminum composite panels
 Each 150 x 185 cm

Photographs from left to right:
 Sultanahmet Square (Hippodrome)
 Galata Square
 Taksim Square
 Beşiktaş Square
 Şişli Square
 İstanbul Cevahir Shopping and Entertainment Centre



"Nostalgia and memory... are two things that somehow feed into each other... I started feeling under my skin that things have changed too much, too fast. And it brings a strange anxiety, a sense of loss... photography itself is a two-sided blade where you always have to deal with an event which you transform and make part of a history via transformation, so it is always subjective, it is always a construction... I [also] have another kind of memory which doesn't belong to me, when I close my eyes I try to render how this place was 50 or 100 years ago. I have a certain longing for the past, but I have to represent or capture this without romanticizing it. I can't do this with singular images. With a constellation of images, I try to relate certain situations about particular places, and also to connect all these different urban areas to each other."

—Ali Taptık

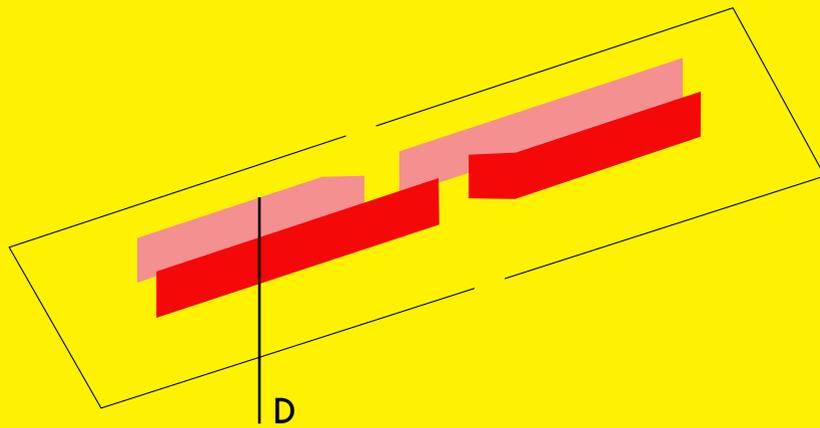
Excerpt from *Places of Memory* (Istanbul: İKSV, 2014): 33

Ali Taptık
Reform-Reset-Revisit, 2014
 68 Lambda prints acrylic face-mount on aluminum composite panels
 Each 60 x 60 cm

Reform-Reset-Revisit consists of a constellation of images. These are images of significant building details, works of architecture and urban areas, produced in a time interval from 1890 to the present day. A set of 60 buildings were documented for this project, presented here are 36 of those buildings.



For the captions of
 Ali Taptık's photographs



"Memory is based on both personal experience and different representations of the building in a context. Once the construction is finished and people start interacting through the building it becomes something else. Layers of images like public and personal photographs form the memory of a building; it is not a singular building anymore... I like to deal with the memory of the user and memory as the representation of identity. Once you move into a house, you design and create the interior space both for your needs and representation of your identity. Even though we define the home as a private space, we can imagine it as the space of the role we assign ourselves in public space. The spatial design we create in our home, the furniture and objects we purchase, construct the definition of not only the person we are, but also the person we want to be... It is often social codes and the proposals of architectural culture that provide guidance for personal decisions."

—Metehan Özcan

Excerpt from *Places of Memory* (Istanbul: İKSV, 2014): 20-21

Metehan Özcan

Recipes No 24, 2014

Installation of 85 archival pigment prints mounted on Sintra and a projection

Dimensions variable

A study based on life at Hukukçular Sitesi—a social housing project by architects Haluk Baysal and Melih Birsel (1958-1967). Decoration, changing scenery and objects of desire are represented by photographs of Özcan and some tenants.

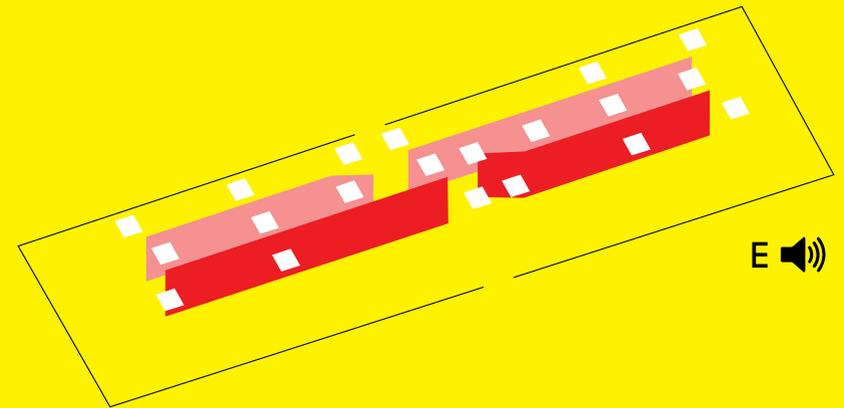
First Geographies, 2014

Projection

"They brought you back home after you were born. The first forest you saw, once your eyes could make out things, was a pattern woven into a carpet. The first tree you sought shelter beneath was a coffee table."

—Metehan Özcan

Excerpt from his open archive project *Made in Contact, Interior*



"There are different feelings or senses that help us feel the space... One of the important issues for me in creating the conception of my work is the relationship between sound and space with different scales (macro-micro)... I will record sound from different places but I will not use them as they are. I will try to find out the characteristic structure of sound in these places... try to apply almost a microscopic view to extract the fundamental elements of their structures, and then I will try to create a simulation, a new sound based on the abstraction of the structure... The irregular and versatile structure of sounds that come from a variety of sound sources with different temporalities is another important aspect. In this way, unexpected relationships and structures of sound appear... It is like observing a natural phenomenon, you experience a whole formed of the combination of different possibilities which emerge beyond your control, and you become part of it. At that point, you set your concerns, or your conceptual thinking habits aside, become part of the whole and the flow, and experience the moment."

—Candaş Şişman

Excerpt from *Places of Memory* (Istanbul: İKSV, 2014): 22, 53-54

Candaş Şişman

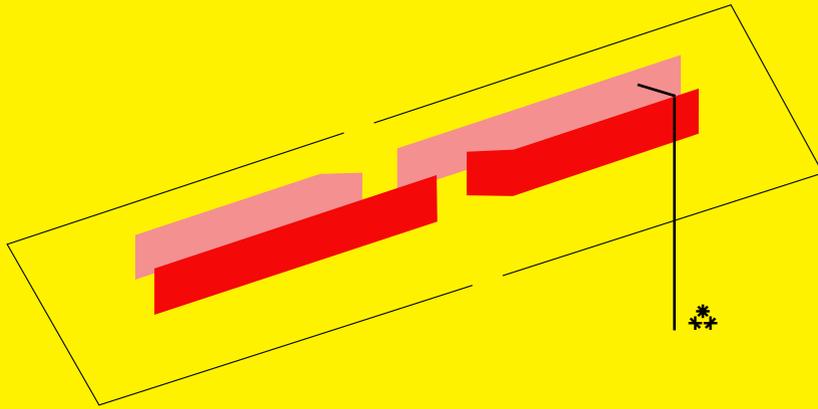
Sonicfield-01, 2014

20 channel sound installation

8 directional speakers, 12 near-field speakers

7 min.

Sound engineering by Alp Çoksoyluer, Giray Gürkal



"It took 23 years for the building [Atatürk Cultural Center, AKM] to open. The foundations were laid in 1946. It took so long due to the economic and political conditions of the period. There are plenty of similar examples in other parts of the world during the same period. In the case of AKM various actors—including architects, design and engineering groups, public, governmental and cultural groups—were passionate about having an opera house for the city. The ups and downs in the planning, construction, and operation of AKM reflected the dynamics of the modernization efforts of the Republic of Turkey as it attempted to create the institutions of a modern state and society."

—Pelin Derviş

Excerpt from *Places of Memory* (Istanbul: İKSV, 2014): 49

Reflecting Modernity, 2014

By Murat Tabanlıoğlu, Pelin Derviş
Memory tunnel dedicated to Atatürk Cultural Center
SALT Research, Hayati Tabanlıoğlu Archive

Graphic Design by Irma Boom



For the captions of
Reflecting Modernity

Places of Memory
14th International Architecture Exhibition
la Biennale di Venezia

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Murat Tabanlıoğlu

PROJECT COORDINATOR
Pelin Derviş

EXHIBITORS
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Metehan Özcan
Candaş Şişman
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