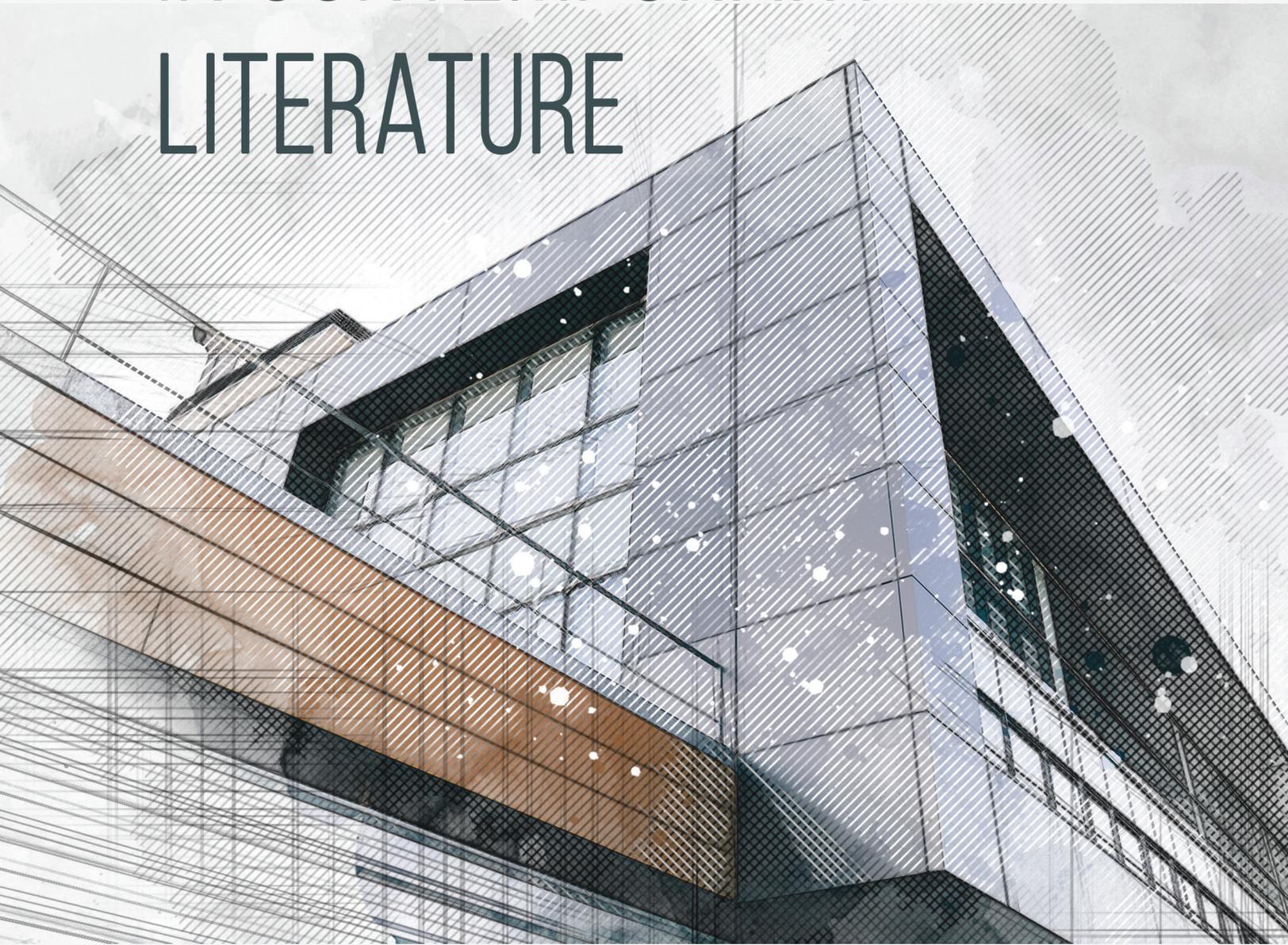


ARCHITECTURE IN CONTEMPORARY LITERATURE



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Architecture in Contemporary Literature

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PREFACE

Today's architectural art, education, culture, and practices have gradually turned into engineering practices, and the art of architecture, which is one of the most essential elements of "the pursuit of happiness", has moved away from human values. Thanks to this book, the doors have been opened in order to reach a different understanding of architecture and education, inspired by the great works of literature. "Architecture in Contemporary Literature" is a book prepared with the aim of approaching, in the 21st century, the living spaces that have become monotonous and are losing their soul with a different consciousness and to bring a new perspective to the art of architecture. Through a comprehensive understanding of the studied relationship between literature and architecture, the current trivialization in aesthetics and culture can be challenged and new approaches rendered possible.

As writers devoted to the art of architecture, we believe that we need to reach a whole new environmental, urban, and architectural perception in today's world and that we can only do this by aspiring for inspirations, thoughts, and syntheses from the infinite contemplative realm of literature and art. That is why we attach great importance to the guidance of literature and philosophy in our art. So we set out to prepare the time you are reading right now. The goal of this anthology is to start this transformation.

The selection that emerged as a result of our studies happened to be not concrete or direct actions and ideas but works that offer indirect, nominal and spiritual syntheses, original views, new perceptions of life, visions, and new horizons. We believe that some readers who cannot establish a direct relationship between some of these works and architecture will experience a different kind of enlightenment when they look at the issue from a broader perspective.

After the publication of our first book, ARCHITECTURE IN FICTIONAL LITERATURE, by BENTHAM, another critical and mandatory field of study was waiting for us: How was the issue dealt with in ARCHITECTURE IN CONTEMPORARY LITERATURE? The first book consisted mainly of works that emphasized literary references and approaches in the classical works of literature. However, it is known that many valuable pieces that deal with the indirect issues of architecture are also published in contemporary literature. This book will examine how architecture is handled from 31 major literary works selected from the masterpieces of contemporary world literature. The selected literary works in this project illustrate life in its most elucidative ways with an architectural background. By apprehending nature, society, humans, and the city through these works, it is evidently possible to formulate a new approach to the education of architecture.

By consulting leading architects, intellectuals, academics, writers, thinkers, and literary figures and scrutinizing the works meticulously, the first step of the study was to select important works that could guide today's architectural thinking, present perspectives, offer visions, and obtain articles about them. The submitted writings were satisfying, eye-opening, and encouraging.

In the preface of our book, we would like to clarify one more point: In the selection of ARCHITECTURE IN CONTEMPORARY LITERATURE, what is the criterion of "contemporary" in the books we have chosen to include in the work? This is undoubtedly a controversial area. Although some critics classify the criterion of "contemporary" as covering the entire 20th century, we have tried to deal with the works produced within our own life

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cycle, namely the works created after the 1950s. Without a doubt, in some works, the dates may be controversial and permeable, but we have generally tried to stick to them.

We hope that the resulting book, “Architecture in Contemporary Literature”, will be considered an ideal reference book by undergraduate and graduate students working in the fields of architecture, interior architecture, urban planning, fine arts, humanities, social sciences, and various design disciplines, academicians, and anyone with an awareness of urban life. Moreover, we believe this work deserves to be on the bookshelves of experts and authorities in design, culture, art, sociology, and literature, as well as academicians and practitioners with international views.

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CHAPTER 1

Architecture, City and Architectural Ethics in the “The Age of the Ordinary” by Hikmet Temel Akarsu

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Abstract: In 'The Lost Generation,' Hikmet Temel Akarsu's four-volume novel series, the first book, 'The Age of the Ordinary', discusses human situations, which include alienation, selfishness, loss of value, despair, and aimlessness of the individual in the age of neo-liberalism through architecture, the city, urban sprawl, rent economy, and architectural ethics. Zeytinburnu is the primary focus of the novel. The intense immigration and the increase in its population forced it to become a district of Istanbul. The main factor behind this intense immigration is that it is located in a good area for job opportunities. Migration from the rural to the city has been continuing for decades. It is a necessity to meet the accommodation needs of immigrants. The masses that came *via* migration could not build their temporary homes in the central areas. Zeytinburnu has been very convenient and has become an attractive district regarding employment opportunities due to a large number of leather factories and textile workshops. The author specifically touched upon the coexistence of various ethnic groups in the book.

The author conveyed the conflict between the individual and the society, the decay of the system, and the transformation of the cities in the painful development processes in Turkey between the years 1968-1990 through his identity as an architect. He explained the changes in political mobilization, social polarization, and the effects of marginalization by presenting some sections of life, producing a realistic and critical novel on architectural ethics.

He explained the drawbacks of the criteria of value given to people today, where the distorted characters created by the relationship between money and culture lead humanity, and the devastating results of the unavoidable growth of this understanding, and gave an example of a successful drama. In this aspect, “The Age of The Ordinary” is worth examining as a unique novel in architectural ethics.

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Keywords: Architecture in Literature, Chartered private technical office, Ethics, Expropriation, Ethnic groups, Istanbul, Migration, Neo-liberalism, Rent economy, Slums, The Lost Generation, The Age of the Ordinary, Urban sprawl, Urban poverty, Zeytinburnu, Zoning amnesty.

INTRODUCTION

Hikmet Temel Akarsu wrote *The Age of the Ordinary*, the first book in the series, *The Lost Generation*, in 1989. *The Age of the Ordinary*, along with the novels, *Desperate Times* (1992), *The Love of the Defeated* (1991), and *Dear Superi* (1990), is part of the author's four-volume series, "The Lost Generation." Although the said novels are not a continuation of each other, they describe the lost years of an era from different perspectives and social layers in a holistic manner. The first book looks at human conditions such as alienation, selfishness, loss of value, despair, and aimlessness in the age of neo-liberalism through the lens of architecture, city, urban sprawl, rent economy, and architectural ethics (Akarsu, 2000).

The author conveys the conflict between the individual with the individual and society, the decay of the system, and the transformation of the cities in the painful development processes in Turkey between the years 1968-1990 through his identity as an architect. He explains the changes in political mobilization, social polarization, and the effects of marginalization by presenting some sections from everyday life. The interpretations of the position of women in the current political and social life of Turkey are presented as a "contrast" between decaying social relations. Above all, he has produced a realistic, impressive, and critical novel on architectural ethics.

Before reviewing the novel, it is necessary to mention the author's background to understand his subjects and his attitude towards the choice of characters. Hikmet Temel Akarsu graduated from the ITU Faculty of Architecture in 1982. Preferring to be involved in the intellectual side of the profession, he has produced works from various fields of literature. He appears as an author of novels, short stories, satires, and plays. He has developed social criticism through his works written in the form of satire, short stories, plays, and novels. In the works of Hikmet Temel Akarsu, the characters, who struggle with positive typologies in the face of the given and adverse world order, often experience existential crises. Although the author is close to the style of underground literature due to his harsh, oppositional, questioning, and fluent language, this style does not fully describe it. Hikmet Temel Akarsu often gives the protagonists the feeling of philosophical depression and "isolation" that comes from depression. The estranged protagonist may experience negative consequences for himself, as well as commit crimes in the name of personal justice and morality due to social conflict.

In his texts that can be regarded in the field of underground literature and existentialism, Hikmet Temel Akarsu has looked at the country's recent political history with a keen eye and produced works that reflect social psychology. The fact that these works refer to the point to be reached, rather than commenting on the agenda, showing a problem, or offering a solution, also brings the pieces closer to futuristic fiction.

ABOUT THE BOOK

The book, *The Age of the Ordinary*, begins with the narration of one of the protagonists, Liman, through his ordinary life. Having completed his undergraduate education as a civil engineer, Liman established an office in Zeytinburnu with his friends. The Sworn Private Technical Office (SPTO) was established to enable the squatter owners to get title deeds to the houses they built on state lands, with the law enacted by the government to win the hearts of the shantytowns that were seen as a center for votes. Liman, Bedri, and Sabri established the office with the dream of earning vast amounts of money and not being a “paid employee”. The reason behind Liman acting like a calm, quiet, untroubled person and enduring other indecent events such as bribery, he will pursue a life where he never even passes nearby uninviting suburbs like Zeytinburnu. He could have started to work in a construction company, but he did not want to be a salaried employee. He could not be a wage worker. The fact that he had no money for “build-and-sell” construction, that if he wanted to go abroad and profess his engineering there, he would find himself in an environment where he was wholly alienated when he returned to the country. His desire to earn a fortune as soon as possible made him endure all of this. At this office, they will measure hundreds of unlicensed, illegal buildings, squatter houses that were built randomly on lands registered in the Treasury, multi-partner title deeds or private-registered lands, and shelters that are a little more developed than henhouses. Then after documenting their current status, they would give them the title deed as if it were an ordinary building. This was the way towards liberty for Liman.

It is possible to see the reality of business life in Turkey in that period through the character of Bedri, one of the partners of the office. Bedri, like Liman, has completed his undergraduate program, and plans to earn money. Unlike Liman, Bedri is not unfamiliar with Zeytinburnu as the district where he used to live. According to Bedri, to make the office work, it is necessary to hang out in places where there are municipality officers and contractors, pretending to be one of them. To establish contacts with people that will pave the way to success, it is necessary to “hang around casinos and other places,” to go to places where the men of power go and spend a lot of money. Bedri willingly undertakes this task. He sends champagne and flowers to the table of hostesses just to show off and

Architecture in the Novel 'Austerlitz' by W. G. Sebald

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Abstract: Austerlitz is the final novel of W. G. Sebald, one of the leading writers of German literature, published before his death. In this novel, Sebald deals with the life of the protagonist, Jacques Austerlitz, a Jewish scientist born in Wertach in 1934, in exile after being separated from his homeland. Austerlitz is an architectural historian. After choosing the academic path in his career, he learns about his past and begins to search for his real family following the death of his adoptive parents. Austerlitz was kidnapped from Czechoslovakia during the Nazi era of Germany and brought to Britain as a refugee and adopted by a family in Wales. The work begins with the scene where Austerlitz, while drawing at the Antwerp Railway Station in 1967, encountered the novel's unnamed narrator and began to talk. Later on, Austerlitz continues to meet with this anonymous narrator in various cities during his travels in Europe. While researching his family, Austerlitz also provides the reader with an analysis of the architectural structures in the city he is in. These cities are not randomly chosen places. While Sebald searches for his authentic self, it is not accidental that the architecture integrated into the story consists of structures from the post-war era. In this work, we analyze the information the author presents about the architecture of the buildings to the reader; European architecture is conveyed not through a single style but by considering different structures built in different periods. While making these analyses, establishing a connection with the European Jews during the Holocaust (the genocide of European Jews) was tried. While examining the story of Austerlitz, European architecture is treated in an integrated way into the storyline. The buildings and cities discussed in the novel, Austerlitz, are examined considering their periods and architectural styles. Of the buildings examined in parallel with the flow of the novel, some have undergone changes today, as well as those that we do not have information about. In the book, in which various buildings from different eras are discussed, the architectural analysis has been handled under three different headings in line with the flow of the story, and it is seen that the architectural styles and ideologies of the periods are effective in the buildings. While searching for his authentic self throughout the work, the protagonist, Austerlitz, has shed light on the dusty shelves of architectural history.

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Keywords: Architecture of power, Austerlitz, Architecture, Art nouveau, Arts and crafts, Antwerp central station, Baroque, Brussels courthouse, Brutalist, Breendonk, Capitalism, Fascism, German literature, Great eastern hotel, Gothic, Holocaust, Karmelitska, Modernism, Memory space, Nazi, Prague, Theresienstadt, W. G. Sebald.

INTRODUCTION

Austerlitz is the final novel by German writer W. G. Sebald written in 2001 and published before his death. W. G. Sebald is a scientist born in 1944 in the Bavarian village of Wertach, who is also known as Winfried Georg or Max Sebald. His father was a master locksmith but continued his duties as a captain during the era of Nazi Germany after joining the German army. He was then imprisoned in France. After Georg Sebald, who was imprisoned until 1947, returned to his village, Max was taken care of by his maternal grandfather due to his job as a police officer. Sebald started his life as a soldier, and after leaving the military due to health problems, he first studied German and English language and literature and graduated in 1965. In his later life, Sebald pursued an academic career and became a professor of literature at the University of East Anglia in 1987. He died in a traffic accident in 2001. In his works, he generally deals with social and personal issues. As an author who gave his first work in 1988, he also received numerous literary awards. Another issue that Sebald deals with in his works is the Second World War and its effect on the public. His teachers at school constantly show photos of the Holocaust. The author was so impressed by the issue that he did not want to use his own names, Winfried and Georg, which he thought had a Nazi connotation. The novel Austerlitz deals with the life of Jacques Austerlitz in exile after being separated from his homeland.

The novel tells the story of Austerlitz, who was taken away from his family in Czechoslovakia during the Second World War and sent to England. After choosing an academic career, he learned about his family's background. Austerlitz, adopted by a married couple in Wales, receives information about his biological family following their deaths. Austerlitz, who went to Oxford University to research European architecture, ended up in Prague. There, he meets Vera, who was his caregiver before being separated from his family, and begins to search for traces of his true self. The novel starts with deciphering traces of the past with Austerlitz's observations and memories during his European travels. Austerlitz's mother, Agata, was deported to Theresienstadt concentration camp under the Nazi regime. She died there in 1944. The events that carry on in France nowadays towards the end of the novel continue with Austerlitz going to Paris to find traces of his father and talking about his life there, but the rest of the story is left open-ended. Austerlitz disappears, and the story ends without a conclusion. The protagonist of the novel, Austerlitz, is an architectural historian. While

drawing and taking photographs at the Antwerp Central Railway Station in 1967, Austerlitz encountered the novel's unnamed narrator and began to talk. Later on, Austerlitz will continue to meet with this anonymous narrator in various cities during his travels in Europe. In the novel, the time is not chronological, and the texts are not divided into paragraphs. There is no chapter title or numbering. Sometimes, even though many years have passed, the topics continue to be discussed. In texts filled with long sentences, the events flow from subject to subject and follow a path between reality and fiction. Although the black and white photographs used in the book reflect the sad atmosphere of the novel, there is no sentimentality in the text.

THE ARCHITECTURE OF POWER: ANTWERP STATION, BREENDONK CASTLE, BRUSSELS COURTHOUSE

Although the Austerlitz novel contains many literary genres in its structure, one of the most important aspects is its excellent use of architecture. In the novel, architecture becomes a tool for fiction. The book, which took place in various cities of Europe (Antwerp, Brussels, London, Prague, Paris) in the second half of the 20th century, reveals that architecture began to interfere with the story. The plot starts when Austerlitz, who traveled from England to the city of Antwerp, one of the oldest cities in Europe, in the early 1960s, meets an anonymous speaker at the Antwerp Central Station, one of the most important architectural works. Austerlitz, who has a particular interest in train stations, conveys the experience through architecture. The presence of a statue of a child representing African animals in the front of the Antwerp Central Station, with its astonishingly high dome, in particular, reflects the beginning of the influence of Fascist architecture. While the work in the modern architectural period was commissioned by King Leopold II, it is seen that the interpretation of modernism is also included, as it was built in the Neo-Baroque style at the same time as the transition period to modern architecture. In fact, in a comment about the Antwerp Central Station, he says:

“The gleam of gold and silver on the huge, half-obscured mirrors on the wall facing the windows was not yet entirely extinguished before a subterranean twilight filled the waiting room, where a few travelers sat far apart, silent and motionless” (Austerlitz, 2008: 10).

As we can see in the building, photographs, and texts, the traces of the Neo-Baroque style, such as the large domed and ornate hall, with its high embossed Baroque decorations, flamboyant and curved domes, flat mirrors, gold and silver colors, iron and glass vaulted ceiling, in which the essential features of the Baroque style are used. We see elements such as oval-shaped and wide-pitched

Der Steppenwolf

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Abstract: This study deals with Hermann Hesse's novel *Steppenwolf*, whose authorship stands out in the context of place. Hesse adopts the view that individuals should develop their self-identity, a sense of being competent and effective towards life and people in the fight against the crushing effects of the modern world, and brings this situation to the fore in his novels. In the *Steppenwolf* novel, the main character, Harry Haller, comes out in pieces with psychological character analyzes. The novel draws pictures in the mind of the reader about the place and character and depicts the personality traits by matching them with the place. Time (past, yesterday, today), place (lived, imagined, perceived, existing in mind) and user (personality, character, value judgments, perception, mood) exist in work as the intersection points of literature and architecture. The hostel, where the main character, who travels a lot, sees many places, and leads a dynamic life, temporarily stays, is the first place we come across in work. The spatial traces that the character overlaps with his past are overlapped with abstract feelings and nostalgia. It defines the desolate places in the city by making the invisible visible through emotions, what is in the mind, dreams, and blurred situations in mind. Emotions, feelings, and the loneliness of users are the reason they prefer to be in different places. The place exists as a situation where the subject and object require each other. The place is what the body experiences and lives as a part of the real world. The different auras of the places become a reality at the level of consciousness that users perceive and make sense of with their sense organs. Actions, behaviors, attitudes, and stances overlap with the place and the user. The mood of the user, namely, the subject, is effective in perceiving, interpreting, and living in the place. The interaction of the subject (user) and the object (place) tells us about the experience. In *Steppenwolf*, the place occurs in the context of the user and time as an inseparable part of life.

Keywords: Architecture, Achitecture in comtemporany literature, Behavior, Der steppenwolf, German literature, Hermann hesse, Loneliness, Life, Moods, Place, Place and perception, Place and feelings, Place and communication, Thoughts, Wolf.

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INTRODUCTION

Hermann Hesse, a poet and painter, is also an artist who tries to make sense of life through literature and art, and whose authorship is at the forefront. Born in Germany in 1877, Hesse wrote the novel *Steppenwolf* in 1927, between the two world wars. Adopting a view on the development of one's self, a sense of being competent and effective towards life and people, and combatting the wearing, crushing, and destructive effects of the modern world, Hesse brings this situation to the fore in his novels. The characters are half-defective and have a reckoning with their inner worlds.

Harry Haller, the main character in Hesse's *Steppenwolf*, appears in psychological character analyses in the novel and has autobiographical features. In work, Hesse's personal thoughts are handled as a fragmented novel with a spiritual analysis. The first narration in the novel *Harry Haller – Steppenwolf*, who wants to rent a room in a hostel, is conveyed by the introduction and observations of the nephew of the hostel owner, who lived an orderly life. He did not like Haller at first, but later established a bond with him. Afterward, the second narration is continued by the main character, Harry. Harry's daily life, his thoughts and feelings, his foreignness, his views on life, and the bourgeoisie are presented to the reader through the main character's mouth in this section. Under the title of “A Study on the *Steppenwolf*”, Harry's analysis is conveyed in the third person through the change of multiple moods in an isolated life, whether a person who thinks about suicide can neither live nor die. Afterward, the novel continues with the narration of the main character, his search for the meaning of life with his new friend, and, in a sense, his recovery.

Steppenwolf draws pictures in the mind of the reader about the place and character and depicts the personality traits by matching them with the place. Time (past, yesterday, today), place (lived, imagined, perceived, existing in mind) and user (personality, character, value judgments, perception, mood) exist in work as the intersection points of literature and architecture. The important character of the work, Harry Haller, represents an individual who feels loneliness deeply and seeks the meaning of existence. The character of the two souls it contains [i. “Beast/wolf” (willingness of brutality and isolation), ii. “Human” (culture, society, and love)] is conveyed to the reader with deep analyses by integrating the meanings and qualities of the places he sees, experiences, and perceives.

Harry Haller, who is a stranger to himself and the environment he lives in, is an individual who does not feel himself belonging to the time he lives in, internal reckoning due to the contradiction of loneliness to human nature. He is deficient and faulty in his inner world. While the wolf character in him feels the deep

loneliness and freedom of being dragged from place to place without being bound to a certain place, falling into another world he belongs to, falling into another world, he is unfamiliar with, and not being able to belong to that world; this character conveys the feelings of an individual who enjoys life at limited times with his human aspects.

Many analyses have been made regarding the novel and how the theme, in which the body is one, and the soul is many, is conveyed in Hermann Hesse's "Steppenwolf" novel. It has been included in several literary criticisms. The subject of this text is how the perception and meaning of work and place, along with Harry Haller's character, inner world, feelings, and thoughts, are conveyed to the reader. Even though it seems like an ordinary place description is made in Steppenwolf, the overlapping of the place with the user and the reflection of the user-place relationship in the descriptions contribute to the field of architecture.

IMPRESSIONS OF THE MAIN CHARACTER

Steppenwolf is the story of an individual who is about fifty years old, has a tough profile, is not tall, but looks so, holds his head high, has a lonely, timid, restless character and has health problems. In work, these definitions are described by the nephew of the hostel owner.

The novel begins with Harry Steppenwolf, who lives a nomadic life in a way that does not belong to him, and wants to rent two rooms of a three-floor boarding house, where three families live, for temporary shelter. The entrance hall, which is entered by pulling the rope and ringing the bell through the glass door, is dim. The first things he perceives are the stairs, walls, and windows, the old and tall cabinets in the stairwell. The house smells very good. The owner agrees: "Our house smells of cleanliness, of the order of a friendly and honest life. It is obvious that he has been deprived of this for a long time, he has a state of the search for them".

The definition of the place emphasizes the abstract existence of the place, the meaning of the place, its perception, the reading of the user character through the place, and tells about life and experience. Harry's belongings also create meaning for the nephew of the hostel owner, causing him to make inferences about his life. "The beautiful leather suitcase left a positive impression on me. The large flat wardrobe suitcase was reminiscent of long journeys left behind. At least it had yellowed labels from hotels and shipping companies in various places, including overseas." His expressions emphasize that the character of Harry is an individual who sees many places, leads a dynamic life, and takes temporary shelter in many places. Apart from the suitcases, the mentioned book chest reveals that Harry is an enlightened individual.

An Architectural Allegory for “The Ideal Human” (The Fountainhead)

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Abstract: Essentially an exploration of the Russian-born American author, Ayn Rand’s philosophy, and objectivism, her novel, ‘The Fountainhead’, holds a well-deserved spot in the architectural world. Although criticized harshly for a number of its literary aspects, the world-famous work emphasizes that integrity is one of the distinguishing qualities between individuals who have retained their sense of self and others who have succumbed to the ideas of equality, acceptance and altruism. This central idea is presented to the reader *via* the allegorical story of the archetypal “ideal person/architect,” Howard Roark, who epitomizes the tenets of Rand’s philosophy. Rand recounts this story through the depiction of four different characters, Keating, Toohey, Wynand, and Roark, whose lives and choices represent logical variations on her philosophical and psychological themes. As opposed to Roark, Keating is a conformist and surrenders his judgment for acceptance and success. Toohey is a power seeker with no tangible talent other than rhetoric, and Wynand, the only sound character in the novel, is a publisher of vulgar tabloids, yet possesses the innate essence to appreciate humanity’s noblest achievements. Architecture serves as an all-encompassing metaphor, and the protagonist’s architectural views represent his philosophy of life, just as buildings designed by Peter Keating and other characters represent their philosophies. The novel emphasizes that the basic principle embodied by the architect is inscribed in their work, while also reminding the reader that each individual continues to exist with such an absolute principle.

Keywords: Achitecture, Ayn rand, Altruism, Conformism, Egoism, Ethics, Ethical selfishness, Ideal human, Integrity, Individualism, Morality, Objectivism, Pioneering, Self-expression, Socialism, Visionary.

INTRODUCTION

Among the few literary works that place architecture directly at the center of its narrative or feature architects as its protagonists, Ayn Rand’s 1943 novel, ‘The Fountainhead’, holds a well-deserved place in the architectural world. By describing individualism –or “ethical selfishness” as expounded in Rand’s

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philosophy, “objectivism”—through the profound analysis of the four personality types, the novel has garnered a wide readership outside the field of architecture as well. More importantly, however, throughout the last century, the novel has inspired generations of architects through its storyline, central themes about the art of architecture, and the characteristics of an architect and the buildings that they create must possess. It is not too far stretched to assert that ‘The Fountainhead’ is most likely the most important literary work an architect should read.

On the contrary, the novel has been severely panned in the literary world. Even though Rand's rich and witty style is a manifestation of the author's affinity to literature, her predictability in fiction and the use of almost cartoonish types instead of surprising, multifaceted characters have attracted considerable criticism. In spite of this, the author's comprehensive and accurate analyses of her characters, who happen to be projections of the personality types Rand observes in humanity, and her skillful employment of the philosophy she advocates within the art of architecture, have always kept the interest in the novel alive.

The novel centralizes four personality types in four chapters: Peter Keating, Ellsworth M. Toohey, Gail Wynand, and Howard Roark. Peter Keating is an architect who lives only for the fame and the approval of others. Having achieved great commercial success at the beginning of his career by adapting the ways of the novel's protagonist Howard Roark, Keating indulges in all kinds of villainy along the way: he lies, pretends, steals, sells his wife, and even murders. Keating follows the famous notion that “ends justify the means”. As a consequence, his fall is even faster than his rise. This character represents people who are devastated in the pursuit of success, which is not founded on an honest, coherent philosophy and effort. Ellsworth M. Toohey is the main villain of the novel and the antithesis of the protagonist, Howard Roark. Although he has no talent other than persuasion and rhetoric, he seeks power. The philosophy he employs and defends in this regard is altruism/sacrifice. This is a perspective with which it is very easy to sympathize, and he smoothly manipulates the people around him by making them feel guilty and worthless. Gail Wynand, on the other hand, is one of the few “round” characters in the novel, that is, changing and developing during the plot, and is a tragic figure. Like Howard Roark, Wynand is actually a strong and capable individual, but in the face of the evil and vulgarity of the world, he prefers to betray his essence and succumb to power. Wynand's rejection of his essence has made him a hateful, blasé, and suicidal tyrant. Seemingly, when he meets Roark, he is far from Roark's honesty and ethical understanding: his media empire is built on and fed by the vulgarity, mediocrity, and simple self-interest of society. However, as Roark enters his life, he remembers the essence he once had.

The protagonist of *The Fountainhead*, Howard Roark, is the embodiment of Rand's perception of the archetypal "ideal person." Roark's greatest feature is "integrity," a morality that embodies consistency and honesty, which Rand often mentions throughout the novel. Never compromising on his principles, creative power, and beliefs, this outstanding architect is constantly punished by those around him –almost like a Christ figure– throughout the book, but these have absolutely no effect on Roark: after all, change for the "ideal man" is inconceivable. Those who do not punish him, at least harbor a deep dislike for him since Roark loves his craft so much that his existence is almost defined by it.

ARCHITECTURE AS AN ALLEGORY

Rand demonstrates her expertise in the novel while presenting this character: Yes, she utilizes architecture as an allegory while depicting the world of Roark, but thanks to her genuine interest in the craft, she expounds many concepts about architecture and the ideal architect throughout the work. (Rand had done extensive research on architecture before she began to pen the novel, and even served as an unpaid clerk in the office of the architect, Ely Jacques Kahn.) For example, Roark reads an old newspaper interview given by Henry Cameron, with whom he worked at the beginning of his career and whom he considered a mentor, where Cameron says, "Architecture is not a business, not a career, but a crusade and a consecration to a joy that justifies the existence of the earth."

In a novel where such nobility is attributed to architecture, the features of ideal buildings are also frequently set forth. At one point, Rand ascribes the qualities she looks for in people to buildings as well. "A house can have integrity, just like a person... and just as seldom." Or, in another scene, Roark patiently explains why he cannot allow another team of architects to incorporate conventional modifications to his design without consulting him. According to Roark, classical motifs should not be placed on the exterior of the building he designed, because an honest building, like an honest person, exists as a singular piece, firmly founded on a particular belief. In all living or non-living things, there exists a fundamental idea that provides the source of its existence, and if even a small part of it betrays this idea, that thing or being is doomed. All good, sublime, and noble things in this world are beings that abide by this principle of integrity. Kent Lansing, one of the secondary characters of the novel, eloquently describes what honesty/integrity is and what it is not. Gifted at discovering talent, Lansing says in a conversation with Roark, of whom he has always been a supporter: "...do you think integrity is the monopoly of the artist? And what, incidentally, do you think integrity is? The ability not to pick a watch out of your neighbor's pocket? No, it's not as easy as that. If that were all, I'd say ninety-five percent of humanity were honest, upright men. Only, as you can see, they aren't. Integrity is the ability

Experiences of Isolatedness in the Lost Spaces between the Limits of Privation and Domination: On J. G. Ballard's Concrete Island

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Abstract: The new urban life requirements brought by the modern world system and the spatial experiences formed within this order are also reflected in the field of literature and art, and many literary and artistic works have been produced about these experiences. Concrete Island, one of these literary works, is a manuscript written by J. G. Ballard in 1974, which has a worldwide impact with its spatial, social, and psychological analyzes and is still the subject of investigations from different aspects today. In the novel about the experiences of architect Robert Maitland, who was trapped on a piece of land between highways in London due to a traffic accident, Ballard gives the reader a kind of “urban desert island” experience. It is called Concrete Island, but covered with green grass; this “lost place” is an area between the highways that divide cities and their lives. Trying to cope with the feelings of isolation and helplessness emotionally, as well as his physical injuries, Maitland falters with the conflict between the feeling of escaping from the island and the feeling of dominating the island. This search for domination takes on a different dimension after he realizes that he is not alone and that two outlaws, Jane and Proctor, live on the island with him. In the text, it is emphasized that the idea of returning to his previous life has become unbearable for Maitland, who has become increasingly dependent on the island, and on the other hand, the pleasure and curiosity of making new escape plans are at the forefront.

In this study, which aims to examine the spaces and events fictionalized in the novel in line with architectural and interior analyses, the events experienced in an urban area, which can also be called a lost space in the modern urban order, are discussed in the context of the concepts of privation and domination.

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Keywords: Architectural allusions, Ballard, Brutalism, Concrete island, Dystopia, Deserted island metaphor, Domination, Highways, Isolation, London, Lost space, Modernism, Privation, Spatial experience, Transportation systems, Urbanization, Urban memory, Unstructured landscape, Victorian architecture, Westway.

INTRODUCTION

J. G. Ballard, one of the pioneers of the New Wave movement, argued that science fiction should no longer be concerned with the future of humanity, but with interpreting our current situation.

“The biggest developments of the immediate future will take place, not on the Moon or Mars, but on Earth, and it is inner space, not outer, that needs to be explored. The only truly alien planet is Earth” (Stephenson, 1991:13; Ultav, 2008:42).

In his novel “Concrete Island”, written in 1974, Ballard makes the reader question the existence of unseen parts of the city that have infiltrated life in the familiar but are perhaps foreign cities of this alien planet. He reminds us of the fact that these physically and/or socially isolated places, which we are unaware of, although they are often in our routine routes in the city, can be identified not only with the social relations of people, but also with their inner worlds, allowing us to feel the connection of the individual's emotional transformations with places and events.

Concrete Island is a work that has made an impact on science, art, and literature circles since it was written. Various literary texts have been developed about it in different contexts, and it is still discussed with its various aspects today. This study aims to bring a new perspective to the spaces fictionalized in the novel in the context of the concepts of privation and domination. Within the scope of the study, the events experienced in an urban area that is shaped outside the spaces designed for living in modern cities, remaining in the background despite being a part of an upper-scale design, often inaccessible to individuals physically and visually, and experienced in an urban area that can be called a lost space, are examined.

BASIC FICTION OF THE NARRATIVE

“Concrete Island” is the story of the struggle of a 35-year-old architect named Robert Maitland trying to survive in a valley lost among highways as a result of an accident when his car crashed into the barriers on April 22, 1973, in central London. The author draws the reader into the fiction spatially as well as the physical and emotional transitions with his realistic, lively, clear, and detailed descriptions as if he lived the events. Trapped in a vast traffic island, lost in the

grass, between the highways built by his colleagues, a few meters from his own world, Maitland's accident turns into a surreal experience of social isolation and adaptation. In immense pain from his injuries, Maitland leaves the highway and seeks help, hoping to find a way out. However, this action leads to even more injury to him. He thinks that the island has set a trap for him, with the effect of growing hopelessness and insecurity as a result of no passing vehicle helping him. While trying to survive with rain water, the water reservoir of the windshield washers, and leftover food from the highway, he realizes that there is no exit from the island, only barriers. When he jumps from these barriers to the road, there is no sidewalk, pedestrian crossing or emergency exit to walk away from the fast-flowing traffic. As he imposes freedom on his wife, lovers, and employees who are accustomed to his frequent disappearances, Maitland's only hope is that someone will spot him by chance. First, he burns his car, then tries to attract attention by writing a distress call on the wall. But all of London remains indifferent to these efforts, as if they had agreed to ignore him. Although he can see his own office building from afar, no one sees him. In desperation, he builds a shelter using the remains of an old house's wall and parts of scrap cars. In fact, he realizes that this action is not due to desperation, but to the desire to survive. This desire is a more important goal for him than escaping. Simultaneously, seeing that the call for help he wrote was also deleted, he brought along a question about mind games. Does he really want to get off the island, or is the domination of the island more important?

During his expeditions, seeing the existence of ruins from earlier periods, his investigation into the past of the island opens the doors of Maitland's journey to his own past, and he begins to identify himself with the island. While chasing his childhood memories, he questions his own existence and similarities with the island.

The uninhabited island of Robinson Crusoe, which is referenced in the book's preface and in the text, frequently appears in Maitland's interrogations. These inquiries make the reader wonder whether Robinson Crusoe's effort to survive on a deserted island is more difficult than living on a concrete island among the crowds in the city. Crusoe was shipwrecked near the island where he could procure the supplies he needed, and food sources where he could hunt and feed on fertile trees and plants. So, what are the life sources for Maitland on this island in the center of the city? Being deprived of not only the comfortable conditions, he is used to and his basic human needs, being stuck in a primitive physical environment far from civilization, and despite being in the middle of civilization, he has to face his suppressed emotions. What is the meaning of all this existence that he can see but cannot reach when he cannot even meet the basic needs of his body, such as food and water?

The Fifth Child

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Abstract: “The Fifth Child” by Doris Lessing tells the story of the ordinary happy life of a large family, changing to a different dimension when the fifth child joins their life. This versatile study, in which Doris describes the life of a large family, full of successful descriptions and analyzes the characters in depth, is a deep work that is rich in architectural places and contains many sociological, pedagogical and psychological elements. The richness of the places in the novel becomes more visible with the successful narration of the author’s descriptions. These include the main place at the party where David and Harriet first met, the office where they looked at each other and talked to the full, the porch where they held hands on the day they bought the house, David’s room that he called his real home in his childhood and other places of his own, the building where Ben was taken by a pickup truck, the main place of the house around which a large happy family gathered, the guilty bedroom that drove fertility, and a house with a garden with three stories, including an attic, bought because it matched their dreams. Only a concrete, abstract or non-objective place has always existed as a social reality with all its dimensions and forms. The bonds we establish individually with the space, and the experiences we have, are effective in the placement of the space both in our perception and in our memory. In work, there are important indicators of how the perception of the same place is changed for different people. The author’s analyses on these points refer to Lefebvre’s spatial triad dialectic: perceived, designed and lived spaces.

Keywords: Black baby, Children, Designed spaces, Dorminatory, Family, Guilty bedroom, Home, Isolated places, Kitchen table, Life of the large family, Lefebvre’s spaces, Perceived spaces, Parents, Raising children, Siblings, Straight jacket, Unhappy house, Weird brat.

INTRODUCTION

“...this smiling, secluded kitchen was now steamy and warm with the smell of the soup. It was a strong windy evening outside. It was May. The curtains were not drawn...”

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“The Fifth Child”, which can be defined as a contemporary horror story by Doris Lessing, is a novel that was first published in 1988. This successful novel was the winner of the Italian Grinzane Cavour Prize as well as being nominated for the 1988 Los Angeles Times Book Prize.

The work is a period piece that tells of the struggles of two people who decide to become a couple after noticing the parallels in their perspectives on life with each other, and the realities of the life they encounter while pursuing their dreams. The story, which occurs in England in the 1960s, tells about the lives of an ordinary happy large family, changing to a different dimension with the fifth child who joined their lives.

The main protagonists of the novel, Harriet and David, are people defined by many unpleasant adjectives, such as conservative, old-fashioned, wimpy, and picky in their immediate surroundings. According to them, other people are ordinary people and get what they deserve. They follow certain trends just for the sake of fashion, even though they do not really want to. In a noisy and crowded environment at the end-of-year office party where the women are glamorous and strikingly well-groomed, the men greatly enjoy themselves. Harriet and David are among the people who show that they have come reluctantly, by hiding just next to the wall.

Among so many glamorous people, Harriet is noticed by David thanks to her thoughtful blue eyes, her floral fabric dress, her unfashionable curly hair, and her stance that indicates that she is bored. Harriet, on the other hand, notices the thin young man, David, who looks younger than his real age, with that alert, sharp look that reflects his own look, rather than his charming soft brown hair. This couple, whose attitudes on sexuality are an obvious common point, move towards each other at the same time, and start this story with a conversation that lasts for hours.

After they get together, David takes Harriet's hand, an “old-time girl” in her mother's words, and takes her to the quietest room nearby where they could just sit and feast their eyes on each other. The author describes this room where the story begins as the first door with a knocker after the corridor, which is a continuation of the main space, where the buffet is located. This quiet office, which includes a desk, chairs and a sofa, is the place that begins their hour-long conversation. The couple, who spend the night together at David's house nearby, start a common life when Harriet moves to David's home.

Harriet and David are from different social backgrounds. Harriet, the eldest of three sisters, is a graphic designer from a happy family. She left home at the age of 18. David's mother and father divorced when he was seven years old, and

David now describes himself as a young man with two teams of parents and is now an architect. For David, who has rooms in two separate houses, in the West Indies and in Oxford, “the real home” is his room in the large and neglected home of his stepfather, Frederick, a historian and scholar, in Oxford. This home is a large, shabby room, a little cold but full of childhood memories, overlooking a neglected garden at the back of the house. David imagines the new home he will build with Harriet in the future as an extension and enlargement of this home. Although his real father, James, gave David a room in his home in the West Indies, David stays in the cabin of the yacht most of the time and always prefers that old room in Oxford. David, who is thirty when he meets Harriet, pursues his dream to set up a home.

ANALYSIS OF PLACES

Dreamed and Lived Home

They are decisive in terms of the home and lifestyle they dream of as they want to make sure they live in a small city with its own unique style, instead of London. They find a three-story Victorian home with attic rooms and a garden. The house is large, and spacious, with a garden and is suitable for raising children. This is an important factor because they both intend to have at least six children. We understand that the house has a small porch from the description of the house as “the place where they listen to the happy beats of their hearts, holding hands on the small porch, watching the birds chirping in the garden shimmering with tree branches and spring rain” on the day they take ownership of the house. David and Harriet also have something in common with the previous owners of the house. They also regard the house as their “home”, tore down some walls and created a large room, half of which is the kitchen, covering the entire ground floor. The kitchen and room are separated by a low wall on which bookshelves can be placed, while the rest is left wide open to create a “family room” where sofas and armchairs can be placed. The large wooden step staircase in the entrance area connects the other floors of the house. On the first floor of the home, a large bedroom and a smaller room opening onto it are designed for babies to sleep. There are four more large rooms on this floor and on the second floor, and the trees, the garden, and the beautiful suburban neighborhoods are seen from the windows of the rooms. Above the second floor, there is a large attic, a place suitable for children who have reached the age of playing secrets and magic games.

When David and Harriet come to their bedroom, they lie side by side on the big bed and make love in tears of happiness. In this room, which grows like a “black cave” when it gets dark, the first irresistible union results in the pregnancy of

The Garden of the Finzi-Continis

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Abstract: “The Garden of the Finzi-Continis” is a novel by Italian author Giorgio Bassani, published in 1962 and received great acclaim. The work bears autobiographical traces from his life. It can even be said that the author tells his own life story with flashbacks, reminiscences, and reminders from the Jewish community in his own city, Ferrara, since the cursed year 1938. Although the issue in the main “frame” is a touching, sensitive, shy, and sad love story of our young protagonist, who is in love with the frivolous Micol, an upper-class bourgeois girl, the author draws us a very successful, intellectually deep, sensitive and descriptive panorama of the period.

Although the story is knitted around this central axis, we also see how the course of social and political events changed in the panorama of that period, how the fascist administration, which blasted in heavy and multiple waves, disrupted people's lives, and what happened to the Jewish community, which had led a calm, quiet, modest and introverted life within the historic city wall of Ferrara. While reading this story, we have an extensively descriptive architectural guide of this upper-class bourgeois family in the context of traditions, customs, lifestyle, and residential spaces. While ‘The Garden of Finzi-Continis’ has prepared its plot in this manner, it tends to reflect the period holistically, with its richness of narration, depth in descriptions, sensitivities regarding the panorama of the period, and sophisticated spiritual analyses, rather than relying on a complex fiction. For this reason, it cannot be regarded solely as a comprehensive historical script of the social and political events of the period, but also it gives the adventure of a historical Italian city with its intellectual details. Frequently, there is also a place for architectural depictions among these details.

If we take a moment to look at the geography of Italy, full of architectural wealth, by leaving the novel aside, which looks at the architectural and social panorama of 1930s Italy in depth and detail, we can see that the historical remains of the cities of Ferrara and Bologna in the Emilia Romagna region of Italy, the frequently mentioned Venice and the Po Plain described in the book, the architectural heritage and the perception of the said society living together with these remains even today, is always interesting, even striking.

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Moreover, those who visited the Emilia Romagna region of Italy, Bologna, Ferrara, Ravenna, Cesena, and Rimini, directly saw the level of architectural preservation and the magnificence of the architectural heritage in these regions. The novels in the style of Finzi-Continis' garden, on the other hand, are adorned with precious architectural elements that make a qualitative contribution from the literary field to this conservation culture in the architectural field, despite the deep sadness and sorrow they reflect and the rich elaborated style and sophisticated literary structure they bear.

Keywords: Architecture in literature, Architectural heritage, Architecture in contemporary literature, Bologna, Contemporary literature, Cesena, Emilia Romagna, Ferrara, Giorgio Bassani, Italian novel, Italian literature, *Il romanzo di Ferrara*, Lombardy, Milan, Novel, period novel, Po, Rimini, Ravenna, The garden of the Finzi-Continis.

INTRODUCTION

“The Garden of the Finzi-Continis” is a novel by Italian author Giorgio Bassani, published in 1962 and receiving great acclaim. It should be noted that the novel won the Viareggio Prize for Literature after its publication. The work takes place in the setting of the historic city of Ferrara, in central Italy. It especially deserves to be included in an architectural selection because it narrates and highlights the architectural elements of a typical example of historic Italian cities, each of which has great architectural features.

“This novel is a part of the series ‘Il Romanzo di Ferrara,’ shedding light on the contemporary history of the city of Ferrara, elaborated for more than a quarter of a century by the poet, novelist, screenwriter, and translator Giorgio Bassani like a mosaic, which he wrote in the form of independent novels dealing with different people and subjects. Therefore, the main protagonist in various histories and contexts, different people, and the events they experienced is the quiet, silent city of Ferrara itself, which lives inside its walls, with the memories of its rich cultural history and the sufferings brought by it (Bassani, 2015:5).

Referring to Giorgio Bassani as an Italian author, the intention is not to create the illusion that everything occurs within the framework of an ordinary national belonging and in a standard literary environment. Giorgio Bassani belongs to a Jewish family of Ferrara origin, just like the protagonist in his best well-known work, *The Garden of the Finzi-Continis*. He is the eldest of three children in the family. Trying to guess what a Jewish writer born in Bologna in 1916 might have experienced in Mussolini's Italy in his adulthood, we also begin to touch on the main themes of the novel.

Although Giorgio Bassani graduated from the Bologna Faculty of Letters in 1939, the daunting footsteps of a terrible war that would devastate Europe are increasingly heard. Racism laws have been passed in Italy, and similar practices are spreading in other countries. The circumstances of people of Jewish origin who have lived for centuries in Ferrara or elsewhere in Europe have suddenly been turned upside down. Giorgio Bassani is one of these people, so he cannot use his real name in his first novel. Although he was arrested by the fascists in 1943 for allegedly being a resistance fighter, he barely escaped. After the Allies landed in Italy, he settled in Rome and lived there as a respected literary and intellectual until his death in 2000. He won many prestigious awards. His works are translated into various languages all over the world.

The novel “The Garden of the Finzi-Continis” bears autobiographical traces from the life of Giorgio Bassani. It can even be said that the author tells his own life story with flashbacks, reminiscences, and reminders from the Jewish community in his own city, Ferrara, since the cursed year 1938. Although the main “frame” (!) seems to be a touching, sensitive, shy, and sad love story of the young protagonist, who is in love with the frivolous Micol, an upper-class bourgeois girl, the author draws us a very successful, intellectually deep, sensitive and descriptive panorama of the period. As stated in the introduction to the book.

“The protagonist of the story, ‘Mr. nice guy,’ who is unfamiliar with middle-upper class romances and has not yet discovered sexuality, falls in love with Micol, an intelligent, cultured, mischievous, snobby and unstable-natured daughter of a wealthy and distinguished family, who locked herself in their mansion, living in her own inner world, leading a life disconnected from society” (Bassani, 2015:5).

Although the story is knitted around this central axis, we also see how the course of social and political events changed in the panorama of that period, how the fascist administration disrupted people's lives, and what happened to the Jewish community that led to a calm, quiet, modest and introverted life within the historic city wall of Ferrara. While reading this story, we have an extensively descriptive architectural guide of this upper-class bourgeois family in the context of traditions, customs, lifestyle, and residential spaces.

In her introduction to the Turkish edition of the book, translator Neyyire Gül Işık explains this issue as follows:

“The city of Ferrara, which constitutes its inexhaustible and touching subject with its environment, continuous background, nature, topography, history, architecture, cultural and social environment, and characters that Bassani describes with a Pro-

CHAPTER 8

The Affective Atmospheres of Spatial Organisms and Smells: The God of Small Things

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Abstract: Literary texts offer an alternative spatial experience to the reader with the atmospheres they construct. The God of Small Things (novel) casts the reader into a dynamic space with its (spatial and corporeal) depictions and fiction. It allows us to read architecture through the atmosphere that diffuses in a non-directional attitude. This diffusion breathes life into space and makes it an organism. What sets the boundaries of the atmosphere is the comprehensibility of experienced feelings. When entering a room, a specific atmosphere is felt. However, it is difficult to determine where precisely it is. Atmospheres diffuse into space like haze, clouds of a certain tone of feeling. Similarly, the smell is also not positioned in space in a way that allows us to determine where it is. Smell plays a crucial role in the tone of feeling in the space. In addition, alternative spatiality and architectural components provide potential discussions regarding architectural atmospheres. However, the scope of the study is limited to space as an organism and the affective side of smell. The study aims to examine the spaces of The God of Small Things through their atmospheres. Arundhati Roy demonstrates the importance of space as an organism in the atmosphere and smells with a diffusive character. In her novels, she constantly reconstructs the atmosphere suspended between the subject and the object through the inspiration of architecture.

Keywords: Architectural interaction, Arundhati roy, Atmosphere, Affect, Affective transitions, Body-space, Corporeal experience, Diffusion, Hazy space, Literature, Non-direction, Smell, Space, Space as an organism, Spatial depiction, Subject-object relations, Social discrimination, Tone of feeling, Time shifts, The god of small things.

INTRODUCTION

Literary texts allow us to observe how architecture, especially the architectural atmosphere, affects the flow of events and how it is affected by people and events. Undoubtedly, the texts offer an alternative spatial experience to the reader with the atmospheres they construct. The God of Small Things, Arundhati Roy's debut

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novel, casts the reader into a dynamic space with its (spatial and corporeal) depictions and fiction. It is a story of a forbidden love that ends with the destruction of life. In this family drama (published in 1997), we observe many things (*i.e.*, small things) that seem insignificant at first glance and disruption of holism through them. A foreword by John Berger and the 1997 Man Booker Prize indicates the book's significance.

The depictions of space, which are frequently referenced, have a particular hierarchy in the story. While the author gives a considerable place for the descriptions of space before conveying the incidents at the beginning of the chapter, they are embedded into the situations in other chapters. There are also moments when bodies and characters appear primarily on the scene: The place retreats, and the characters are deepened from their earlier stories, or the continuity of space and events is interrupted by intense depictions of the body. The body-space relations and the characters' positions are explicitly dependent on the story. Just as time constantly jumps forward and backward, places, events, and characters jump into each other and generate dialogue. The major effects of spaces on incidents and spatial transformations overcome a one-sided and linear narrative in response.

CHARACTERS

The story introduces itself with an intricate chapter in which the characters line up, and time zigzags through many different incidents. In each subsequent chapter, the characters obtain a more explicit background, and the incidents dissolve a little more. Rahel and Estha are twins. Their mother, Ammu, divorces the twins' father due to his alcoholism and violence toward his children. She returns to the family house in Ayemenem. Mammachi and Pappachi are Ammu's parents, Baby Kochamma is her aunt, and Chacko is her brother. Chacko studies in England. He meets and marries Margaret Kochamma. However, his wife gets divorced from Chacko when she comes across a better husband-to-be and stays in England with Sophie Mol (their daughter). Due to financial difficulties, Chacko is forced to return to Ayemenem. Later, Comrade Pillai participates in the story as a political character. Velutha, on the other hand, is a character from an excluded class of society. Society does not approve of the relationship between two different classes, so Ammu and Velutha keep their relationship secret. This relationship costs their lives dramatically.

CRUCIAL MOMENTS

All characters have different personalities. However, they have a common ground that makes them a melting pot: Unhappiness. Pappachi has beaten Mammachi for years. Ammu's ex-husband abused her. Then she tried to keep a forbidden love

with someone from a different class. Chacko divorced and had to return to his hometown. Margaret Kochamma's second husband had passed away. Sophie Mol was unhappy that they had left London and returned to Ayemenem. Baby Kochamma was in love with a priest but had not received a response for years, writing 'I love you' in her diary for a long time. Rahel had said offensive things to her mother, and Ammu had commented that people would love her less when she hurt people. Then, she becomes obsessed with the fact that her mother 'loves her less now.' Interestingly, Rahel has reluctantly studied at a mediocre college of architecture for eight years. Velutha, on the other hand, has suffered from his political tendencies and is stuck in his lower class.

Around the first pages, due to the tectonic shifts of time in the story, it is understood that Sophie Mol died in Ayemenem in childhood. Nevertheless, it is unclear why and how it happened and who caused it. Even though a few people are blamed for Sophie Mol's death, everyone has responsibility for it. Chacko and Margaret left Sophie alone over the weekend while they went to Cochin to confirm their return tickets. Mamachi and Baby Kochamma did not care about the twins and Sophie. Since they learned about her forbidden love, they treated Ammu as crazy and locked her in a room. That is why Ammu could not look after the children. When Ammu is locked up, she makes a furious accusation against the twins. So they go on a river journey with Sophie not to become a burden to their mother. Estha and Rachel are responsible for the death of Sophie by convincing her to join the journey. Velutha is partly guilty because he has repaired the boat they travel the river too. Afterward, Velutha was severely beaten and arrested for statements in which Baby Kochamma blamed Velutha for not defaming his class. Then he was thrown into custody and died before morning.

ATMOSPHERE, AFFECTIVITY, AND SMELL

In *The God of Small Things*, it is possible to read architecture through the atmosphere. The etymological origin of the atmosphere addresses that it has no clear boundaries [atmos = exhalation/vapour, sphaire = sphere/globe (Griffero, 2014)]. The sphere here should not be perceived in just a formal way. It expresses a spatiality that has a center and diffuses effectively from its center. What sets the boundaries of the sphere is the certainty of the effect, in other words, the comprehensibility of the experienced feeling. It is expanded in the literature as an 'affective atmosphere' (Anderson, 2009). Atmospheric diffusion has a non-directional structure. This diffusion (although it does not have a single or decipherable direction) breathes life into space, like the blood flowing through the veins of a living being. When entering a room and a specific atmosphere begins to be felt, it is difficult to determine where specifically it is. It has a dimension that is irreducible to localized things. It is non-directional and blurs the distinction

Istanbul: From a Mega-City to a Global City (The Red-Haired Woman)

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Abstract: The novel of Orhan Pamuk, “The Red-Haired Woman,” describes the years when Istanbul's urban development, change, and the transformation began thirty years ago. This process is told through the story of the traumatic love that a high school student, Cem experienced in the town of Öngören near Istanbul.

The Red-Haired Woman is a novel about the adventure of change, development, transformation, urbanization, and architecture of Istanbul from a mega-city to a global city. The novel contains rich themes: traditional building art/ contemporary building art, suburbs /center, urbanization/ inability to urbanize, and East/ West localization/ globalization.

Infrastructure services, such as water, sewerage, roads, electricity, and social facilities, are lacking in the regions of Istanbul that have not yet experienced the urbanization process. People build their own houses according to the culture of the rural areas they come from. The need for water is supplied from the wells drilled. Neighbors unite among themselves and collect money and are looking for a well master to dig a well. In the 1970s, when immigration accelerated in Istanbul, there was a high demand for masters; they also trained many apprentices, and well-mastering was a lucrative branch of the profession. Slums were wildly proliferating around industrial areas and factories. On the other hand, well-mastering is one of the fields of construction that has been around for thousands of years. In Istanbul, the masters of this ancient art used to bring water to the districts without infrastructure. There were no opportunities to dig wells with machines in those years. Well-mastering requires deep knowledge, intuition, and patience. The master's knowledge and intuition of geology, knowledge of construction, structure, materials, and shaping, as well as his relationship with his apprentices, were part of his profession.

The author tells about the urbanization adventure of Istanbul through the drawn structure, the lost traditional life and art of building slum areas, and the background of the processes of adaptation to the city. With the rapidly disappearing traditional architectural texture and urbanization of the suburbs, the antecedents of the process in

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the transformation of Istanbul into a megacity and then a global city are given with clues in the first part, while the remarkable transformation of the city is shown with all its consequences in the second.

Keywords: Architectural texture, Architecture, Apprentice, Construction sector, Global city, Geology, Melodramatic novel, Megacity, Master, Metropolitan plan, Master plan, Macro form, Media, Orhan pamuk, Traditional building art, Transformation of istanbul, Urbanization, Well, Well-mastering, Zoning plan.

INTRODUCTION

The novel of Orhan Pamuk, “The Red-Haired Woman,” takes us to the years when the urban development, change, and transformation of Istanbul began thirty years ago. This process is told through the story of the traumatic love that a high school student, Cem experienced in the town of Öngören near Istanbul.

In the first part, in early 1985, the pharmacy owner, who is the father of Cem, a high school student who wants to become a writer, is imprisoned for political reasons. Cem starts to work as an apprentice of Master Mahmut, who works as a drawing master in Küçükçekmece, in order to collect the tuition fee to prepare for the university entrance exam. While digging a well on the factory land to be located on the upper plains of the town of Öngören in the suburbs of Küçükçekmece, we see the rituals, customs, and traditions experienced in the master-apprentice relationship. When Cem falls in love with the red-haired woman (Gülcihan), who works in a theater company in Öngören where he works, he is deeply affected by feelings of jealousy, responsibility and freedom. When these intense feelings distract him, the inevitable accident happens. He drops the bucket full of soil from his hand onto his master in the well. He runs away, harboring a feeling of guilt, thinking that his master is dead.

In the second part, he graduated from the Geology Faculty of Istanbul Technical University. In 1997, he worked as a geologist in Kazakhstan, Azerbaijan, Arab countries, and Iran, making a promising career with the experience he gained. He marries his relative, Ayşe. Since they do not have children, they concentrate on construction and contracting work, gaining success and profit. With the rent-based urban growth of Istanbul, the suburb of Öngören has also merged with the center. Cem’s company finds a new construction opportunity in that area, and Cem returns there with a feeling of great uneasiness and guilt. He learns that his master is not dead but that he has a son named Enver from the red-haired woman. Even more shocking is that this woman turned out to also be the ex-lover of Cem’s father.

While working with Master Mahmut, Cem became deeply influenced by the legends and stories told by his master - both when he was young and when he became an adult. These are the two main legends of the West and the East, namely, the legends of Sophocles' King Oedipus (to kill the father) and Rostam and Sohrab (to kill the son) in Ferdowsi's *Shahnameh*. At the end of the episode, Cem is killed by his son, and the legend becomes true.

The melodramatic structure of the novel appears in the third part with all its features. The novel ends with the narration of people and events from the red-haired woman's words and point of view in a Hollywood-like way.

The *Red-Haired Woman* is a novel about the adventure of change, development, transformation, urbanization, and architecture of Istanbul from a megacity to a global city. The novel contains rich themes: traditional building art/ contemporary building art, suburbs /center, urbanization/ inability to urbanize, and East/ West localization/ globalization. Analyses are conducted based on the themes that are most emphasized in urban architecture in the novel.

TRADITIONAL BUILDING ART

The first part of the novel takes place in 1985, when Istanbul had a population of 5 million. Going a little beyond the city walls, poor slum areas begin in Öngören. Infrastructure services, water, sewerage, roads, electricity, and social facilities are lacking in regions that have not yet experienced the urbanization process. People build their own houses according to the culture of the rural areas they come from. The need for water is supplied from the wells dug. Neighbors unite among themselves and collect money and look for a well master. In the 1970s, when immigration accelerated in Istanbul, there was a high demand for masters; they also trained many apprentices, and well-mastering was a lucrative branch of the profession. Slums were wildly proliferating around industrial areas and factories.

The people living in the slums were the workforce of the factories. These settlements, which grew and developed with illegal construction, were also vote-getters for politicians. They have legalized unlicensed squatter construction for years to get votes. They provide infrastructure and social services and, accordingly, are involved in the processes of urbanization. The town of Öngören in the novel is where an infantry brigade was deployed during World War II to protect Istanbul against German attack. This military population, which remained there until 1985, is also the town's livelihood. Öngören is like a small town with its central market, stores where soldiers shop, restaurants where they dine, a small park, a post office, tables placed out on the street, coffee houses, shop fronts where conversations continue, and a train station.

Urban Architecture in the Narrative of NW London

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Abstract: In the novel of NW by Zadie Smith, the multiethnic and multicultural social structure in northwest London is narrated through the story of four city dwellers. The aim of this study is to examine the story of the novel through the lenses of urban architecture in relation to the psychological, social, and environmental themes of the plot. For this aim, firstly, a brief introduction of the novel is presented. After the introduction, the main subject of the story, its main characters, and the relations between them are explained. In this section, characters of various ethnic backgrounds living in the economic difficulties brought on by metropolitan life, and the relationship between the different classes they represent, are examined. Then, the themes that the author fictionalized through the relations between the main characters by referring to the field of environmental psychology and sociology are extracted from the story. In the next section, the main characteristics of the streets, parks, and especially the council housing of the district that forms the urban architecture of northwest London in the background of the story, are summarized. Moreover, the main themes that were presented in the previous section are associated with the spaces and the architecture in which they pass. This association is made by examining the relationships of the characters who are in motion in spaces with each other, formed by the occasional intersection of their paths from place to place, and their experiences with space, place and institutions. In conclusion, it is determined that the author embodied many social and psychological themes in urban architecture, including council housing, which constitute the scenario of the story. These themes correspond to the fields of environmental psychology and sociology, such as racism, interracial relations, social class, social pressures, class distinctions, inequality, ethnicity, immigrants, identity, belonging, privacy, attachment to place, marriage, love, gender roles, violence, crime and mobility are put forward. Finally, the results show the following: The urban architecture, including council housing, affects the sense of belonging and identity of the people living in the area; housing perceptions and expectations of people differ from each other in accordance with their social class; and housing is considered an indicator of prestige and social class in the lives of the protagonists.

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Keywords: Attachment to place, Belonging, Council housing, Crime, Caldwell district, Ethnicity, Gender roles, Inequalities, Interracial relations, Immigrants, Identity, Mobility, NW London, Parks, Privacy, Racism, Streets, Social class, Social pressures, Urban architecture, Zadie Smith.

INTRODUCTION

NW is a novel written by British author Zadie Smith in 2012 (Smith, 2012). It was nominated for the Women's Prize for Fiction in 2013. Since Zadie Smith herself grew up in the northwest area of London, she was able to realistically represent all aspects of life in this part of the city along with its space. The novel's title comes from the postcode of northwest London where the novel takes place. The book consists of five parts. Each episode features fragments from the lives of the four main characters -Leah Hanwell, Natalie (born as Keisha) Blake, Felix Cooper, and Nathan Bogle- whose lives sometimes intersect. The spaces in the background of the novel are not the famous and bright places of London, but the Caldwell District and the council housing northwest of the city, which is the scene of the lives of poor Londoners living in economic difficulties. In her novel, Smith tells the story of a district made up of council houses and full of immigrant life in one of the far-flung boroughs of London. She draws attention to the realities of the multicultural social structure in Western Europe by examining how economic and political systems maltreat immigrants.

The author reveals the “complexity of the relationship between man and environment” (Wells, 2013: 98).

In “an area of the city, notorious for poverty, crime, and interracial tensions” (Hadlock, 2018: 156).

In this manner, this study aims to make a spatial and architectural analysis of the novel NW, which describes the multiethnic and multicultural social structure of northwest London.

THE STORY OF THE NOVEL

The story chronicles the main characters as they move from adolescence to adulthood in the urban environment of the working-class enclave of Caldwell. We witness how the characters develop their identities and internalize social roles in the places and institutions they experience during this transition. The novel's protagonists are the social climber Keisha (or Natalie) Blake, the dreamer Leah Hanwell, the troublesome Felix Cooper, and the literary teenager Nathan Bogle (Web 1). All four of these characters continue their lives with the dream of leaving the neighborhood where they were born, and raised, and lived together,

actually leaving their own identity somewhere. Each chapter in the novel focuses on a different character.

The first episode of the novel -visitation- begins with the story of Leah Hanwell. Irish immigrant Leah is the dreamer protagonist of the novel. As a teenager, she lived with her parents in northwest London and spent most of her time with her best friend, Keisha. When she reaches adulthood, she meets Michel, falls in love, and marries him. Her husband, Michel is an immigrant and hairdresser from Guadeloupe, France's overseas Caribbean region. Michel cares for and loves Leah.

Despite the ambitious character of her best friend, Natalie, Leah has no ambitions in life and continues to live in the neighborhood where she was born. Leah, an English working-class redhead, works for a charity that distributes lottery winnings to social projects. While her husband, Michel wants a child, Leah does not want that responsibility. Therefore, she has a disagreement with him about having a child. Leah uses contraceptives hidden from her husband. Avoiding confronting this disagreement, Leah lies to her husband about not taking contraceptives. At the end of Leah's story, Michel realizes this secret and interprets Leah's decision not to have children as a sign of doubting her love for him. Since Leah is generally happy with the choices she has made, she has no reason to be jealous of Natalie. However, in time, she becomes uncomfortable with her successful friend's new status and wealthy life.

The second episode of the novel -guest- tells about Felix Cooper. Like Keisha and Leah, Felix is also a Caldwell resident, but has no relations with either of them. The novel's troublesome character, Felix, becomes addicted to alcohol and drugs after a turbulent childhood. He struggled with drug addiction for many years. After being exposed to London's underground drug culture for a long time, he decides to stay clean. However, he goes back to his old habits a few times in this process, and eventually starts to improve. Felix begins to take steps to change his life. He tries to keep himself distant from his drug past, dreaming of pursuing a career in the film industry. He breaks up with Annie -his ex-girlfriend while using drugs- and then falls in love with Grace, who encourages him to be a better person and lead a better life. For this reason, his girlfriend Grace makes a great contribution to his new life. Unfortunately, Felix's story ends in tragedy. Finally, realizing the importance of unconditional love and kindness in human life, Felix gives a seat to a pregnant woman on the train. However, he was robbed and killed on the same evening by two men who had an argument with him on that train.

The third episode of the novel -host- presents fragments from the life of Natalie (born as Keisha). The most narrated character in the novel, Keisha, is one of three

Heterotopia and Sunset Park

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Abstract: Paul Auster's 2010 novel, *Sunset Park*, is set in the flatlands of Florida as well as the streets of Brooklyn in New York City. It is an emotional reflection on the ideas of home and homelessness, belonging, loss, death, grief, trauma, guilt, and love, and how these concepts are defined and reiterated by the transformation of space. The chapter provides a descriptive analysis of the architectural features of multiple settings and moves on to a discussion of various significant locations in the novel by implementing the six principles of the heterotopia by Michel Foucault. While presenting his principles about heterotopia, Foucault assigns each a specific function. Heterotopias, according to each of his principles, represent an emotion that accompanies this function. Miles, the protagonist of the novel, who suffers from the emotional repercussions of a traumatic loss, joins three young prospective artists in transforming a building into a temporary living space for themselves. The building is situated in the Sunset Park neighborhood, where there is a dominance of neo-Renaissance and Romanesque architecture. The neighborhood is known to be a place where multiple ethnic minorities exist together. The common point of all the characters who dwell in the house illegally is that they are experiencing a critical transitory period in their lives.

Keywords: Architecture, Brooklyn, Contemporary american literature, Compensation, Cemetery, Diversity, Economic recession, Estrangement, Foreclosure, Heterotopia, Michel foucault, New york city, Paul auster, Public space, Photography, Space, Setting, Sunset park, Squatting, Trauma.

INTRODUCTION

Sunset Park, Paul Auster's novel that was published in 2010, tells the story of Miles Heller, who was 28 years old when the story begins, just before the 2008 financial crisis, in Florida. It soon becomes clear that the plot revolves around Heller's personal redemption that lasts for seven and a half years. The reason for this penance and self-exile is the death of his step-brother, who died in an accident

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that Mile witnessed. The internal unease that was created by this conflict of Mile's makes him unable to permanently settle down.

The point where we meet our protagonist, his being in love with Pilar who is 17 years old, provides him with the motivation to own up and build his life, transform it from the one he dealt with on temporary matters to a life that he dedicates only here and now. In addition, these also give him the courage to face his family and the past that he left behind. Stylistically, the novel distances itself from a linear narration from time to time, mirroring the process of reconnecting with his past while also reflecting his nostalgia regarding the old times and his dedication to the present. The only possible way for this reconnection to occur is to visit this past that caused his dissociation in the first place, both physically and psychologically.

When we first meet Miles, he was working for a company that is responsible for disposing of or handing over houses that are appropriated as a result of confiscation and bankruptcy to their new owner, the bank.

While his co-workers steal precious belongings, Miles only takes pictures of these missing things. Houses that were abandoned forcibly, furniture that has witnessed the lives that were left behind, spaces that are no longer occupied, and this passion for immortalizing them reflects his inability to find a way out of his traumatic past. Pilar's sister threatens Miles by telling him that she is going to tell the police about his dating someone underage unless he steals something for her from these abandoned houses. After Miles returns to New York, he continues to take pictures at the Greenwood Cemetery facing the building where there is unlawful squatting. By this act, he is immortalizing the sanctuary of the dead and denying their mortality. His efforts in capturing who or what does not belong here and now in the present naturally turn into concrete career plans only after he confronts his family. The house (squat) where Miles and his friends' dwell was designed in 1838 and was inspired by the Père-Lachaise cemetery in Paris. It is located right across from Greenwood Cemetery, where there are approximately 600,000 graves. The building is situated in the Sunset Park neighborhood where there is a predominance of neo-Renaissance and Romanesque architecture. The neighborhood is known to be a place where multiple ethnic minorities exist together. The common point of the characters who dwell in the house illegally is that they are experiencing a critical transitory time in their lives. These transitory periods represent a threshold that needs to be surpassed by the characters to build their aspired identities: Bing discovering his sexual orientation, Ellen starting to draw human bodies rather than painting buildings, Alice finishing her doctoral dissertation, and Miles confronting his past.

While occupying this house exemplifies communal solutions in the face of a financial crisis and represents resistance to hegemony, it also involves a reference to the first cooperative premises in 19th-century New York. Auster allows Miles and his friends to turn their moment of crisis into a moment of calm and productivity as they unite in the house in Sunset Park.

TRANSFORMING SPACE

‘The Sunset Park Four’ demonstrate that identity can be (temporarily) achieved and “nothingness” replaced by art, education, communication, and togetherness, leaving us with a notion of hope rather than despair” (Boettcher, 2013: 226).

Miles’ deprivation of a sense of belonging is reflected in this abandoned building at Sunset Park that becomes the space in which he will go beyond the threshold in the process of the construction of his identity. While the building does not have many architectural commonalities with the neighborhood or the city, it is also not in historical harmony with the city.

“The house is like no house he has ever seen in New York. He is aware that the city is filled with anomalous structures that have no apparent connection to urban life—the brick houses and garden apartments in certain sections of Queens, for example, with their timid, suburban aspirations, or the few remaining wooden houses in the northernmost parts of Brooklyn Heights, historical remnants from the 1840s—but this house in Sunset Park is neither suburban nor historic, it is merely a shack, a forlorn piece of architectural stupidity that would not fit in anywhere, neither in New York nor out of it” (Auster, 2010, p. 124).

As the ideological background of this dwelling being lived in by ‘The Sunset Park Four’ constitutes a weaker cause compared to the motivation needed to transcend their psychological threshold, Miles labels the Sunset Park as “dead” and positions himself in an existential limbo as well as finds these in their dwelling space is understandable. The dwelling in which the line between private and communal areas disappears and this place, which strengthens the resistance against isolation, forms an alternative space to the chaos of the city, with communal living integrating various individual struggle styles. New York, on the other hand, does not stand for a metropolis in which Miles will fight for survival but instead symbolizes the surrender to the past and returning home to the starting point.

This formation of an alternative space can be explained through Michel Foucault’s heterotopia that he conceptualized in 1967. Foucault, who thinks that every culture creates its own heterotopia, talks about six different versions that are the versions of utopia materialized in real space. One of the two heterotopia

Conspiracy Theories at the Prague Cemetery

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Abstract: The Prague Cemetery, a novel by the Italian writer, Umberto Eco, was published in Italy in 2010. The novel deals with the emergence of the Protocols of the Sages of Zion, which is claimed to constitute the justification for the Jewish genocide. The novel is based on proven historical facts. Only the main character is fictional; the rest of the characters in the book are historical figures. The events mentioned in the novel occurred between 1897 and 1898. The main character of the story, Simone Simonini, is a forger hiding under the guise of an antique dealer. Simonini's life and views on Jews were shaped by the words of his grandfather, who raised him. After graduating from law school, his grandfather died, and he started to work for the notary public, who carried out the inheritance process. He exposed the illegal activities of the notary public and had him imprisoned. Thus, he replaced the notary public and continued to carry out the same illicit activities as his predecessor, preparing forged documents, perjury, and even becoming a murderer in the future to destroy evidence.

Simone Simonini lives in an apartment above his vintage shop in Impasse Maubert. One day, he discovered a dark corridor leading from his apartment to the apartment next door. The discovery of this apartment marked the beginning of a series of mysterious events. Simonini came across the name Reverend Dalla Piccola on his writing desk. The events that took place after that were conveyed to the reader through the writings of the two characters to each other. Later, Simonini discovered that Dalla Piccola was a split personality he had created. The house where the character lives and the Prague Cemetery have the characteristics of perceptual space in the novel and are shaped according to the character's mood swings.

At the end of the novel, Simonini fulfills his *raison d'être* and completes the "Protocols of the Elders of Zion", a forged record of the secret meeting of Jewish leaders in the Prague Cemetery. He even orchestrates a small explosion in the Paris underground system to increase its credibility.

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Keywords: Anti-semitism, Cramped tombstones, Conspiracy theory, Closed-narrow space, Dissociative identity disorder, Impasse maubert, Labyrinthine space, Murder, Open-wide space, Prague, Prague cemetery, Prague old jewish cemetery, Protocols of the elders of zion, Paris, Perceptual space, Peripheral space, Spatial perception, Sensory perception, Split personality.

INTRODUCTION

Italian writer Umberto Eco, besides being a scientist, writer, critic and thinker, is also a master in medieval aesthetics and semiotics. The author frequently uses irony, imagination and intrigue in his novels. He is best known for his books “The Name of the Rose”, “Foucault's Pendulum”, and “The Prague Cemetery”. The Prague Cemetery became a bestseller as soon as it was published in Italy in 2010.

The Prague Cemetery briefly deals with the emergence of the Protocols of the Elders of Zion, which is claimed to constitute the justification for the Jewish Holocaust. The novel is based on proven historical facts. Only the main character is fictional; all other characters in the book are historical figures. References are made to communities such as Jesuits, Freemasons, Catholics, Satanic organizations, Knights Templar, Jews, anti-Semitism, secret rituals, black magic, forged documents, rebellion, murders, assassinations, conspiracy theories, and psychiatry. Subjects and sometimes distracting images of the period and detailed clothing descriptions are included. In addition, the selection of pictures from the author's iconographic archive is remarkable.

The events described in the novel occurred between 1897 and 1898. The book's main character, Simone Simonini, is a forger hiding under the guise of an antique dealer. Simonini's life and views on Jews were shaped by these words

“They are the most godless people ... they work only for the conquest of this world” (Eco, 2011: 15).

of his grandfather who raised him. After Simonini graduated from law school, his grandfather died, and he inherited the entire estate. The family notary, who supervised the inheritance process, said that because of his grandfather's mortgages and bad investments, there was nothing left of his assets. He could assign him a job in his office if he wanted. Simonini's acceptance of this job proposal was a turning point in his life. After working as an assistant notary public for several years, he realized that his main job was different from what every notary did. The notary public imitated the writings of others and produced forged documents, and gathered witnesses from nearby taverns. Simonini plans to get rid of the notary public and get his grandfather's inheritance. He has the notary jailed for revealing his illegal work. He buys the office with the money found in

the notary's safe. Since everyone thinks he has inherited the money from their grandfather, this does not pose a problem. Thus, he replaces the notary public and continues to carry out the same illegal activities, preparing forged documents, perjury, and even becoming a murderer to destroy evidence.

A HOUSE ON THE IMPASSE MAUBERT

In the novel, places other than the house where the main character lives in Paris and the Prague Cemetery are not described in detail; they are only mentioned superficially. In keeping with the mystery of the main character, the author first describes the place where Simone lives and then explains the details of his character.

Simone lives in a house near Maubert Square, where formerly free-thinking apostles were executed. This square is in one of the haunted neighborhoods of Paris. The author states that a passer-by would find himself

“amid a tangle of malodorous alleys” (Eco, 2011: 11).

The square is divided into narrow streets like

“a web of narrow lanes” (Eco, 2011: 11).

When one enters one of the streets, s/he reaches a street

“littered with filthy hotels” (Eco, 2011: 11),

and when entering another street, there is an impasse

“between a brothel masquerading as a brasserie and a tavern that served dinner with foul wine for two sous” (Eco, 2011: 12).

The dead-end street, which was called Impasse Maubert, had a terrible reputation for having the workshop of three famous poison makers in the 18th century who suffocated because of the fumes of the deadly substances they distilled in their quarries. At the end of Maubert's End is a vintage shop with a faded sign and an unobtrusive window display. The shop window has become dull from the thick layer of dust, and it is difficult to see inside. Its door is always closed, and a note hangs on it stating that the shop owner will not be back in a short time. In the rare event that the door is opened, the person entering is faced with a pile of goods on makeshift shelves that cannot be bought even if they are given for free. These goods, which nobody wanted to buy, were priced very high by the shop owner. Visitors can pass through a door to the upper floor with permission. A hall is reached by climbing a broken spiral staircase. Contrary to the disorder on the

CHAPTER 13

The Sheltering Sky: Re-Reading the Perceptual Experience of Desert

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Abstract: Spatial perception is a process for understanding the spatial environment by conveying information from the stimuli. Stemming from the interaction of humans and their built environment, it is influenced by several subjective and objective factors. Spatial experience, on the other hand, is related to time-duration-familiarity, meaning-interpretation- impressions of the space in addition to sensory and bodily perceptual experiences of the environment. As an impressive medium to reveal the perceptual aspects of space, Paul Bowles' famous novel, "The Sheltering Sky", tells the story of three characters: Kit, Port and Tunner. The book consists of three parts: Tea in the Sahara, The Earth's Sharp Edge, and The Sky. The trip to North Africa, which the protagonists think will distract them from everything, including the remnants of war, "dissolves" the makeshift relationship through the perceptual mysteries of the Sahara. Bowles embeds the desert as a great allegory in this painful story of travelers who are on a journey of searching for the meaning of their existence. This study aims to reveal that the desert here is directly connected to the sense of non-place through its extraordinary sensory and perceptual dimensions. A phenomenological perspective is suggested and used in an efficient way to understand the lifeworlds of the protagonists in this novel. With the help of a phenomenologist's point of view, the events, situations, atmospheres, ambiences, conditions and requiems of tenderness of human existence in the world blending in this marvelously told story could be reread.

Keywords: Architecture, Allegory, Built environment, Bodily experience, Desert, Existence, Experience, Fiction, Literature, Lifeworld, Novel, Paul bowles, Perception, Phenomenology, Space, Sensory, Sky, The sheltering sky, The sahara, Tea.

INTRODUCTION

At first glance, Paul Bowles' famous novel, "The Sheltering Sky", seems to tell the story of three characters: Kit, Port and Tunner. Kit and Port are a married couple. Tunner, on the other hand, is Port's close friend, the couple's common

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friend. Kit and Port have been together for a very long time, even married; but their marriage is makeshift and cold, as if they were hanging by a thread or had to be together. They do not sleep together; their physical contact is quite limited. It is rather like they are hiding something from each other, as if they have no intention of sharing what they are hiding. This is the trip to North Africa, which they think will distract them from everything, including the remnants of war, while the desert “dissolves” their makeshift relationship. It loosens and breaks the bonds of the relationship. Then, we realize that this story is mostly the story of the woman, Kit.

Paul Bowles embeds the desert -Sahara- as a great allegory in this painful story of travelers who are on a journey of searching for the meaning of their existence. This study aims to reveal that the desert here is directly connected to the sense of non-place through its extraordinary sensory and perceptual dimensions.

STRUCTURE OF THE BOOK

The book consists of three parts: *Tea in the Sahara*, *The Earth's Sharp Edge*, and *The Sky*. The *Tea in the Sahara* episode is when we get to know the characters, try to understand their relationships and moods, inject images, habits, and moments of “far from civilization” in North Africa, and experience the first relationship dissolving and mutual deception. Still, nothing is shocking enough yet. This is the part where we try to grasp and embrace the new reality that three (two) people have entered, and Bowles gently made us do this.

The sharp language of the story begins in the second part of the book. In the third part, the story becomes gripping and dizzying. In these episodes, Port's catching and dying from typhoid makes the episode seem to like Port's story, but Kit's spiritual and mental world, as she left him shortly before his death, begins to take us away. Here, however, the author does not take a very sharp stance. He almost wants us to feel sorry for Kit, emphasizing that the conditions are too heavy for a woman to bear. Then he tries to show that the fact that this woman left her husband on his deathbed is nothing but a weakness.

In the third chapter, we begin to read how Kit was dragged into a “nothingness” and how she was satisfied with this illusion, a contradictory spiritual and mental surrealism, over a woman and her femininity. Leaving her dying husband and following the caravan she met in the desert without questioning herself or anything, she is a woman who has become an object of lust, whose only need seems to be sexuality. She has turned into a woman who, by devoting herself to one thing, becomes a man's woman and tries to get rid of all her pain and herself in this way.

CONCEPTUAL NOTES ON PERCEPTUAL SPATIAL EXPERIENCE

Spatial perception can be defined as a mechanism that results in a meaningful understanding of the spatial environment through bodily receiving and mentally processing the information conveyed by the stimuli (Sartain *et al.*, 1967; Bonnes & Secchiaroli, 1995; Bell *et al.*, 2001). Spatial perception stemming from the interaction of humans and their built environment (Hall, 1966) is influenced by several subjective and objective factors (Altman & Chemers, 1986; Seamon, 2002). Human mental conditions, motivation, needs, and former experiences can be listed among the subjective factors affecting spatial perception (Maslow, 1943; Carlson, 1993), whereas sensory features of space, such as color, light, form, and material, affect perception objectively (Lynch, 1960; Appleyard, 1969; Merleau-Ponty, 1974; Norberg-Schulz, 1980; Holl, Pallasmaa & Perez, 2006; Zumthor, 2010).

The spatial experience, on the other hand, is related to time-duration-familiarity (Heidegger, 1962), meaning-interpretation-impression (Norberg-Schulz, 1980; Bachelard, 2014) of the space in addition to the sensory and bodily perceptual experiences (Pallasmaa, 2005) of the environment.

Phenomenology aims to understand the basic human bodily spatial experience in a holistic way (Rasmussen, 1962; Zumthor, 2006) without fragmenting it into pieces so that the nature of the direct confrontation of humans with the environment could be conveyed effectively. This is suggested as an efficient way to understand the lifeworlds (Seamon, 2018) of the protagonists in the novel, *The Sheltering Sky*.

RE-READING OF THE SHELTERING SKY REGARDING PERCEPTUAL ASPECTS OF DESERT

The story, especially Kit's, pushes us to review the concepts that make up the human being and his/her social, cognitive, cultural, and psychological integrity.

What if all these preconceptions mentioned at the beginning that are ready to change and transform at any moment, are hidden in a definition that is mentioned right at the beginning of the book?

“Whereas the tourist generally hurries back home at the end of a few weeks or months, the traveler belonging no more to one place than to the next, moves slowly over periods of years, from one part of the earth to another. Indeed, he would have found it difficult to tell, among the many places he had lived, precisely where it was he had felt most at home” (Bowles, 1998:13).

The Art of the Post-Modern Era and the Da Vinci Code

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Abstract: At the very beginning of the twenty-first century, the literary scene all over the world was shaken by the echoes of a best-seller. A novel published in America, the origin of industrial literature, was breaking incredible sales records, reaching millions of copies, and was translated into almost all languages of the world. This book is a novel that internalized all elements of art in the post-modern era in the most professional way and puts the arts of painting and architecture at the center of its viewfinder. It is “The Da Vinci Code” by Dan Brown.

All elements that should have a place in a post-modern work of art were carefully spread in The Da Vinci Code. Elements such as conspiracy theory, esotericism, theology, cryptology, popular history, and intrigue, which are among the elements of the most significant interest in the age we live in, were fed into the work in such a taste and dose as if they were applied with the skill of a master cook.

While the book proceeded with short and easy-to-read chapters and interruptions that transferred the element of curiosity to the next section, decorated with the techniques of the writers of the media age that excited the readers' excitement, it attracted attention to the architectural spaces and cult works of art that it plateaued itself. Even though Leonardo da Vinci's The Last Supper is its “leitmotif,” some significant European cathedrals, the Louvre Museum, and some monumental structures in London and Paris comprise the spaces where the novel takes place. In other words, in the novel, The Da Vinci Code, the art of architecture occupies an extensive space in addition to such branches of plastic art as painting and sculpture. Temple Church, the Church of Saint-Sulpice in Paris, Westminster Abbey, Rosslyn Chapel, the Château de Villette, the Eiffel Tower, the Arc de Triomphe du Carrousel, and the Louvre Museum are the most important of these.

Although Dan Brown's worldwide best-seller is a product of popular literature, it creates an attraction with its theme around monumental structures, architectural works, works of art, legends, myths, and theological parables that are of great importance in

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the history of humanity and talks about the creations that are essential, encouraging, instructive, developing and inspiring for architects, within the framework of qualified research. Considering this aspect, it is a valuable novel that should be at the center of the attention of architects.

Keywords: Audrey Tautou, Architecture in contemporary literature, Dan brown, Jean reno, Leonardo da vinci, Opus Dei, Post-modern literature, Rosslyn chapel, Ron howard, The da vinci code, The last supper, Temple church, The church of saint-sulpice in paris, The château de villette, The eiffel tower, The arc de triomphe du carrousel, The louvre museum, Tom hanks, The mona lisa, Virgin of the rocks, Westminster abbey.

INTRODUCTION

At the very beginning of the twenty-first century, the literary scene all over the world was shaken by the echoes of a best-seller. A novel published in America, the origin of industrial literature, was breaking incredible sales records, reaching millions of copies, and was translated into almost all languages of the world. This book was a novel that internalized all elements of art in the post-modern era in the most professional way and put the arts of painting and architecture at the center of its viewfinder: It is “The Da Vinci Code” by Dan Brown.

The success of “The Da Vinci Code” was not only dependent on its successful coverage of all features of post-modern literature, but also on its ability to effectively convey cultural cults and artistic stereotypes that have influenced humanity, from the selection of the subject to the writing style, from background descriptions to historical myths. Among the cults that formed the cultural background of the novel, there were architectural masterpieces of interest to us. Throughout the book, the architectural and artistic background and scenes were handled in a way that would attract the most attention from popular culture. The architectural background was so mysteriously and effectively woven into the plot that even the novel's author, Dan Brown, was able to utter a sentence at the end of the prologue he placed in the introduction of his work and titled “Facts” that read, “All descriptions of artwork, architecture, documents, and secret rituals in this novel are accurate.” Although it is a common activity practiced by writers who want to add a sense of reality to their novel, as can be understood from this prologue, the art of architecture and other plastic arts were used as side themes, sets, and backgrounds of the best-selling novel, The Da Vinci Code.

THE ART OF THE POST-MODERN ERA

As is known, modernism, which started with the Renaissance and reached its peak in the eighteenth century, has sustained its active status in the artistic field following the Second World War and even until the events of May 1968. Since

rational thought, criticality, and the artist's independence were at the forefront of modernism, art was seen as a mode of opposition, a field of freedom and originality. However, in the new world order that developed after the Second World War, the prominence of capitalized relations and the inclusiveness of globalization also had reflections on the art world. Influenced by the repressive attitudes of multinational corporations and the financial world, the artist gradually became a spokesman, technician, and ideological subcontractor of the system. In the art of this period, pastiche quotations, using historical elements by deforming them, arbitrarily layered texts, mavericks in dramatic fiction, supra-class considerations, and archaic myths came to the fore. One of the typical and famous works of this style in literature, which we call the art of the post-modern era, is *The Da Vinci Code*.

One of the best examples that can be given to approaching such developments in art and the reflections of the art of the post-modern era on literature with a qualified perspective is *The Da Vinci Code*. In a world where curators in plastic arts, editors in literature, producers in cinema, and contractors in architecture have a saying, examining the *Da Vinci Code* and evaluating the perception of post-modern art can bring successful criticism to the agenda.

When Dan Brown's famous novel, *The Da Vinci Code*, was published, it reached incredible sales figures in Turkey as well as all over the world. All elements that should have a place in a post-modern work of art were carefully inserted in *The Da Vinci Code*. Elements such as conspiracy theory, esotericism, theology, cryptology, popular history, and intrigue, which are among the elements of significant interest in the age we live in, were fed into the work in such a taste and dose as if they were applied with the skill of a master cook. Although these evaluations are made primarily for the book written with great skill, it is possible to repeat the exact words for the movie released later. It can be said that Dan Brown should be declared a "saint" in the "How to write" course! He is so successful in the literature of the market-oriented postmodern era. The author keeps the interest and tension alive throughout the work by successfully combining the features such as curiosity, impatience, passion for conspiracy, popular art worshipping, and knowledge fetishism that feed the desperate people of our era surrounded by mysteries.

The Da Vinci Code succeeded easily because he built his plot on these insatiable curiosities found in humanity. Similar claims on the history of Christianity have been expressed in various ways since King Arthur and His Knights of the Round Table. If it is said that the whole of Medieval European literature was shaped around this "Holy Grail" cult, which is also the subject of the novel, *The Da Vinci*

CHAPTER 15

Between Appearance and Reality ‘After Dark’

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Abstract: In this article, written on the basis of Haruki Murakami's work “After Dark”, along with the architectural layout, the author's living environment, what he wants to present to the reader, original views, new perceptions of life, and features of the period are examined from many angles. The main goal is to make sense of the identity of Dark and its relationship with architecture. It is a work in which the transformations of space can be examined by personal and social habits, acceptance after dark, and the effect of lifestyle on architecture. In this study, the work was first analyzed with the effects of postmodernism from a spatial perspective. Modernity, and postmodernity discourses have an important place in order to be able to respond to discussions about making sense of the transformations witnessed on Earth through Japan. Standing out from the age of Enlightenment, modernism has spread across all stakes of social structures, such as economical structure, cultural processes, and political life, and has taken a primary role in shaping the social structure until the 20th century. The discourse “postmodern” has taken its place in academic discussions of the social structure, which has been reshaped by the development of communication and transportation technology after the second half of the 20th century. These perspectives on urban discourse and the role they play in the organization of urban space constitute the main hypothesis of this study. It was thought that it would be useful to examine the transformations caused by modern and postmodern discourses in the social structure based on their reflection on urban space. In addition, the vitality of the characters has been added to the novel, where every detail is given to the reader, from the description of a place to their music. The vitality of the characters is an immersive work. After Dark became one of the rare works of the postmodern movement that can be studied in literature and architecture.

Keywords: Alphaville hotel, Architecture and literature, Contextualism, Entropic dystopia, Haruki murakami, Hyper-realism, Japanese literature, Japanese aesthetics, Modernism, Modernist utopia, Minimalism, Postmodernism, Structuralism, Symbolism, Skylark, Tokyo, Trans modern, The mega structure, Venitech office building.

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INTRODUCTION

Japanese writer Haruki Murakami, born in January 1949, has a different writing style than most Japanese writers. He has won many major awards in the Japanese literary world and on the international stage. Seven of his thirteen works have received awards. Andrea Carmeli O. Abulencia argues that Japanese literature has its own unique history, and that Murakami can be a reflection. He believes that cultures continue to evolve over time, that literature can be enjoyed, or that it can continue to grow and become a reflection of the life of Japanese society. The writer has long been interested in treating literary works from a geographical point of view. Murakami describes in great detail what is seen by the character, and how smooth the environment in the novel is. Although he was very influenced by Western's writing style, he wrote differently from most other writers in Japan. However, Japanese cultural values are still present in each of his works. Haruki Murakami's work, *After Dark*, released in Japan in 2004, features unique styles. Since the late 1990s, the concept and theme of Haruki Murakami's work have diverged from the depiction of his past personal life and the feelings of his heroes, which, in turn, have often led to a high degree of thinking about the purpose of society and its historical issues. As he said in an interview with "The Shape of Strange Birds": "Of course, I am neither a historian nor wanted to write historical novels. What I want to do is to be able to pull the so-called history into the world we live in." Considering it to be very clear, it is obvious that Murakami consciously tries to think of himself as being in this social responsibility and has gradually begun to build literature on history.

SURVEILLANCE CAMERA

The protagonist of the novel, 19-year-old Mari, who is studying at a foreign language university in Tokyo, is depicted with her plain appearance. She was never taken seriously during her development; she has been bullied frequently at school since childhood. Her sister Eri, who is very popular because she has beauty like "Snow White", and is two years older than Mari, is portrayed to the reader with her beautiful image and perfect features. Eri is a beautiful, cool model and acting girl who is admired by everyone. Eri and Mari, two very different sisters, have separate lives. This situation is conveyed in the following section of the work.

"As two sisters, we have been living under the same roof since the day we were born, but it's as if we really grew up in two different worlds" (Murakami, 2017: 116).

Eri is studying sociology at university to fulfill her family's expectations. Mari, on the other hand, is an intelligent but ordinary intellectual girl who is sensitive to

nature and the environment, loves to read, and is learning Chinese by going to a Chinese school. She had been bullied by her friends in primary school. While Mari's family expects her to take up a career as a lawyer or a doctor, Mari entered the Chinese literature department and is someone who can direct her life according to her own desires. Mari's friend Takahashi, thinks that Mari has built a stronger self than her sister because she is someone who can say no when appropriate.

“As his sister, you have always maintained an image of yourself. You made that clear when you had to say no” (Murakami, 2017: 117).

Maybe they shared roles as two sisters, “Snow White as the elder and clever sister” (Murakami, 2015'a: 55), who could not establish a warm relationship because they had been compared since they were little. However, this situation causes Eri to sleep constantly in order to escape from this world she is in, due to the roles she tries to fulfill due to the expectations of her family and environment. They have been prisoners of the symbolic order and have not been able to establish their own selves by experiencing alienation due to the expectations and views of society. On the other hand, Mari has built a world of her own and overcome difficulties by making an effort, even if she is a weak person.

The chain of events started when Takahashi entered while Mari Asay was reading her book rather than waiting for a friend, sitting in a cafe at a late hour of the night, wishing that time would pass. Jazz lover Takahashi is also a college student and remembers Mari's beautiful sister Eri, who is a photomodel. Despite Mari's shy, even a little cold reply, Takahashi starts the conversation with all her cuteness and moves it forward. Shortly after Takahashi's departure, a woman, Kaoru, comes to the cafe and asks Mari to help her act as a Chinese translator. Kaoru, a retired wrestler who says Takahashi sent her, is an employee of the nearby love hotel “Alphaville”. A Chinese sex worker has been subjected to violence by a client and needs to contact the woman. Takahashi reappears when Mari goes to the hotel and returns. It continued throughout the night with the dialogue between Mari and Takahashi, and as the “secrets” were revealed, the two young people got closer to each other. We read the inner voice of the work in Eri's room after the conspiratorial perspective, in which the narrator focuses his view on Mari, from the cafe to the hotel. On the other side of the story, as Murakami moves into the surreal space he loves so much, the “camera” zooms into the room where Mari's older sister Eri falls into an uncanny sleep.

“It's dark inside the room. Our eyes are slowly getting used to the dark. A woman is in bed, sleeping. A beautiful young woman is Mari's older sister, Eri. Eri Asay. We didn't find out from anyone it was her, we somehow know. Her black hair is

Night Train to Lisbon: On the City, Identity, and Belonging

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Abstract: The plot of the book *Night Train to Lisbon* is about Raimund Gregorius, a teacher of ancient languages at a high school in the city of Bern and known for his monotonous and ordinary life, who begins to question his life after an unexpected event he experienced and his search for his own identity. In this quest, Gregorius comes across the book of Doctor de Prado, who had similar inquiries but lived in another time and place. The book takes him to Lisbon, the city where de Prado lived. The book is read as an inner journey that Gregorius made himself, following the footsteps of the place where Doctor de Prado lived, along with/beyond his physical journey to another city.

In the book, the question is whether it is possible to have a different kind of life, a different way of being in the world, beyond the limits of the life that the individuals draw about their life, outside the life patterns they have established. In this sense, the article reads this journey of Gregorius through the effect of being in another place – as the city and space – and the experiences gained in this city on identity and belonging. The memories and experiences of someone who lived in another city, a journey made in the language and history of the city, and the effect of the inner feelings and traces of one's own feelings on the identity and belonging of the individual are being questioned. At the same time, inferences are drawn about the mutual dialectical effect of identity and space—the spatial counterparts of the elements that make up the identity of the individual and the reflection of spatial features on the individual's identity.

The chapters of the book are approached within this framework and constitute the titles of the article. Part I, *The Departure*, is read through the individual's journey to another city in the pursuit of his own identity and different life possibilities; Part II, *The Encounter*, is read through the encounter of another identity and belonging area; and Part III, *The Attempt*, is read through the possibilities of being in different areas of belonging in other places and times. In Part IV, *The Return*, Gregorius returns to the city of Bern. But at the end of his journey, it is seen that he has developed a sense of belonging to both cities.

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Keywords: Alienation, Bubenberg square, Bern, Belonging, City, Familiarity, Identity, Journey, Kirchenfeld bridge, Lisbon, Language, Memory, Night train to lisbon, Non-places, Pascal mercier, Portugal, Space, Spatial memory, Urban memory, Urban identity.

INTRODUCTION

The book “Night Train to Lisbon” begins with an unexpected event that will cause Raimund Gregorius to question his whole life while continuing his ordinary everyday life. Following the mysterious Portuguese woman protagonist of this event, Gregorius goes to the Spanish Bookstore and finds the book of Doctor Amedau de Prado there. He decides to follow in the footsteps of Doctor de Prado, who has similar inquiries about the individual's search for oneself, the existence of other identities deep within oneself, and to go to the city where he lives, Lisbon. In the section of the article titled 'Departure: Towards Another City Tracing Own Identity', the events that prompted Gregorius to question his life and dragged him to another city in the wake of this questioning are summarized. The sense of belonging Gregorius developed towards Bern, the city where he lived, is discussed through his relationship with the places of the city and his familiarity with these places. The parts that enable one to question the impact of the journey to another individual's time/space on the identity of the individual and the possibilities of belonging to another city are conveyed and interpreted.

In the second part of the book, Gregorius traces the life of Doctor de Prado. To understand this individual who has similar inquiries about life, Gregorius meets the people who created him and formed his identity –his family, friends, and teachers–, experiences the places he lived, learns the language of the country he lived in, and researches the history of the city. In this chapter, it is seen that the architectural elements related to the places where Doctor de Prado had lived depicted in detail and visualized in the reader's mind. Gregorius examines these places that brought de Prado into existence and influenced its identity and finds traces of himself; in line with these. He gets closer to de Prado and the city where he lived his life. In the section of the article titled 'The Encounter: with Another Identity and Area of Belonging', parts of the relationship between space, identity, and belonging are discussed through the descriptions of the places in the book.

The third part of the book is interpreted through the search for the city, place, and identity to which Gregorius can reestablish a belonging upon the sense of displacement and loss of himself is beginning to be felt physically along with the dizziness that he started to experience. In this query, Gregorius first returns to Bern, the city where he spent his whole life, and searches for this sense of belonging in the space of his memories and experiences of the past, but realizes

that his relationship with the city is not the same as before. The notes de Prado wrote on the city and identity in his book cause him to question the possibility of another way of seeing, and he goes to Lisbon one more time. In the section of the article titled 'The Attempt: on Being in Different Places and Times, Different Areas of Belonging,' the possibilities of establishing belonging to a new city are discussed through space, time, and urban memory.

In the last part of the book, Gregorius returns to Bern to get treatment for the dizziness he is experiencing. In this section, it is seen that Gregorius's sense of belonging to Lisbon is conveyed *via* his unwillingness to leave this city, and his sense of belonging to Bern is given to the reader by the fact that the feeling of alienation he felt on his last arrival is no more present.

'THE DEPARTURE': TOWARDS ANOTHER CITY TRACING OWN IDENTITY

Raimund Gregorius is known as one of the most reliable and respected teachers at the school, where he has been teaching for more than thirty years. His students call him Mundus, seeing the word as the expression that best describes his creation: With his mastery of Latin, Greek, and Hebrew, he carries in his soul more than one world. But he is also recognized as a monotonous and boring person with unflinching punctuality and immutability in everyday life. The event that changed the life of Gregorius, who, according to some, was seen as a scholar and according to others as dead words –and therefore also known as Papyrus– occurred on the Kirchenfeldbrücke on his way to the high school where he worked, in a place where he has been at the same time every day. He approaches a woman standing in the middle of the bridge with a letter in her hand that makes him think she is about to jump off the bridge. Gregory begins to question his life under the influence of this mysterious woman whom he meets briefly, and the word 'Portugues,' which turns into a tune he hears from her. At the end of the class, he gave that day; he leaves the school without taking his belongings –even the books that have accompanied him for a lifetime– and looks at and says goodbye to the building of the school where he first entered when he was a student forty-two years ago. Gregorius walks along the Kirchenfeldbrücke without deciding which way to turn, and when he comes to the end of the bridge, his destination is not his home but the Hotel Bellevue, the oldest and most elegant hotel in the city. At the age of fifty-seven, he feels that he is about to take his life into his own hands for the first time. Under the influence of a Portuguese woman, he goes to the Spanish bookstore, where he finds a book written by Doctor Amedau de Prado, which describes the feelings he felt at that very moment (A Goldsmith of Words, 1975).

Behind Every Serial Killer, There is Perfect Spatial Reasoning (The Devil in the White City)

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Abstract: The Devil in the White City is a nonfiction novel based on true events set in Chicago, Illinois, United States, in the late 19th century. Author Erik Larson, drawing from his background in journalism, transforms the findings of his historical research into a literary work without breaking the connection of events with reality. The plot of the novel proceeds with non-linear time oscillations on two main axes. The first of the axes follows the struggle of Daniel Hudson Burnham, appointed in 1890, when the events began, as the chief architect of the World's Fair to be held in Chicago three years later. His dramatic struggle is full of ambition and competition in the areas of architecture, engineering, economy, and politics. The other axis, to the extent, permitted by the evidence and testified to by witnesses, traces the murders committed by Henry Howard Holmes, the first known serial killer in the history of the United States, who took advantage of the construction of the World's Fair to plan and execute his nefarious deeds in the same place and in the same time frame.

The sections presenting the design and construction process of The White City by Burnham are, to a large extent, technical in themselves and will potentially attract those readers who are particularly interested in the history of architecture. The chapters where the spatial reasoning underlying the design of the World's Fair Hotel, known as "The Murder Castle of Holmes", designed and modified by Holmes specifically to facilitate the murders he had planned and committed, are also quite interesting.

The non-linear narrative of the novel between parallel lives is dominated by the direct narrative technique based on documents, instead of indirect narration, which gives weight to the literary style. The author does not aim to create a connotation in the mind of the reader through images, but to make the reader connect with reality through uninterrupted descriptions throughout the novel. Thus, the novel, The Devil in the White City, documents the historical background of "The City Beautiful" movement, which is among the theories of architecture and urbanism, where Burnham's Chicago is its very first example. On the other hand, it documents a distinct historical event by focusing on the first known representative of the serial killer phenomenon that has inspired many horror-thriller novels even to this day.

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Keywords: Architecture, Architect, Ambition, Chicago, Daniel hudson burnham, Good and bad, Henry howard holmes, John root, Landscape, Murder, Nonfiction novel, Narrative, Passion, Space, Spatial reasoning, Serial killer, True events, USA, World's fair, 19th century.

INTRODUCTION

The novel of American author and journalist Erik Larson, “The Devil in the White City”, published in 2003, was inspired by true events in the city of Chicago during the late 19th century.

“The Devil in the White City”, which is categorically defined as a “non-fiction novel”, is a novel only in terms of narration. If one considers it investigative journalism or a historical research product, its only shortcoming would probably be its long bibliography. Larson narrates events that evolved around two real characters from a century ago. This narrative is constructed with the supportive use of homicide evidence, court records, investigation reports, letters, newspaper clippings, photographs, obituaries, and various other documents to persuade the reader that the truth is being told.

The segregation of the protagonist from the villain is strikingly different from the mutual dependency of the cat and the mouse in run-of-the-mill detective novels in the sense that these two are not after each other. The author tells the story of an architect, Daniel Hudson Burnham, the famous architect who led the construction of the Chicago World's Fair in 1893, and a serial killer, Henry Howard Holmes, the first serial killer in the history of the United States of America whose only connection was that they were in the same place at the same time. The novel also includes secondary stories about other real people who might be of interest, especially architects. Charles McKim, George Post, and Richard Hunt enter the novel as Burnham's collaborators, while his business partner, John Root, and the famous landscape architect of New York's Central Park, Frederick Law Olmsted, occupy a considerable place in the book. Well-known figures of the 19th century, Buffalo Bill, Jack, Ripper, Thomas Edison, Nikola Tesla, Francis Ferdinand, and others, constitute the triangulation points of reality as the equilibrium supply of a nonlinear temporal oscillation. This technique of character involvement connects the journey between different lives and times to the scaffolding of reality through intricate knots. However, as we readers look from a distance, we are aware of these knots, but are not disturbed by some sense of eclecticism. The author transforms us into witnesses of a fragmented narrative that he created in the details of simultaneous life.

One of the parallel stories (more precisely, events) begins when Holmes, who had been killed since childhood, moved to Chicago in 1886. The other story, which is

of Burnham, begins when the medium-sized, dirty, and poor city of Chicago wins a competition to organize the World's Fair (EXPO). Back in its heyday, the proud city of Chicago was pushing the limits of ambition, passion, finance, and technology to surpass the outstanding economic success of the World's Fair held in Paris on the 100th anniversary of the French Revolution, and the architectural and engineering marvel of the Eiffel Tower, that the Fair gifted to the world of architecture. From micro- and individual-scale events to macro- and social-scale experiences, each phenomenon contains different contradictions and conventions. Such a complex process, on the other hand, contains numerous conflicting and intersecting possibilities. Could there be a richer feast for a serial killer than an exhibition attracting millions of visitors?

THE GOOD AND THE BAD

In his novel, Larson embodies the good and bad in the personalities of Burnham and Holmes; Burnham is good, and Holmes is bad. Larson does not allow the reader to doubt this distinction. Instead of expressing a complex and intricate structure with a polyphonic orchestra, he creates clarity in a dualist structure. At this point, it becomes clearer why we define the reader as a witness rather than a subject. A narrative through purely positive or purely negative heroes does not offer the reader a chance to intervene, only the opportunity to become either infuriated or spiritually purified in his/her position as a witness.

Although he never attended - in fact, could not enter - an architecture school, Burnham was a respected figure among the famous architects of his time; he became the production chief of the Fair, brought together the great architects of the east and west of America, and gained the leading actor position assigning each architect a building to design in the fair zone. Burnham symbolizes the American Dream and American values. His moral integrity, bolstered by the shame of his brother's past transgressions in the presence of the father of the woman he wants to marry, his determination to overcome economic and technical difficulties while transforming Jackson Park, which was merely a swamp in The White City, and his talent for managing human relations, are presented in a way that makes the reader immediately sympathize with him.

At this point, the author moves from the reflective border of mimesis to the identification goal of catharsis. Burnham is an idealistic American who has no other purpose than to provide prestige to his city and country. He is the pole star of the Gilded Age in the city of Chicago. He is a smart and determined person who has achieved the impossible, overcoming struggles one by one at a time when a very difficult winter was experienced. Banks were driven into bankruptcy one after another, businessmen committed suicide, cholera epidemics and global

CHAPTER 18

It is Rocked By Waves, But Does Not Sink (The Paris Architect)

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Abstract: The book by Charles Belfoure titled 'The Paris Architect' is more than a novel placed in the historical framework of a city that has inspired artistic creations for many centuries. It is set in the Second World War yet brings a unique perspective to a period that has often been chronicled. The author juxtaposes the fate of a city and its community with an individual. It also addresses the issue of the responsibility of the architectural profession while guiding the reader through the different layers of the urban texture. Thus, it analyses the relationship between the individual and society in the context of architecture. This essay provides a brief introduction to the novel.

Keywords: Architectural responsibility, Charles Belfoure, Community, Criminal, Challenges, Duty, France, Foreigner, Fate, Historical framework, Individual, Novel, Paris, Parisienne, Perspective, Society, Stigmatisation, Urban transformation, War, World War II.

INTRODUCTION

Paris is one of the cities that has been the important muse of all art movements, with many books written about it, pictures drawn, and musical works composed. Not only the fine arts, literature and music, but the city's own spirit is a world-class symbol. When the name comes to mind, its buildings, lights, melodies, sounds, and smells, its unique atmosphere is familiar to most of us. The way the people live in the city has its own term, "Parisienne". The lifestyle in Paris, the particular hum of the capital's daily life, cannot be compared to another.

The city's topography, 150 kilometres from the shores of La Manche, reveals its characteristics. In the middle of the Seine River, which enters the basin from the east, framed by the hills of Ile de France, is the 1200-meter-long island of Ile de la Cité. Today, one of the most important political hubs of Europe and cultural centres of the world, with a population of 2.5 million, was born in this area. Pogá-

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(-ny, 1965) During the city's development, the natural urban growth and changes from different periods emerged with the urban transformation movements carried out with sometimes extraordinary projects. In this way, according to the internal logic, the medieval city centre based on the Roman settlement, known as Lutetia, with its natural urban development, became Ile de la Cité. The River Seine, which divided the city into ancient and early medieval times, was spanned by bridges built from the 13th century. Its organically growing face changed dramatically in certain periods, especially between 1853 and 1870 in the era of Napoleon III, creating new streets and squares with the urban transformation projects of Georges Eugène Haussmann (1809-1891). (Saalman, 1971; De la Force, 1736; Berty, A. *et al*, 1866-1897; Pillement, 1941) Thus, the city has a particular architecture today, both organically, by preserving its historical face, and due to urban transformation projects. Our book also takes place within this framework.

AN ARCHITECT DURING WORLD WAR II

The author, Charles Belfoure, completed his education as an architect and had been involved in restoration work, writing articles on the history of architecture. (Web 1). Belfoure's first book, *The Paris Architect*, brings the readers to the period of World War II. The book is not a work of architectural history but a novel placed in a historical framework. (Belfoure, 2013) Thus, we can place it among historical novels in the fashion of past periods.

Lucien Bernard, a talented architect, has an important task; it is 1942, the year the Nazis conquered the city...

“As Lucien walked on in the glaring heat of the July afternoon, he looked up at the buildings clad in limestone (a sedimentary rock of the calcium carbonate family), with their beautiful rusticated bases, tall windows outlined in stone trim, and balconies with finely detailed wrought-iron designs supported on carved stone consoles. Some of the massive double doors of the apartment blocks were open, and he could see children playing in the interior courtyards, just as he had done when he was a boy. He passed a street-level window from which a black and white cat gazed sleepily at him.

Lucien loved every building in Paris—the city of his birth, the most beautiful city in the world. In his youth, he had roamed all over Paris, exploring its monuments, grand avenues, and boulevards down to the grimmest streets and alleys in the poorest districts. He could read the history of the city in the walls of these buildings.” (Belfoure, 2013: 11).

In this conquered city, the architect had been given the task of designing for a wealthy Jewish establishment in a way that it could never be found by German soldiers. The task could make the architect rich or cost him his life. What directs the architect is primarily the material part of the commission. At the same time,

since he is a true Parisienne, the architect is tempted to appear smarter than the German soldiers who conquered his beloved city. Thus, it is felt that duty has become a personal matter.

OPENING A NEW WINDOW TO PARIS: BEING A FOREIGNER OR PARISIENNE

With his book, Belfoure opens a particular window to the artistic city. Although most works of art created during the Second World War describe the dramas experienced on the war fronts and concentration camps, this work tells us about the fears, questions, behaviour, and methods of eliminating or removing the people who lived in the city during the war years.

Continuing the general thoughts that come to mind about the book, the author takes us into the wider contexts of architecture. Architecture is the art of spaces and masses in general. It is an event where unique places shaped by heterogeneous parts in a homogeneous framework, sometimes with sacred meaning, are held. (Eliade, 1959) This activity can be artistic, functional or economic according to the approach. It can be described with these features but usually refers to the inanimate framework. This book emphasises such social approaches to architecture. This ability should be utilised by paying attention to urban transformation projects, the design and construction of parks, natural features and environmental protection conditions. An architect who can shape and change the environment can change people's lifestyles and conditions. Thus, architects impact the relationships between people, which, in turn, comes with great responsibility. The book explores the nature of this ability. Does it reveal the steps of how far it is possible to go and the levels and degree of personal responsibility? To what extent and at what point should the limits of our personal duty be examined? These problematic questions are the main issues of the book.

Not from architectural but other perspectives, the most significant issue raised by the novel is being a "foreigner". The period of World War II generally alienated groups and societies that were "different from us, not from us", and therefore defined in a strict and detailed manner; it is the period of people who are identified as "criminals" because they are different. In the book, the abrupt stigmatisation of those who have lived alongside each other for generations as different peoples and are therefore called Parisienne is brought to the fore. Together with the issue of who and when decides the limits and categories of being a foreigner, its legalisation and general acceptance. This question is still active today.

The Great Fire of London

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Abstract: The Great Fire of London is the debut novel of British poet, novelist, and biographer Peter Ackroyd. The novel gives an opportunity to make a thematic start to the author's oeuvre full of London and contains many leitmotifs that will be the cornerstones of the author's later work. Ackroyd insists that his novels are mostly from the English tradition, although his novels have a postmodern structure. In these works, which are written with a labyrinth-like writing technique, it is not clear where the fiction begins and where it ends. There is not much of a difference between poetry, literary text, or biography for Ackroyd. The result that enables the transition between these genres is that all these genres consist of a language game. Language games are multilayered for the author, and the reader encounters onomastic, formal or symbolic palimpsests in the narrative. Ackroyd's style of writing is psychogeographic, and his characters consider the city of London a perfect fit for psychogeographic adventures. This urge to articulate denotes an antimodern behavior pattern in the search for a tradition that is part of a continuity against modernism.

Keywords: City of London, Charles Dickens, Dystopia, Fictionalization, Formal palimpsest, Great Fire of London, Leitmotif, Labyrinth, Language game, Modernism, Narrative, Onomastic palimpsest, Postmodern novel, Psychogeography, Palimpsests, Postmodern architecture, Peter Ackroyd, Postmodernism, Symbolic palimpsest, Utopia.

INTRODUCTION

The Great Fire of London (Ackroyd, 1993) is the debut novel of British poet, novelist and biographer Peter Ackroyd. The novel gives an opportunity to make a thematic start to the author's oeuvre full of London and contains many leitmotifs that will be the cornerstones of the author's later work. A leitmotif is a pattern of expression that is repeated on various occasions in a particular musical or literary work. In this sense, the adjectives used to describe London Express remind us of this brutal aspect of London, which was industrialized and institutionalized after the Great Fire of London. In addition, it is possible to encounter the main themes

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that serve Ackroyd's "chameleon-like" (Giovannelli, 1996: 2) writing style in this first novel, such as cheating, role-playing, pantomime, palimpsest, parody, pastiche, intertextual reference. In this context, the novel, although a text that the author did not embrace much later on (O'Mahony, 2004), functions as a manifesto together with *Notes for a New Culture* (Ackroyd, 1976), a text containing the author's radical claim that "British culture has been on a downward trend since the 1930s" (O'Mahony, 2004).

In addition to these core themes, which are among the main features of the post-modern novel, another important feature of Ackroyd's novels is the fictionalization of the city of London as a prominent character. Almost all author's later novels are either set in London or are about Londoners (Saglam, 2012). The fact that London has a character is an important issue for Ackroyd as he wrote a biography of London (2001) as well as the biographies of Dickens, Blake, Shakespeare, and Eliot. London has a personality with its dynamics and characteristics, and in this context, it is a character that can be written biographically.

PSYCHOGEOGRAPHIC WRITING TECHNIQUE

London is a city with a personality that does not reveal itself much. Ackroyd writes, "[N]ow he had a theme — and it was London itself, wasn't that it? — which could draw him further forward, eliciting pictures and images, probing the mystery" (Ackroyd, 1993). On the other hand, London is a literary element that determines the spirit of the characters in Ackroyd's novels. Chalupský refers to the "ultimate complexity and incomprehensibility" of London as the main reason for this (Chalupský, 2014). It is important for the character of London to become a dominant character and to have a quality that determines all behavior patterns of other novel characters. However, this is conveyed with a writing technique as far from the official narrative as possible. In Chalupsky's words, the psychogeographic writing technique tries to reach an informal narrative.

Although it may not be so direct to associate a writer like Ackroyd with a radical act such as psychogeography, as Coverley points out, psychogeography is actually a popular form of writing, beginning with *The Great Fire of London* and culminating with his biography of London in 2000 (Coverley, 2018). In this sense, he invites the reader to join him in this psychogeographic narrative. However, it is hardly possible to describe and limit London by any normative method. As a passive reader, the lack of this is announced to us by the author. Ackroyd has an understanding beyond a classical chronological narrative, and often the protagonists of the novel speak or act on behalf of London.

It is possible to conclude that Ackroyd's psychogeographic writing eventually

evolved into such a populist understanding. The fact that these references are so open and popular brings such an argument. However, it is far from being populist as it does not reduce the psychogeographic narrative experience to these norms and, in a way, turns the viewer from a passive character to an active one. In this sense, it can be argued that Ackroyd's approach overlaps with Dickens' treatment of London. The fact that London is depicted as a desert in Dickens' novels and gives its color to everything is also evident in Ackroyd's novels. Ackroyd's characters are generally misfits who are eager for a new beginning in order to break away from their own historicity. In other words, they have no more tolerance for the sterile lives they lead, and in a sense, they take refuge in the world of fantasy or fiction. So when this thing is taken from them, they fall apart. For instance, Little Arthur takes shelter in Fun City, Audrey dreams all the time, and Spender decides to shoot a movie, wrapped in a narrative that takes him back to his childhood, even though he doesn't know where he came from. Besides, London is the name of a whole that includes these different characters, considering that it has a mechanical structure and the part-whole relationship is indirectly provided. The vital thing is that the whole is in a structure free from the difference between the parts. The concept of megastructure is somehow supported by the emphasis on London's various qualities as a leitmotif. London accommodates all kinds of disconnected lives and leaves its mark on all of these lives, although the part-whole relationship is far behind being an organic relationship.

PALIMPSESTS

Ackroyd insists that his novels are mostly from the English tradition, although his novels have a postmodern structure (Onega & Ackroyd, 1996). In these works, which are written with a labyrinth-like writing technique, it is not clear where the fiction begins and where it ends. In this respect, it can be thought that it is in a close relationship with a branch of postmodern architecture. When associated with Eisenman's Wexner Center design, the labyrinth-like attitude in the design, and the fiction that aims to surprise and mislead, the user also applies to Ackroyd's text. For instance, in *Chatterton*, one of his later novels, the hero dies 50-60 pages before the end of the novel, and in this sense, the continuity is deliberately broken. The steering made as an axis but leading nowhere at the Wexner Center can be examined as a result of a similar attitude. Ackroyd does not think there is much of a difference between poetry, literary text, or biography, and the result that enables the transition between these genres is that all these genres consist of a language game. Language games are multilayered for the author, and the reader does not encounter only onomastic palimpsests in the narrative. Formal or symbolic palimpsests also contribute to the narrative. This not only makes the narrative more layered but also allows for different readings. For instance, the character of

Il Medioevo Cattedrali, Cavalieri, Città (La Edad Media II.)

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Abstract: Umberto Eco, one of the leading authors of contemporary world literature, is an important Italian writer, medieval historian, and semiotics expert, mostly known for his novels such as *The Name of the Rose*, *Foucault's Pendulum*, and *The Prague Cemetery*. Until his death in 2016, he wrote many works in the fields of history, art, aesthetics, and communication, as well as in the field of literature. The book “Medieval Ages II – Cathedrals, Knights, Cities” is the second of four volumes that examines the medieval period comprehensively in every aspect, from religion to politics, from inventions and discoveries to visual arts, from daily life to architectural living spaces in urban and rural areas.

This invaluable medieval corpus has been meticulously crafted by esteemed writers, each of whom is an expert in their fields, and brought together by Eco's deep knowledge and experience. Although a chronological division is generally seen as a method, while different topics are handled by different authors with intersections, repetitions, and intertwining, a system that does not contradict and is never dull but reinforces the issues and allows them to be remembered, is followed:

This valuable work, which introduces the Middle Ages in all its aspects, is an indispensable resource for everyone interested in history and art and the development of understanding of space at the scale of buildings to the city and regional level. A bedside encyclopedia... The Middle Ages is known as a period defined as the dark age in the Age of Enlightenment when the church and imperial sovereignty disputes caused the public to pay high costs, and epidemics broke out and raged throughout. Despite all the harsh living conditions, Umberto Eco draws attention to the fact that much progress had been made in the darkness of this age and that new inventions were realized that would facilitate the daily life and production activities of human beings. In parallel with wars, conquests, political upheavals, and cultural struggles, medieval settlements also underwent a physical change and transformation. It was an age in which art, especially architecture, showed its glory.

The book “Cathedrals, Knights, Cities” is a comprehensive, holistic source of information about the Middle Ages. It is a fundamental work for everyone related to

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art, especially architects. It is also an opportunity to reclassify the established vocabulary and revise common misconceptions.

Keywords: Architecture in literature, Architecture in contemporary literature, Castile, Cathedrals-knights-cities, Contemporary world literature, Contemporary italian literature, Cordoba, Cluny architecture, Francesco storti, Foucault's pendulum, Giovanni vitolo, Hagia sophia, Luigi carlo schiavi, Medieval age, Reinos de taifas, Semiology, Seville, Silvana musella, The prague cemetery, The name of the rose, Umberto Eco.

INTRODUCTION

Umberto Eco is an important Italian writer, medieval historian, and semiotics expert, mostly known for his novels, such as *The Name of the Rose*, *Foucault's Pendulum*, and *The Prague Cemetery*. Until his death in 2016, he carried out various works in the fields of history, art, aesthetics, and communication, as well as in the field of literature. This vital work, which is included in the work of *Architecture in Contemporary Literature* and edited by him, is the second of volumes of the encyclopedic study, which examines the Middle Ages, from religion to politics, from inventions and discoveries to visual arts, from daily life to architectural living spaces in urban and rural areas.

This invaluable medieval corpus has been meticulously crafted by esteemed writers, each of whom is an expert in their field, and brought together by Eco's deep knowledge and experience. Although a chronological division is generally seen as a method, while different topics are handled by different authors with intersections, repetitions, and intertwinings, a system that does not contradict itself and is never dull but reinforces the issues and allows them to be remembered is followed.

While in the first half of the book, the events, religious structures, papal politics, the emergence of city-states, the Norman invasion, and demographic and economic systems are discussed; in the second half, issues such as the impacts of events and innovations on living spaces, the evolution of religious and civil architecture, developments in construction techniques, building decorations, and the way the visual arts take place in the buildings are covered. All-important buildings were introduced one by one with all their details, and the photographs of important buildings enriched the work as a separate section.

WESTERN WORLD IN THE MIDDLE AGES

Between the 11th and 13th centuries, self-governing political structures emerged in many parts of Europe, and the demographic, economic, and social change of cities

paved the way for private administrations. City-states have become the scene of significant development not only socially and economically but also spatially, and cities with different social structures and characteristics have established a strong dominance over rural areas.

Although most of the cities in Italy were of Roman origin, northern European cities developed around ports and markets. The term *burgensis* (bourgeois, urbanite), used for the inhabitants of these settlements, also comes from the name of the settlements, *burgus*. The merchants and artisans who formed the society were called bourgeois. The word *civitas* (city) in Italy was used only for episcopal centers, while the word *städt* in Germany was used only for places that had received a certificate from the emperor or the prince of that region.

The states established in the Iberian Peninsula between the 11th and 13th centuries were called *Reinos de Taifas* (Kings of the Territorial Divisions). *Taifa* means a small state in Arabic, and with the occupation of Seville by the Almoravid Berbers from North Africa in 1091, a political and spatial change began in the Iberian Peninsula. The Almoravids first built a wall around the city. When Ferdinand III, King of Castile, captured Cordoba in 1212, he continued to use the pavilion of the caliphs as a palace. King of Castile and Leon, Alphonsus XI, renovated the palace and renewed the city walls. The Cordoba Mosque was saved from the hands of the church and the Christian aristocracy. It was turned into a cathedral, and thus has survived to the present day.

During the reign of the caliphate, an area exceeding five thousand hectares was used as a settlement in Cordoba, including the residence of the caliph. There was a population of half a million people residing in more than two hundred and seventy thousand houses and more than eighty thousand shops. It is known that there was a rich library, six hundred baths, and one thousand six hundred mosques in the city, along with a leprosy hospital on the left bank of the Guadalquivir, as in all major Islamic cities.

Giovanni Vitolo, the author of the article *Demographic Increase and Urban Settlements* under the section 'Economy,' states that there was no megalopolis phenomenon in the western world in the Middle Ages. Central-northern Italy and Flanders also had many cities, yet not large ones. At the beginning of the 14th century, cities such as Milan, Florence, and Paris had the largest populations, had grown past the first and second fortification walls and grew towards the third line of city walls.

From the 15th century onwards, demographic growth and urbanization accompanied increased volume in regional and interregional exchanges. Local markets gained an international character. The region of Champagne in France

CHAPTER 21

Love in Symi-An Aegean Romance/ Kos-Symi Rhodes

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Abstract: Love in Symi is a nouvelle that flows in the background of the hopeless love between the “X” generation and the “Y” generation people, the heartsore love held captive by technology in an original architectural setting. The author is Hikmet Temel Aksu, a writer who has studied architecture. With its main story reflecting the emotions of the chivalry era, set in the Greek Dodecanese Islands of Kos, Symi, and Rhodes, Love in Symi occurs on a plateau with Mediterranean architecture as the background. The protagonist of the story is Elsa and the author himself. The work tells a bittersweet love story, as well as the architecture of the Greek islands, with a touristic feeling and journey. The journey starts from the island of Kos, across from Bodrum. The uniqueness of Hippocrates's living here, the island finds its place with beautiful beaches, monasteries built on high hills, gastronomic restaurants, and intense architectural descriptions. The second island, Symi, is considered the most striking in architecture and the most unique among other islands. It is one of the most beautiful examples of island architecture, with the settlement of the city on steep volcanic hills, its houses with white window pediments painted in orange and yellow on the outside, and its characteristic stone architecture. The island of Rhodes, the last island mentioned in the novel, immerses the reader in the atmosphere of the place with intense architectural depictions. Two or three of the giant cruise ships can simultaneously anchor in the port of Rhodes, which is surrounded by a medieval castle, and on the UNESCO cultural heritage list. Since it is one of the main attractions of such a busy tourism industry, the criticism regarding the brutal mistreatment of Rhodes's historical architecture is also notable in the nouvelle.

Keywords: Blue sorrow, Bodrum, Datca, Dodecanese, Elsa, Generation X, Greek, Generation Y, Hikmet temel akarsu, Hippocrates, Kos, Mediterranean architecture, Marmaris, Nouvelle, Rhodes, Symi, Stone architecture, Tourism, Technology, UNESCO.

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INTRODUCTION

Love in Symi, with its main story reflecting the emotions of the chivalry era, set in the Greek Dodecanese Islands of Kos, Symi, and Rhodes, takes place on a plateau with Mediterranean architecture as the background. The protagonists of this nouvelle, this heartsore love story, are Elsa and the author himself.

The work tells a bittersweet love story, as well as the architecture of the Greek islands, with a touristic feeling and journey. The author's journey begins on the island of Kos, the opposite shore from Bodrum. The mosque in the island square, which also houses Ottoman artifacts, is considered the central figure, and the square is arranged like typical European ones. In this nouvelle, which the author approaches as an original style, engaging in architectural depictions to describe these arrangements, he characterizes the plateau.

“The historical monument that dominates the wide square of Kos, reminiscent of the Kazancakis novels, is a mosque dating back to the Ottoman Empire. It is adequate to say that there is no such example in Turkey where a mosque is used so skillfully to create a sense of a square.

“The blue domes on the white exterior of the church on a high place facing the historical mosque... Prosperous European tourists, sitting in cafes surrounding the wide square... Foreigners from all kinds of countries, sipping their beers while looking at the white-walled structures reflecting the Mediterranean freshness... A calm, sunny and peaceful opening and some white bell tower a little far away... The Greeks managed to create the feeling of a historic square, which you can see resembling ones in Bologna, Paris, Florence, or Venice, on a tiny island. Not to say, by making the Ottoman Mosque a prominent figure... it is impossible not to marvel at this... /...” (Akarsu, 2017:13).

As many examples will be encountered throughout the novel, an architectural plateau almost at the peak of aesthetics is depicted. In the first narrative, the Kos, embodying the originality brought by Hippocrates' living on this island, beautiful beaches, monasteries built on high hills, gastronomic restaurants, the melancholic attitudes of the island people, the vital atmosphere of the yellow hot summer season, tourists from many countries and the thousand and one colors of the Mediterranean, a fairy-tale island environment was formed. The fiction of nouvelle begins to take shape on a touristic hill on this island, and on the way that leads us to this fiction, the author turns to intense architectural descriptions once again.

“ Seeing that it is futile to try to make room for yourself among the European tourists, just at mealtime, you left eating fish in that beautiful restaurant for a little

later. You go up a stony path and pass by other tourists eating yogurt at the cafe set up in the garden of the white monastery on the hill and gazing at the unique view in all smiles, and you enter the lonely, charming, but saddening church as always in these islands. While everyone else is so interested in soaking up the view, eating the best of seafood, and finding the bottom of the wine and ouzo bottles, you look at the archaic Orthodox icons and make an emotional wish for yourself. You are now in a dim sanctuary on that sunny Mediterranean day, inside those cool walls. .../..” (Akarsu, 2017:18).

Symi, the second island on which the fiction of the novel takes us, has the most striking architecture among “the Dodecanese islands” and the most original one compared to the other islands. We find extensive descriptions of the island's architecture in the narrative: With its houses on steep volcanic hills, with orange, yellow, painted exteriors, and white window pediments, the architecture of this island includes a unique riot of colors. Stone architecture manifests mainly on the streets, walls, embankments, and stairs. Moreover, these stone streets are real architectural wonders. Each of them overlooks the sea, and peaceful summer residents live in them. Most of these people are employed and able to spend little time here. Perhaps since the majority of the houses are empty, calmness, serenity, tranquility, and simplicity, as well as loneliness and sensuality, are very intense here.

Let us convey the architecture and sense of Symi with the following descriptions of the author.

“ The buildings in Symi are not just comprised of white-painted houses with flat terraces, blue shutters, and bougainvillea, or such a straightforward application of Mediterranean architecture. The architecture there has a slightly different character than other islands; it is a little more original and characteristic. The exterior façades painted in melon, orange, and yellow exhibit an incredible array of bright colors with the whitewashing of the one-span thick pediments surrounding the windows. Horizontally angled tile-covered roofs rest on strong concrete shears. The wrought irons are archaic, and the shutters are stylized. Since the vegetation on this thirsty island is almost non-existent, stone architecture was used to be protected from the summer heat. The surroundings of the silent houses are lined with bouldered lands, stone streets, stone walls, and stone stairs. You go down those narrow stairs downhill like you are going down a volcanic hill. While your descent will be easy and enjoyable, your ascent will be challenging and grueling. But either way, you will be accompanied by an unprecedented and extraordinary view. You see the Symi houses on the opposite hill, monasteries built on quiet hills, clock towers on the beach, fish restaurants, sailboats lined up along the shore, and wealthy mansions. From another point of view, if the weather

Ports of Call

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Abstract: Amin Maalouf or Emin Maluf, was born on February 25, 1949, in Beirut. The author, who writes his books in French, has lived in France since 1976. The author was awarded the Goncourt Academy Literary Award in 1993 for his novel, *The Rock of Tanios* (*Le Rocher de Tanios*). His books have been translated into more than 40 languages and have reached a wide audience in France and in many other countries. Amin Maalouf tells the history of the Middle East to Westerners in their own language. He owes his fame to historical novels. His first book, *The Crusades through the Eyes of the Arabs*, played an important role in his recognition as a great writer.

Ports of Call, one of Maalouf's important works, tells the story of a person who was born in Lebanon, then went to France, took part in the resistance movement, and then returned to Lebanon to be greeted as a hero. The author states that his source of inspiration for this book was the life story of a person he met towards the end of the 1960s. It describes the divisions experienced in Palestine and Lebanon during World War II and offers implicit solutions to the events in the Middle East. This study aims to provide a spatial analysis of the locations where the events of the story take place.

Keywords: Amin maalouf, Abdülaziz, Adana, Beirut, Christianity, Eastern culture, East-west conflict, France, Historical novel, Istanbul, Lebanon, Literature, Mediterranean architect, Muslim, Mansion, Ottoman empire, Ottoman house, Rebel, Separation, Sadness, Stone building.

INTRODUCTION

In his works, Amin Maalouf successfully covers the myths and artworks along with the customs and traditions of the Eastern and Mediterranean cultures. He gives extensive information on the histories and lifestyles of the people living in places like Egypt, Algeria, Morocco, Spain, Iran, and Anatolia, which usually serve as settings for his stories. He also frequently makes comments about particular issues related to the Ottoman Empire and Turkey. In his books, he provides analyses and assessments of the reasons for the underdeveloped state of Eastern societies. Although imagination plays a crucial role in his stories, history

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is always the starting point of Maalouf's work. Adventures of heroes with chronic wandering spirits, ready to go on a journey at any moment, cross-border trips to overseas countries, and struggles with bad luck and misfortune are the main themes of Maalouf's writings. The imaginary flow of events in his stories is set on a factual historical foundation. The general subject of his novels is the East-West conflict. He deals with this conflict within a specific historical fabric (Öztekin, 2007). His novels are imbued with sociological themes.

THE STRUCTURE OF THE NOVEL

In each of his works, Amin Maalouf deals with a lost, previously known, but forgotten world, an event, and people. As the explorer of these lost worlds, Amin Maalouf tries to reconcile the Muslim East with the Christian West. In each of his books, he takes the reader on a journey to a country that was influential in the formation of the humanist mentality. Almost all of his books describe a journey. He usually chooses his travel locations from places where disagreements and conflicts occur (Öztekin, 2007).

Maalouf's novel starts with the following sentence:

"This isn't my story, it's the story of someone else's life." According to him, all stories are the same. There is only one life. However, the narrator of the story changes constantly, just as the person who reflects the life" (Yılmaz, 2007:91).

The author talks about an uprising in Adana. Adventures, displacements, and some actual events of recent history form the essence of the novel.

Ports of Call was published in 1996. The novel covers a period of time, which is more or less a hundred years, starting from the late nineteenth century with reference to the life story of the main character, İsyân (meaning "rebellion"). The origins of İsyân's family go back to the Ottoman dynasty. His grandmother is the daughter of an Ottoman sultan. His father is Turkish, his mother is Armenian, his family is Lebanese, who migrated from Ottoman lands. The narrator knows İsyân from his photograph in a book he read years ago. When he meets him on the subway one day, he recognizes İsyân and decides to approach him to listen to his story. İsyân is one of the well-known revolutionaries in France. He then tells his life story to the narrator over a period of three days. The narrator starts to take notes about the life story of this interesting man

Everything starts in Istanbul at the end of the 19th century. Seeing that the sultan was killed by the rebels, the sultan's daughter loses her mind. Afterwards, a physician demands he marries the sultan's daughter and moves to Adana to heal her. They start living in a mansion in Adana. Then the "crazy" doctor and the

“insane” woman have a child. However, the family, which cannot blend into society, continue their residence in this mansion as if they were cursed. Later, events such as İsyân's father's interest in photography, clubs composed of a group of non-Muslims, hostile and even aggressive attitudes of the people, the death of his grandfather, and the “Armenian Events”, force the family to move to Lebanon. The father turns into a man who is hardly aware of the presence of his child.

The novel is based on fictional events that are connected to real historical characters. Although there is a dethroned Ottoman sultan, this is not a historical novel. There is no information in the book about the identity of the deposed sultan or the other characters who are mentioned, though the dethroned sultan is apparently Abdülaziz. The book covers actual events like the ones that had occurred between Turks and Armenians in Adana in the 1900s, the resistance in Beirut and France, and finally the period of the establishment of Israel.

CONCLUSION

There are certain clues about the residences of the noble families of the period in certain sections of the novel that tell us about the everyday life in İsyân's childhood home in Adana towards the demise of the Ottoman Empire.

“It was in the center of the city, but in a secluded place. It had high walls and a garden with dark shade trees. Since it is made of sandstone, it turns red under the rain, and turns into a fine, red powder in dry weather” (Maalouf, 1996:49).

While the librarian described the house in this manner, the narrator gives his impressions in the following sentences:

“I knew the earth-colored stone building on the pine hill. I never went inside, but I used to drive past the railings on my way to school every day. It was like yesterday in my mind, it was not like other houses at all. It was not exactly modern, neither a mountain hut nor an Ottoman house. It's a stylistic mess... But as far as I can remember, it was pretty harmonious as a whole, and it has a grassy garden where no children play” (Maalouf, 1996:49).

It is possible to interpret the mansion where the family from the palace lived in Adana as a symbol. Actually, the fact that this mansion is reminiscent of a mansion on a pine forest hill confirms this. Reminding us of the social class differences from the outside, the mansion is not much different for the family living inside. Findings such as the family hosting its guests at home, the children taking lessons at home, the absence of friends, and the fact that the father is always prepared to go out, even when he moves to Beirut, but sitting at home waiting for guests, indicates the separation of the interior of the house from the

The Pain of Losing Nature (The End of Nature)

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Abstract: McKibben, as an environmentalist dedicating his life to raising awareness about nature, refers predominantly to topics about climate change in his book titled “The End of Nature”. This book has also been called the first book on global warming written for a general audience, since the arguments supported by both numeric data and findings of the author’s daily life notes make it easier to read. Before discussing the aim of the book, this review considers the passionate way of an activist from the early days of the author’s private life to his successful education, life, and environmental campaigns. In the following part, the answers to the climate change problem are discussed beyond the matter of warming. Moreover, McKibben’s future predictions are addressed due to related political issues of the new world. The last part is more likely to refer to the architectural context. Clues on how these issues can relate to architecture are primarily sought in education than professional life, and strategies focused on raising awareness are mentioned. Architects should have to consider the environmental issues that have been raised in the book in order to give less damage to Earth. Since space issues such as land use, structural decisions, and material choice are all directly referred to energy consumption, several questions are suggested to ask before production to conduct the system in an efficient and more nature-friendly way.

Keywords: Air pollution, Climate change, Carbon emission, Ecological architecture, Environmental awareness, Environment friendly, Ecological, Fossil fuels, Food shortages, Greenhouse effect, Global warming, Infrared rays, Nature, Nature-friendly, Paris Climate Agreement, Renewable energy, Sustainable, Water resources, Water pollution, Water recycling.

INTRODUCTION

In the universe where we live in a vigorous time at a hasty pace, there are two facts that we constantly overlook. One is that when a human was born, a large group of beings had already been alive for a long time. The other is that we are only a minuscule part of an immense and extraordinary universe... to understand the relationship between nature and humans is far beyond a romantic interaction such as waking up to the sound of birds, growing flowers in the garden, preten-

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ding that the thirsty trees drink water when it rains. We have to face the fact that the world is getting warmer day by day, and depending on this fact, the necessary comfort conditions for living things to live in peace are decreasing. McKibben, in his book, “The End of Nature”, which opposes the nature-human dichotomy and reminds us that we are “humans of nature”, conveys the truths that he advocates in an academic language that is as easy to understand as spoken language. In this review, you will witness the truth behind the author's efforts, the mission of the book, and how it is indirectly related to architecture.

THE WAY OF AN ACTIVIST

As an author who has published many articles in leading American journals written on the environment, global warming, and ecology, as well as an adamant nature, advocate, nature philosopher, and educator, McKibben characterizes the human as a subject that destroys natural life rather than building it by saying, “We did not create this planet, but it is none other than us who are busy dismantling this creation”.

With all his printed and visual publications, William Ernest McKibben, who has a strong enough voice to make the voice of nature heard in our hearts, owes this voice to the public by urging a start to many institutions and organizations. In his own website (Web 1), Bill McKibben wants to be known first as the “founder of Third Act, which organizes people over the age of 60 for action on climate and justice.” Second of all, his other success was to publish in 1989, *The End of Nature*, which is regarded as the first book for a general audience / ordinary people about climate change”. It appeared in 24 languages. Besides, he is a founder of 350.org, the first planet-wide, grassroots climate change movement, which has organized twenty thousand rallies around the world in every country, saving North Korea, spearheaded the resistance to the Keystone Pipeline, and launched the fast-growing fossil fuel divestment movement. He has won several prizes, such as the Gandhi Peace Award (2013), the Right Livelihood Award, sometimes called the alternative Nobel, and Foreign Policy named him to its inaugural list of the world’s 100 most important global thinkers (Web 2).

Let us take some cross-sections that have antecedent values that lay the foundation behind his nature advocacy... First of all, the dissenting attitude is in his genes. There is a father factor to mention here that resists nature and living things. His father, who once, in 1971, had been arrested during a protest in support of Vietnam veterans against the war, wrote for *Business Week*, before becoming a business editor at *The Boston Globe* in 1980. McKibben’s mother stated in *The Boston Globe* in 2012 that this event left an impression on his 10-year-old son. Bill was furious for not being allowed to be arrested with his father.

His mother taught him to stand up for what he believed in (Web 3). Then, as the first step in press life, he entered Harvard College in 1978, he became an editor of *The Harvard Crimson* and was chosen president of the paper for the calendar year 1981. Third for being activist: The first protest he organized on his return from Bangladesh in 2006, after realizing some facts about nature and apprehending that the world was not fair... when his three roles, namely: his oppositional attitude, his instinct to share what he knows with a wide audience, and his attitude of seeking justice by organizing the masses, are combined with nature advocacy.

He published *The End of Nature* in 1989. It can still be said to be the best writing to attract attention and the most famous discussion about the environmental crisis. "Integrity is wholeness, the greatest beauty is / organic wholeness of life and things, the divine beauty of the universe." Taking his departure with the "Love that, not man" motto, he tries to save people from seeing themselves above everything else in the world with the facts he revealed in his book, "The End of Nature". Moreover, while assuming this advocacy, he establishes a unique balance both rationally and intuitively. This work, which became famous as the first book written on global warming and has been translated into 24 languages, still maintains its concurrency in terms of the period it was written in and its predictions about the future. Although the book consists of two physically equal sections under the titles of the Present Time and the Near Future, the second part causes an increasing heartbeat in the reader both because of its chronological closeness to the period we live in and as it conveys the money games played by nature and the recklessness of human beings.

THE ANSWERS TO THE COMPLEX ARGUMENT "NATURE IS ENDED"

In his work in question, McKibben discloses that the main problem behind the increase of "more" adverbs such as "stranger, more luxurious and more unnecessary, more artificial, more inefficient, drier, more insecure" is the "increase of greenhouse gases" and the accompanying "global warming". "Greenhouse gases" are briefly expressed as gas compositions in the atmosphere that absorb infrared rays. While these gases hold and trap heat in the atmosphere, they cause global warming and consequently climate change. Greenhouse gas emissions are followed by fossil fuel use, deforestation, synthetic fertilizer use, agriculture (especially from rice fields), livestock (from cattle manure), and industrial activities. The most obvious process that accelerated the increase in greenhouse gases in the world started with the Industrial Revolution. The world's temperature is increasing as the manufacturing, energy, construction, and transportation sectors gain momentum. The country that emits the most greenhouse gases into the atmosphere is the People's Republic of China, one of

Salonica: City of Ghosts

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Abstract: Written by Mark Mazower, a history professor at Columbia University, the 633-page giant work, “Salonica: City of Ghosts”, surpasses its feature of being one of the most magnificent works of the genre’s monography. It reaches the level of a superior literary work as a permanent historical architectural script. The book is not only the product of many years of research and is supported by strong visuals and an index, but it is written with competent and even superior eloquence. The work has gone far beyond being a giant monograph due to its stylistic and dramatic structure that surpasses an academic study in literature. Together with the literary arts and human conditions, it has masterfully displayed throughout the narrative; it has turned into a tragic bildungsroman of an ancient city.

Mark Mazower wrote the story of this exciting city, which has great symbolic and cultural values and has been the scene of significant events both in modern history and in the “recent” (!) history of the last five hundred years, focusing on the years between 1430-1950. These dates mark when the city was captured by the Ottomans and continues to the aftermath of the Second World War.

As every individual from the Ottoman geography covering vast lands knows very well, Thessaloniki contains significant and unique characteristics in terms of architecture and culture as well as sociological and historical aspects.

Reading the detailed story of the city of Thessaloniki, a vital cultural, political, and economic center, which has been invaded, burned, and destroyed many times throughout history and has suffered countless disasters such as war, occupation, fire, and genocide, from Mark Mazower's book, is an extreme enriching act that gives awareness of history, culture, and architecture. Mark Mazower describes all this with a scientific eye, a competent literary style, and a socio-economic and political background to the fullest extent. All this richness of narrative turns the book into a precious work that tells about the fate of a city. Every architect should read it carefully.

Keywords: Ancient greek, Architecture in contemporary literature, Balkans, Bildungsroman, Byzantion, Columbia university, East roman, Greek history, Jews, Muslims, Mark mazower, Monography, Modern history, Macedonia,

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Oxford university, Ottoman history, Salonica, Salonica: city of ghosts, Turkish minority in the balkans, 20th century history.

INTRODUCTION

Written by Mark Mazower, a history professor at Columbia University, the 633-page long giant work “Salonica: City of Ghosts” surpasses its feature of being one of the most magnificent works of the genre monography and reaches the level of a superior literary work as a permanent historical architectural script. The book is not only the product of many years of research and is supported by strong visuals and an index, but it is written with competent and even superior eloquence. The work has gone far beyond being a giant monograph due to its stylistic and dramatic structure which is more than an academic study in literature. Together with the literary arts and human conditions, it has masterfully displayed throughout the narrative; it has turned into a tragic bildungsroman of an ancient city. At the same time, this work is also a unique and brilliant product of the trend of writing scientific works as “narrative and literary pieces”, paving the way for them to be read and understood easily by large masses. This is seen and supported as a trending attitude in universities, especially in recent times.

ABOUT MARK MAZOWER AND THE BOOK

At this point, it is necessary to mention the author of the book, who created such an influential and powerful monographic work. Mark Mazower has a brilliant academic career and a life of authorship. Mark Mazower is a professor of history at Columbia University specializing in 20th century European and international history. Mazower read classics and philosophy at Oxford, studied international affairs at Johns Hopkins University's Bologna Center, and has a doctorate in modern history from Oxford University. His book, *Salonica: City of Ghosts*, won the Duff Cooper Prize, the Runciman Prize, and the John Criticos Prize. He is a writer with an awe-inspiring career who has won many awards, such as Longman History Today, LA Times History Book of the Year, and the Financial Times 2012 Best Book Award for his numerous works on various dates. Among his principal works are such important books as *Inside Hitler's Greece: The Experience of Occupation*; *The Balkans*; *After the War was Over: Reconstructing the Family, Nation and State in Greece*; *Hitler's Empire: Nazi Rule in Occupied Europe*; *No Enchanted Palace: The End of Empire and the Ideological Origins of the United Nations*.

About the book *Salonica: City of Ghosts*, which is one of Mazower's most important works, Prof. Dr. Isa Blumi writes. Emphasizing the cosmopolitanism of the Ottoman era and paying homage to the city's multicultural dynamism, *Salonica* sincerely attempts to undermine the stereotypes that have reinforced the

mythology of “ancient hatreds” all too often evoked in the literature on the Balkans” (Reinstating the Ottomans: Alternative Balkan Modernities) (Mazower, 2013). A review in the Baltimore Sun states: “An exhaustive, affectionate biography of the city, a deeply researched account that becomes a portrait of the singular, vanished cosmopolitanism of the Ottoman Empire. Jan Morris writes in The Guardian: “A tremendous book about a city unique not just in Europe, but in the entire history of humanity” for *Salonica: City of Ghosts* (Mazower, 2013).

In this book, which has received such great praise and awards, the rise and fall, joy and sorrow, enthusiasm and tragedies of the city of Thessaloniki from the very beginning are described in all details, in a historical manner, in style reminiscent of the Nobel Prize winner Ivo Andrić's *The Bridge on the Drina*. If that novel's protagonist is the famous bridge in the book, *The Bridge on the Drina*, here it is the city of Thessaloniki itself.

URBAN SPACES IN THESSALONIKI

As every individual from the Ottoman topography covering vast lands knows very well, Thessaloniki contains significant and unique characteristics in terms of architecture and culture as well as sociological and historical aspects. We had the opportunity to express our view on this subject in detail in the introductory parts of our review book titled “*Selanik ve Kavala'daki Osmanlı Türk Mimari Mirası (Ottoman Turkish Architectural Heritage in Thessaloniki and Kavala)*”, which we had prepared about the historical city that was under Turkish rule in 1430, even before Istanbul was (Erdoğan, Akarsu, Çırpı, Kaplan, 2016).

Thessaloniki is the sister of Izmir. It is the second-largest commercial port of the Ottoman Empire and modern-day Greece. It is the intellectual center where the scholarly codes of the modern Republic of Turkey were formed. It was a typical Ottoman city until a century ago. Although the population structure at the beginning of the last century was cosmopolitan, Turkish ethnicity had great weight. It was an important strategic center on the Ottoman's way to the Balkans, Thessaly, the Peloponnese, Macedonia, Shkodra, Tirana, Kosovo, and Bosnia. It is an extraordinary metropolis where not only Mustafa Kemal, the founding father of the young Republic, but also many famous statesmen and intellectuals who determined the history of 20th century Turkey were brought up.

The essence of the saying is that Thessaloniki is an unforgettable city for Turkey and Turks. It cannot be neglected, its footprints cannot be erased, and it cannot be left unattended. The trails of the Ottoman Empire, which ruled in Thessaloniki for close to five hundred years, are profound. These trails are among the leading ones in the deepest traces of the city, with a 2500-year history. In Thessaloniki, it is possible to find remnants of Ancient Greece, Macedonia, Eastern Rome,

Rebel Cities By David Harvey: Revisiting Marxist Theory, The Right To The City And Urban Struggle

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Abstract: The book we will discuss is one of Harvey's most important works on the right to the city and Marxist theory and consists of 7 parts. This article aims to guide the readers *via* a summary of the content of the book. The introduction begins with the narrative that complex and stratified social classes have a greater impact on the transformation and revolution of cities than the working class employed in industrial spaces.

In his book, Harvey repositions Marxist Political Theory as a basis for cities generating capital accumulation. This argument surpasses the general and misconceived belief that such effects are produced by factories and the labor force. The rationale for this argument is an economic one, depicting the importance of the capitalism of land, land-rent, intellectual capital and speculation rather than commodity production. This commune is a very different kind of proletarian revolution, in which much of the leftist political chambers see an Avant-Guard spirit.

In the preface part, Harvey draws attention to the increasing urbanization of the globe, which is frequently discussed under the effects of the post-colonial era. In the capitalist system, the urban process is fraught with extraordinary political turmoil, whose roots can be revealed in part through an examination of how urbanization is shaped by its interlocking concrete abstractions and is shaped directly by the circulation of money in space and time. The tensions between the individuality of the act of spending money and the class experience of earning that money divide the social and psychological foundations of political action. The book concludes with ideas portraying an unexpected unwillingness to put heavy importance on the political agency role of rioters, like the Wall Street Occupation.

Harvey's theoretical artisan is highly valuable in putting the complex economic processes underlying urbanization and the inter-flows of capital in the form of urban space. Harvey comprehensively puts the notion of surplus capital, primarily through creative destruction - the large-scale restructuring of cities – in urbanization's central

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role. *Rebel Cities* is a needed book for a renewed case, a city as a medium for urban rights claimed and possessed by the public rather than forces of capitalism.

Keywords: Authoritarianism, Autonomy, Accumulation, City, Capital, Class, Democracy, Discontent, Labour, Leftist, Liberalism, Marxism, Place, Public, Policy, Re-design, Rebel, Space, Struggle, Urban.

INTRODUCTION

David Harvey was born in England in 1935. After completing his Ph.D. in Geography from Cambridge University in 1961, he continued his studies at the University of Bristol. Then in 1969, he continued his studies at John Hopkins University in Baltimore, USA. He is one of the strongest representatives of the Marxist school. Harvey, who started working at the City University of New York in 2001, draws attention, especially to his studies on “space” and his contributions to Marxist theory and practice in “the right to the city”, urban struggle and Lefebvrian ontological positions.

The book we will discuss is one of Harvey's most important works on the right to the city and Marxist theory and consists of 7 parts (Harvey, 2012). This article aims to guide the readers *via* a summary of the content of the book. In the introduction, it begins with the narrative that complex and stratified social classes have a greater impact on the transformation and revolution of cities than the working class employed in industrial spaces. This section continues with the emphasis that the relationship between the chaos of life on the street is interesting and worth considering.

The essays in the book examine different protest and rivalry cases around the world by using Marxist theory. The author draws strong attention to misjudgments of labor power while making valuable critical remarks on horizontally organizing leftist policies, which underlines the power of social movements. This position urges proponent modes of political influence. This is portrayed by urging the negative and devastating effects of contemporary brutal capitalism that is based on lust for greed and power derived from financial capital and/or monetary power. He is criticizing in detail World Bank reports prioritizing home-ownership as a method for alleviating poverty, crisis/chaos triggered by sub-prime and foreclosure, and evictions of poor people failing to pay unfair mortgages that they are unable to afford. He gives high priority to state policies initiating a flourishing of cultural values.

In his book, Harvey repositions Marxist Political Theory as a basis for cities generating capital accumulation. This argument surpasses the general and misconceived belief that such effects are produced by factories and the labor

force. The rationale for this argument is an economic one, depicting the importance of the capitalism of land, land-rent, intellectual capital and speculation rather than commodity production. In examining the Paris Commune of 1871, a socialist experiment in working-class self-government suppressed by brutal force. This commune is a very different kind of proletarian revolution, in which much of the leftist political chambers see an Avant-Guard spirit. Like contemporary workforce-based policies, such cases are characterised by being temporary and dis-organized. The commune, was an attempt at “socialism, communism or anarchism in one city”, which could easily be eliminated. For Harvey, the left must be modern cosmopolitan and urban. Otherwise, the movement is doomed to powerlessness. By underlining cases featuring urban struggle’s potential – like the people's assemblies in Porto Alegre - he asks a big question: How can we attribute and re-connect the multi-style and faceted metropolitan rebels and struggles?

Harvey criticizes the Leninist position by using a critique of horizontal modes of social organization. He urges us not to fetishize the form of organisation by underlining process and personal interaction over wide-scale action. In some cases, small, focused groups can achieve more than large-scale politically motivated requests. Something that works for small groups, might not be possible to achieve in a metropolitan region. An organisation that is not at a human interaction scale is commonly based on hypothetically moral use of collective action.

In this book, Harvey draws attention to the potential of city-level redesign schemes, such as Berlin unification plans. Also, he ironically criticizes Michael Bloomberg for talking about “building like Robert Moses with Jane Jacobs in mind”, *i.e.*, creating a sharp dichotomy between the landscape of capital accumulation and class sweeping. Such local-level cases depict massive and modernist development plans, urban traditionalism, and small-scale urban projects. Harvey urges the left to be cautious of neoliberal politics’ favoring local autonomy. As a counter-response, he criticizes Bookchin's proposals for a confederation of democratic municipalities, which aims to build a common policy area for many municipalities imitating Paris communes. Harvey, in *Rebel Cities*, underlines heavy critics of China exploiting extreme free-market liberalism, which has an urban tax system for financing housing and social programs. This reproduces a “polarised choice between state and market”, where both remain undemocratic.

URBANIZATION OF CAPITAL

According to Harvey, the connection between the formation of the city and the production, appropriation, and concentration of economic surplus has long been

Scenes from the Mind of an Artist (M Train)

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Abstract: Patti Smith's M Train resembles a mental train that stops at any station, at any time interval. With ambition and inspiration, Smith takes the reader on a journey between dreams and reality, past and present, books and country. Smith's whole life can be considered a work of art. She is an unconventional artist who reveals herself in her relation to space. In an intertwined experience of time and space, we find Smith reminiscing on life, loss, and pains of creation. Smith's analogy of a clock with no hands refers to a frozen time, a memory where the past and the present coexist. This memory also contains the ties that a person establishes with their physical environment. The subjectivity of experience creates differences in the perception of a space. But how is it possible to resist time in our age of speed? This is what Smith presents to her readers: an infinite present.

Smith's memory resists its loss, just as architecture resists time. Architecture witnesses personal and social tragedies and freezes them in time. In this sense, architecture turns into a memory remnant, a trace, and survives by creating a bridge between the past, present, and even the future. Smith's experience of the past in the present also makes it possible to interpret the relationship between architecture and experiential time. In this context, architecture reveals memory space and becomes an important factor in the reproduction of memory. Moreover, it can help revive and maintain memory by constructing new forms of expression. In this regard, personal and social memory emerges as a subject that should be emphasized in architectural research.

Keywords: Colonial architecture, Culture, Dark tourism, Experiential time, Eclecticism, Interaction, Literature, New objectivity, Past, Personal and social memory, Prison architecture, Present, Remnants of memory, Recall time, Stream of consciousness, Spaces of memory.

INTRODUCTION

The many talents of musician, writer, poet, painter, photographer, and performance artist Patti Smith make it possible to treat her life as a work of art. In her National Book Award-winning 2010 book *Just Kids*, she described the early

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years of her career, the political environment in the shadow of the Vietnam War, and the New York art scene of the 70s. On *M Train*, we witness the next part of the story. She completes the missing parts of this life story by reminiscing on the period following her debut studio album, *Horses*, in 1975, she lost loved ones, and her family life in Detroit. Smith takes the reader through dreams and reality, past and present, books and countries. Outside of New York, we accompany Smith to French Guiana, Berlin, London, Mexico, Japan, Yorkshire and Tangier. We also travel to the gravesites of Brecht, Akutagawa, Dazai, Genet, Plath, Rimbaud, and Mishima, witnessing Smith's creative ambitions and inspirations. Memories, detective series, literature, and of course, coffee accompany Smith on this mental train bound for her destination of choice.

“It's not so easy to write about nothing,” she says to a cowboy during a dream; this is also the opening sentence of the book. Is it possible for an artist to not represent nothing? Smith's claim that she writes about nothing is actually a way of emphasizing that she does not seek an easily identifiable plot when recounting her memories. Throughout the book, we find Smith in an intertwined temporality, speaking about life, loss, and grief.

JOURNEY BETWEEN DREAMS AND REALITY

The dream is followed by Smith setting out to Café' Ino, a place she frequents, often with the impulse to rebuff the cowboy. When she is close to realizing her dream of opening a café in New York, she recalls her marriage, moving to another city, and how she had to abandon this dream. Our first trip is to Camp Saint Laurent du Maroni, a place of exile.

“Evidence of the penal colony that France established in Guiana during the second half of the nineteenth century is even more prevalent than reminders of the gold rush. The prison of Devil's Island and the town of Saint-Laurent du Maroni are two of the best-preserved and most visited examples. Founded in 1858, Saint-Laurent du Maroni reportedly received 80,000 petty criminals from France, sent to populate the colony, and the town has since undergone a number of renovations and restorations” (Stubbs & Makaš, 2011: 595).

Saint-Laurent du Maroni is a border town in northwestern French Guiana. The fact that this town is on the Maroni River and accessible only by sea has prevented inmates from escaping from the prison. Smith's first observation of the place is thus: “The compound had the air of a tragically defunct boomtown—one that had mined souls and shipped their husks to Devil's Island.” The factory-sized Saint-Laurent du Maroni has a distinctive architectural style, a mixture of colonial and prison architecture. Still largely intact today, this prison has become the main tourist attraction of French Guiana.

“Prisoners once were paraded on this same stretch. I closed my eyes, imagining them dragging their chains in the intense heat, cruel entertainment for the few inhabitants of a dusty, forsaken town.” The travel routes she has selected throughout the book allow us to consider Smith as a dark tourist. Although the concept of 'dark tourism', which includes traces of tragedy and death, has now turned into a profitable mainstream tourist activity, it was actually a niche activity during Smith's travels. Saint-Laurent du Maroni, which was once called “hell on earth,” carries with it a terrible history of punishment and exile. The architectural elegance of the ruins and the idyllic landscape invoke the romanticization of suffering. Although this brings about a break from the past, it is necessary to say the opposite of Smith's approach. In 1981, Patti and her husband Fred left Saint-Laurent du Maroni, which they had reached after a difficult journey, with the stones they collected for the writer Jean Genet, who viewed this place as sacred.

After the memory of this trip, Smith plunges into a duration of loneliness, melancholy, and limited productivity. Buried in this mood, she fills her days watching detective series on TV. These series appear throughout the book and represent more than a simple interest in detective stories on the part of Smith. She often identifies herself with their protagonists and says openly that she draws strength from them since, for her, “Yesterday's poets are today's detectives.” During this time, Smith also received from the Continental Drift Club an invitation to Berlin, which she attributes to coincidence and her “abundance of romantic enthusiasm”. At this meeting of the Society of Arctic Explorers, she sets off for Berlin to give a speech in memory of the German meteorologist and geoscientist, Alfred Lothar Wegener. She refers to the hotel where she stayed in Berlin as a renovated Bauhaus building in the Mitte district of former East Berlin. Although she does not name it, her description points to the Soho House Hotel. Like many cultural landmarks in Berlin, this preserved structure actually has a complex history. In addition, the building was designed in the New Objectivity style by architects Georg Bauer and Siegfried Friedlander. *Neue Sachlichkeit*, or New Objectivity, was responding to Expressionism as a way to bring the people back down to reality and away from the decadence that came with the utopian views of Expressionism. New Objectivity was pioneered by a variety of architects, including Ludwig Mies van der Rohe, Le Corbusier, Walter Gropius, Peter Behrens, and Bruno Taut. Thus the Bauhaus and projects such as the *Deutscher Werkbund Weissenhofsiedlung* became an integral part of the movement. The *Weissenhofsiedlung* and Bauhaus helped create a more definitive style for the *Neue Sachlichkeit*. Dressed in simple exteriors of mostly steel framing, glazed concrete, and glass. with the rise of Nazism, the *Neue Sachlichkeit* quickly lost its foothold in Germany. Its legacy, however, is not forgotten between its contributions to social housing, the road it paved in the International Style, as well as the beginnings of modern urban planning. Focusing

The Role of Space in Science Fiction Literature and its Transformation: “Do Androids Dream of Electric Sheep?”

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Abstract: Since architecture has a fundamental place in many aspects of life rather than just the construction of buildings, it necessitates an interdisciplinary view to comprehend its influences and consequences fully. After the design and construction process of the buildings is completed, they lead a different life in everyday life. Therefore, the literature contains essential potential about the adventures of architecture in daily life. It witnesses the neglected life of the discipline of architecture, which is confined to certain areas. On the other hand, science fiction literature expands these boundaries to timeless areas due to its themes based on the imagination of the future. One of the masterpieces of science fiction literature, Philip K. Dick's novel “Do Androids Dream of Electric Sheep?” is an important work that should be consulted, as it gives architects a chance to examine today's world from the perspective of the past and the future, both in terms of being far ahead of its time and in terms of space imaginations. The article aims to ask what kind of parallels the spaces in the novel have with the social life of the characters and what the dystopian relationship with technology will transform architecture into. In this context, it seems that spaces have lost their importance in line with the relationship that the characters have established with technology. In the novel, where life is made bearable only by several technological possibilities, we come across the vision of a dystopian planet in which its ties with Earth are irrevocably severed. Architecture, which cannot go beyond the collage of the past on such a planet, appears as a faint shadow in the pleasing world of technology. As a result, the architectural setup plays a vital role in increasing authenticity as well as event and character setups in science fiction literature. It is seen that the one-sided relationship with technology reduces architecture to a simple décor of a history of an emulated past. This ascribed role undoubtedly embodies implications for the present and the future. What kind of problems will be caused by looking at architecture from the perspective of the imposition of a limited present constitutes the most dominant architectural potential of the novel.

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Keywords: Architecture in science fiction literature, Architecture in contemporary literature, Baroque, Blade runner, Capitalism, Do androids dream of electric sheep?, Dystopia, Futurism, Kipple, Modernism, Mercerism, Mars colony, Nexus-6, Philip K. dick, Ridley scott, Robot technology, Space, Science fiction, Time, Technophobia.

INTRODUCTION

Although it is not noticed in our daily lives, the practice of architecture directly or indirectly affects and transforms society in various ways in the long run. While placing architecture on a different ground, its state of being in this intersection also causes it to be associated with many fields. On the other hand, literature is one of the most fundamental branches of art associated with architecture. Literary art breaks down the perception of everyday space that settles in our minds and rebuilds it with the power of the word. Such a mental construction process presents a section of life that is ignored within architectural practice's predominant design and construction processes. In short, we can say that literary works are the second life of architecture. Considering the theme of continuity based on the present and the future in science fiction, its relationship with architecture can be even more eye-opening.

Along with the years when the violence of European imperialism and colonialism reached its peak (1879-1914), the content of literary genres that we cannot think of independently from everyday life and humanity began to change (Bould, 2012). Hugo Gernsback wrote his future stories in the "Modern Electrics" magazine that he started publishing in the US in 1908. Then, by compiling these with his later literary works, he began to present them in the journal "Science Wonder Stories" (1929), where the concept of science fiction was first used.

Although it seems to have emerged in the 20th century when we look at it chronologically, the concept of science fiction was still in existence even before its name was given. For example, the novel series, *The Other World* (*The States and Empires of the Moon*, *The States and Empires of the Sun*) by Cyrano De Bergerac (1619-1655), "Gulliver's Travels" written by Jonathan Swift in 1726, and "Robinson Crusoe" written by Daniel Dafoe in 1719, were about utopian themes such as space and interplanetary travel (Güllü, 2016). Therefore, it is not possible to draw the boundaries of the history of science fiction. However, science fiction usually stands out among other literary genres with its vision of the future. Such a separation should not overshadow the multilayered relationship it has created within itself. Science fiction literature is diversified according to its place within the network of relations between science, humans, and the vision of the future. Authors present their uniqueness through the positions they adopt within

this tripartite network of relationships and push the boundaries of the reader's imagination. Science fiction, which has different setups such as futurism, technophobia, utopia, and dystopia, is distinguished by its various approaches to science, humans, and the future. Science fiction pushes the individual to pose questions such as "What is the role of machines and people in a pessimistic future fiction?" or "What is the role of technology in an optimistic future fiction?" It actually makes a harsh criticism of the present over the future. While the vision of the future sometimes carries a hope that is purified from the negativity of the present, sometimes it emphasizes the reckoning that humanity has escaped as a bad imitation of the present.

An American writer, Philip K. Dick (1928-1982), is among the writers who have an important place in science fiction literature. The author built his life on literature with dozens of short stories and novels he wrote, and many works of his have also been adapted to cinema. One of the most notable works of the author is the novel, "Do Androids Dream of Electric Sheep?", published in 1968. This novel is a cult work in terms of being a pioneer in various subjects in science fiction literature, so much so that the novel was the starting point and inspiration for the film, "Blade Runner" (1982), directed by Ridley Scott, which has an essential place in terms of science fiction cinema. Likewise, the "Total Recall" series (1990-2012), adapted from the novel "We Can Remember Totally for You" (1966) and directed separately by Paul Verhoeven and Len Wiseman, and "The Minority Report" (2002), based on the novel "Minority Report" (1956) and directed by Steven Spielberg, are among his other adapted important works (Güllü, 2016). The fact that his films, as well as his novels, have an important place reveals the literary personality of the author, how strong his persuasion ability is, and the magnitude of the effect he has on his readers.

The article examines the relationship that the novel "Do Androids Dream of Electric Sheep" has with architecture, and, therefore with space, through the characters, setup, and future imagination. Thinking about how spaces are described and transformed in science fiction literature, which seems to have given up on the present in a way and puts the future at its center, and does this in order to grasp the present, offers a vital perspective on today's standardized spaces, cities that have become uninhabitable, and the role of humans in all these events.

THE WORLD AFTER WORLD WAR III

The events described in the novel are told starting from the late nineties, but the reader is also informed about their past. Along with the accelerated technological developments, a war is taking place that has turned the world into an uninhabitable home and has caused most people to leave it: World War III. In the

Martian Structures in Modern Science Fiction and the Home of the Martian (The Martian)

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Abstract: Science fiction is a gateway to alternative realities that can be conceptualized with imaginary scientific and technological advancements. Therefore, it usually takes inspiration from grounded and realistic impressions. The evolution of classical science fiction towards modern science fiction entails an increasing diligence towards scientific accuracy, care for technical details and close follow-up of contemporary scientific discoveries while transforming them into science-fictional concepts.

This essay aims to explore the landmarks of architectural representations of fictional Mars' structures in science fiction literature and investigates whether the trend presented above is reflected in fictional Martian architectures throughout the history of the genre. Selected works from classic science fiction, modern science fiction, and contemporary science fiction are comparatively analyzed, while the novel by Andy Weir, *The Martian*, is centered in the focus of the analysis.

Keywords: Arthur C. Clarke, Architecture, Andy Weir, Canals, Colonization, Design, Engineering, Hab, Isaac Asimov, Kim Stanley Robinson, Mars, Migration, Mythology, Robert Heinlein, Ray Bradbury, Science Fiction, Science, Space, The Martian, Terraforming.

INTRODUCTION

A God. A planet. An ideal.

Perhaps the meanings that have been attributed to Mars throughout human history can be summed up in these three words. With its fiery crimson color that can even be seen by the naked eye, Mars is the god of war for the ancient Romans. The eponymous month, March, is the time when the snow melts, and spring reveals her face, and thus, the time when soldiers begin to prepare for war. Centuries later, when humanity turned her back on gods and sought answers to the question

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“why” in nature, Mars became a nearby planet that somehow still managed to preserve its mystery. Today, as we begin to consume life on Earth irreversibly, we dream of farming under the red sky. This is now the hope of salvation for the human generation –a destination, an ideal...

Consequently, the mode of fiction that puts Mars in the literature is science fiction. As far as mythology and science are concerned, Mars is the closest planet to science fiction. But we cannot explain science fiction’s interest in Mars just by looking at historical and mythological narratives; there is a much simpler reason: its “canals” that can be observed by telescopes. The story of these canals is worthy of interest. In 1877, Italian astronomer Schiaparelli discovered valleys on the surface of Mars. Schiaparelli announces his discovery to the world as “I saw valleys in Mars,” but the word he uses, “canali” is translated into English as “canals.” This translation error, which implies that the surface shapes on Mars are human structures, forms the perception of Mars (particularly in the United States and Britain) under the same assumption. There are intelligent creatures living on Mars, and they have built canals! Of course, these “canals” were observed by the astronomers and the misunderstanding was revealed.

The view that the observed marks are natural structures had preponderated, but the genie was already out of the bottle, and the science fiction authors had already acquired the material they were looking for: Many science-fiction authors would adopt the view that there are intelligent creatures on Mars for at least a century.

H. G. Wells, Edgar Rice Burroughs, Robert Heinlein, Arthur C. Clarke, Ray Bradbury, and many other writers would introduce their readers to the Martians with enthusiasm sparked by the canal image in Mars: The first half of the twentieth century - a time when science fiction had the Martian craze. After the 1940s, observations were becoming increasingly conflicting with the idea of canals. Yet, despite this conflict, in 1971, when Mariner 9 orbited Mars, many people were sure they could see Martians waving at the camera. Mariner 9, however, showed us that Mars (of which 80% was photographed by satellite) “as is”: a dry, cold, dusty, and desolate emptiness... As can be predicted, these recent discoveries would abruptly cut off the Martian theme from science fiction, and instead, a new Mars theme would rise: migration to Mars.

The idea of humans settling on Mars is particularly exciting, since the basic properties of the planet’s gravity, surface temperature and atmosphere composition would allow life to exist –under certain conditions.

Degradation of the ecological conditions of Earth, especially in the last quarter of the 20th century, strengthens the idea that Mars is the most reasonable option for the human species to continue, and this idea has become a favorite trope in

modern science fiction. Science fiction, formed around the theme of mankind's migration to Mars, also presents the design of the architectural elements they would contain as a matter of significant study. The subject of this paper, the novel *The Martian* written by Andy Weir, is quite unique in the approach of science fiction to Martian architecture. In this essay, we are going to try to figure out how traditional science fiction visualizes the structure of Mars, how these approaches evolved over the 20th century, and at which point the Martian reverses these generally accepted approaches.

CAST BEYOND MARS

When the only observational data on Mars we have are canals, they are the first to be handled by the architectural designs of Mars. Edgar Rice Burroughs (*A Princess of Mars*) and C. S. Lewis (*Out of a Silent Planet*) cannot help but use the canals in their depictions of Mars. Ray Bradbury in *The Martian Chronicles*, tells us that lavender wine flows through those canals. In Robert Heinlein's *Red Planet*, canals are the Martian highways covered with ice, and they are traversed by scooters similar to sleighs. For Philip K. Dick, the Martian canals are a political issue: whoever controls the canals on the planet with a water shortage, the political power is hers. In short, the canals have often been material for Martian science fiction with an architectural character suitable for romanticization. More importantly, from our perspective, it is to understand the characteristics of the space designed by earth people who have settled on Mars in science fiction, and how they are transferred to the reader in science fiction texts.

The evolution of classical science fiction to modern science fiction reveals the texts' approach towards scientific thinking, care for technical details, and the transformation of the scientific discoveries of the age into concepts. Of course, as per the nature of the genre, every science fiction work relies on science and has a certain level of credibility concern. But opting for rationality in every technical and scientific detail in the novel and showing every design principle and purpose without leaving anything to the flow of the narrative is not the general attitude of classical science fiction. Let us consider authors such as Isaac Asimov and Arthur C. Clarke: Their fiction has a scientific background, but they do not include a lot of detail regarding how everything is, *i.e.*, how the speed of light is surpassed, how massive structures are built in space and how intergalactic communication is realized. These issues are "dealt with" by a standard categorical assumption that the technology is highly advanced enough. Singular details are often left without explanation. Especially in space operas, the scarcity of resources is of no concern; technology is very advanced, and everything is possible. However, by the end of the 20th century, science fiction begins a tendency to substantiate the explanations of the technological elements. Authors are increasingly attentive to technical

The Hitchhiker's Guide to the Galaxy

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Abstract: In *The Hitchhiker's Guide to the Galaxy*, Douglas Adams takes the reader into space to give a clear view of the consequences of urbanization with a humorous take on the intricate webs of bureaucracy. The parallelism between the protagonist Arthur Dent's loss of his living space due to a council decision to demolish his house for a new bypass and the simultaneous destruction of the whole planet by aliens for a hyperspace expressway draws the reader's attention to the concepts of building and dwelling. The absurdity of the chaos that ensues despite all planning acts as a reminder of the absurdity of humanity's choice of priorities in urban living spaces. Adams underlines the paradoxical relationship between the primitive nature of man and his yearning for progress, between nature and modern civilization, and between the desire to build and expand on the one hand and to destroy on the other. Arthur's journey through space thereby turns the readers into a journey through the recent history of the modern human, guiding them towards reconsidering their priorities in a way that preserves Earth as our home while maintaining progress. In light of these ideas, this article explores Adams' science-fiction novel as a portrayal of the dire consequences of the use of space in modern urban planning, disregarding the contingent nature of human life on Earth, underscoring the need to grasp the significance of dwelling in a Heideggerian sense of the kind of progress that would encompass all living things.

Keywords: Architecture, Building, City planning, Construction, Douglas Adams, Demolition, Dwelling, Destruction, Expressway, Hitchhiker's, Heidegger, Highway, Modernization, Nature, Residence, Science-fiction, Urbanization.

INTRODUCTION

It all begins with a bypass construction in line with Mumford's assertion that:

“perhaps our age will be known to the future historian as the age of the bulldozer and the exterminator” (Mumford, 2010: 362).

The journey of Arthur Dent, the protagonist of Douglas Adams' 1979 novel, *The Hitchhiker's Guide to the Galaxy*, from the modern urban space to lost space and

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then to the vacuum of space, begins with highway construction – an outcome of modern urban planning. Adams expands the issue to a galactic dimension by adding new stories to the lost living spaces of the modern urban individual. When individuals whose priorities change in the process of socioeconomic modernization, are estranged from the body in which the soul resides, they are also estranged from the house in which the body resides. All this alienation, together with a sense of lack of communication, disconnection, and homelessness, creates a ripple effect expanding over the universe. Heidegger contends that the concept of building needs to be reversed to create dwelling spaces, arguing that:

“only if we are capable of dwelling, only then can we build” (Heidegger,2001: 160).

However, since architecture and urban planning as its extension rely on the former in society in the process of modernization, they have further reinforced this sense of alienation and homelessness. Adams’ novel is a reminder of the necessity of approaching urban planning in a holistic manner, to transcend bureaucratic, economic, and industrial concerns, and to give priority to the individual rather than the automobile.

Adams begins his novel by emphasizing the primitivism of the human being as if to underline the human conflicts in the process of modernization. One may have noticed that recently digital watches have become trendy once again, which is noteworthy as Adams explains the nature of the modern human.

“ape-descended life forms [...] so amazingly primitive that they still think digital watches are a pretty neat idea [...] [although] most of them were miserable, even the ones with digital watches” (Adams,2002: 5).

According to the narrator, wherever people live, no matter how much material they possess, no matter how much technology eases their lives, they still are miserable. Furthermore, most of these miserable people.

“were increasingly of the opinion that they’d all made a big mistake in coming down from the trees in the first place. And some said that even the trees had been a bad move, and that no one should ever have left the oceans” (Adams, 2002: 5).

Apparently, human beings have associated a major part of their misery with their living spaces for ages. That is why they have interpreted modernization as growing and expanding those spaces. Eventually, modernization has become synonymous with the building.

THE BUREAUCRACY OF DEMOLITION

Following the introduction of people living on a tiny planet in the boundless universe, the story.

“begins with a house” (Adams, 2002: 6).

Arthur Dent, a man in his thirties, had escaped from the irritating urban life of London to settle in a humble, tiny house on the outskirts of the town three years ago. On a sunny Thursday morning, when the story begins, he gets out of bed in high spirits, oblivious to the fact that the bulldozers in his front yard are about to tear down his house for a bypass highway construction as decreed by the local council. Fifteen seconds after the realization of his predicament, lying in front of the bulldozer at his doorstep, Arthur is told off by the head of the crew, Mr. Prosser, in a most bureaucratic manner.

“I’m afraid you’re going to have to accept it [...] this bypass has got to be built, and it’s going to be built! [...] What do you mean, why’s it got to be built? [...] It’s a bypass. You’ve got to build bypasses” (Adams, 2002: 9).

Arthur had found out only the day before about the planning of this bypass that had got to be built and that in accordance with these plans, his own house would be torn down. Although he was “entitled” as Mr. Prosser claims, he had not had the time.

“to make any suggestions or protests at the appropriate time,” as he had also found out, only a day before, about the existence of the plans that were “available in the local planning office for the last nine months [...] on display in the bottom of a locked cabinet stuck in a disused lavatory with a sign on the door saying ‘Beware of the Leopard’” (Adams, 2002: 9-10).

Located in the stairless cellar of the local planning office with no lights, Ford Prefect, a citizen of a planet near Betelgeuse, convinces Mr. Prosser to lie down in front of the bulldozer in Arthur’s absence, as he prefers to tell his friend that life on Earth will come to an end in exactly twelve minutes, over a beer at the local pub. The humor and irony of this situation, in fact, highlight the absurdity of the whole business of demolition. After all, what Adams indicates is the absurdity of constantly building things to complicate life even further and thereby causing trouble and anxiety, instead of living peacefully on this amazing Earth. To provide the reader with a different vantage point from which to see this absurdity, on the following pages, Adams guides the reader towards the following questions:

Building Another World: Perdido Street Station

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Abstract: Perdido Street Station is the first book of the Bas-Lag novel series, written by British writer China Miéville. It is regarded as one of the prominent examples of new weird fiction, a literary genre that utilizes aspects of fantasy, horror, science-fiction and other speculative fictional tropes.

Perdido Street Station is set in a world where magic and steampunk technology coexists. The novel is critically acclaimed for its intricately worked out and richly described setting. The city of New Crobuzon, an imaginary metropolis in the world of Bas-Lag, is the center of the narrative with an immense sprawl of architectural elements. New Crobuzon also has a distinctive geography and habitation: It borrows picturesque elements of Victorian-era London and reshuffles them with steampunk esthetics in all brashness. It blends baroque, British and punk to create a unique urban landscape.

This essay investigates the ways in which Perdido Street Station represents social segregation and divulges how governments enforce submission by creating monstrous architectural structures. The architectural lines that determine the boundaries of a city's different layers and define social stratifications, are also linked to New Crobuzon's power relations. Such depiction is a reminder of Henri Lefebvre's notion that urban centers are favorable environments for the formation of authoritarian power, where the depicted dystopian government of New Crobuzon forecloses emancipatory aspirations through spatial control and exercises its authority with threatening urban structures.

Keywords: Alienation, Architecture, Bas-lag, China miéville, Cactacae, Darko suvin, Design, Dystopia, Estrangement, Fantasy, Garudas, Khepris, New weird fiction, New crobuzon, Politics, Perdido street station, Remade, Science fiction, Vodyanoi, Xenians.

INTRODUCTION

Borrowing the concepts from Berthold Brecht, literary theorist Darko Suvin defines two fundamental categories for literary texts as naturalistic and estranging. Naturalistic texts deal with the “now” and “here” of the world as we know it. To a

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large extent, classic and modern literature falls within this category. They are works of fiction created within the given rules of the world that we live in. Despite belonging to different times and different geographies, they are within the limits of positive reality. The works of art that radically differ from the real world, fictionalized on the basis of their own sets of assumptions regarding time and space, are described as estranging. Literary genres such as fairy tales, fantasy and science fiction fall into this category.

Estrangement is the basic function of both science fiction and fantasy. Suvin explains this: thus, repression, inequality and exploitation constructed by the hegemony are so close to us that we consider them to be part of natural life and internalize them. For Brecht, this is a sort of hypermetropia: what we have been forced to experience is so under our noses that we cannot see it. Estranging literature renders these categories in the form of aliens to the world as we know it and thus creates a distance between them and us. These categories are represented as things not of this world or this time. Through their projections into real life, the oppression in Jack London's *The Iron Heel*, the inequality in George Orwell's *Animal Farm*, and the exploitation in Frank Herbert's *Dune*, even if they belong to fictional worlds, are as real as it gets.

To the extent that it directly interacts with society and politics, science fiction has been an appropriate literary medium for estrangement. Yet, it is hard to claim the same for popular fantasy. The literature of "sword and sorcery" incorporates a texture that is an amalgamation of the primitive age of barbarism and feudal Europe, with connotations of knight-errant romances, employing all too well-known archetypes, and as such, this literature did not progress modern fantasy far from its roots. One of the founding fathers of the genre, J. R. R. Tolkien, in *The Lord of the Rings*, displays an anti-modernist attitude and a romantic criticism of industrialization embodied in traditionalism. Tolkien attributes some generalized social features to his fictional races -elves, dwarves, hobbits and orcs- while forming his themes. However, later fantasy authors turned these racial categories into stereotypes. They were re-heated and marketed to readers' time and again, establishing a commercial cliché. The infertility of this uniformization, especially by the end of the 20th century, turns into a creativity crisis in modern fantasy. From time to time, such periods of dead-ends have also occurred in science fiction, but they have been overcome by groundbreaking new authors and sub-genres. From this aspect, new weird fiction is a game-changer movement in modern literature.

The history of weird fiction in literature can be traced back to H. P. Lovecraft and Robert E. Howard. These authors, who combine the elements of horror with fantastic events, have created an eclectic style, not too easy to categorize literarily.

A few writers, such as China Miéville, Jeff Vandermeer and K. J. Bishop, are the architects of the new “weird fiction” movement by adapting this tradition to the modern age. The new weird fiction, like its predecessor, is a kind of composite post-modern genre that moves freely between literary genres, blending things that are unlikely to be found together in a melting pot. The ambiguous borders of weird fiction separate it from mainstream science fiction and fantasy. This lack of borders is reflected in the diversity of images and metaphors in weird fictional texts and allows authors to transmit the estrangement effect much more freely and powerfully. Weird fiction is a challenge to modern fantasy. Modern fantasy, especially with its claim to represent knowing-no-boundaries in literature, is albeit stuck in dichotomic stereotypes of vampires vs. werewolves, elves vs. dwarves and warriors vs. sorcerers. This approach renders weird fiction as an initiative that gives fantasy new depths and politicization.

A WEIRD NEW WORLD

China Miéville is arguably the leading representative of the new weird fiction in contemporary literature. British author, Miéville, born in 1972, is the architect of one of the most complex and original fictional myths in literature, with his Bas-Lag Trilogy, consisting of *Perdido Street Station* (2000), *The Scar* (2002) and *Iron Council* (2004). The Bas-Lag universe is a comprehensive creation that has more than its share of the eclecticism described in the previous paragraph. In Bas-Lag, the classic fantasy elements are blended with the elements of horror, science fiction, westerns, steampunk and cyberpunk genres; yet, despite their eccentricity, these pieces form a coherent and robust mosaic of weird fiction.

Perdido Street Station is an urban novel that reveals the furtiveness of the Bas-Lag universe. While transfixing itself to the well-known fantastic-adventure genre with its elements frequently borrowed from the popular fantasy role-playing games, such as *Dungeons and Dragons* and *World of Darkness*, the novel is set apart from others of the category with its background that delves into colonialism, discrimination, exploitation, and class war—all presented from a perspective attributable to Marxism. Through its narrative laced with latent references to theoreticians such as Frantz Fanon, Noam Chomsky, Gilles Deleuze and Henri Lefebvre, *Perdido Street Station* is virtually a manifesto in story form.

The setting of *Perdido Street Station* is New Crobuzon, one of the major cities of the Bas-Lag universe. In fact, New Crobuzon is the dystopic capital of an imperial civilization: the heart of industry and trade, but also the center of exploitation and domination. New Crobuzon used its military and economic power to subordinate other lands. It divides the surplus value gathered from those lands and from the workers who live from hand to mouth between the city elites. However, this

The Search for Divinity Through Architecture (2001: A Space Odyssey)

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Abstract: 2001: A Space Odyssey or 2001, as abbreviated by its fans, is the collaborative effort of British science fiction writer Arthur C. Clarke and American film auteur Stanley Kubrick. Its plot covers a span of 3-4 million years. The film/book was developed from a short story Clarke wrote, called The Sentinel, where an alien artifact is found on the moon. The duo expanded this into a frontier exploring film/book where humanity, which has managed to build a space station above Earth and set up a research base on the moon, is now expanding even further out into the solar system and sending astronauts to Saturn. However, the unearthing of a strange black monolith buried on the moon has significant consequences for the crew and the rest of humanity, since it points to the subsequent meeting location where the next leap of evolution for humanity will occur. Through this plot, the reader is confronted with the common theme of the minuteness of our species in the face of the majesty of these sublime architectural structures, the monoliths. Monoliths emphasize the authority of their existence, the superiority of their creators, and the independence of their existence from time, evoking the concept of “aura” that Walter Benjamin expresses in his philosophy of aesthetics and utilizes to describe works of art. 2001 is a novel/film that perhaps most strikingly depicts the emotion that architects are expected to evoke in their work.

Keywords: Architecture, Alien contact, Arthur C. Clarke, British literature, Computer, Civilization, Enlightenment, Evolution, Futurism, George Berkeley, Moon, Monolith, Neo-classic furniture, Odyssey, Pallasma, Stanley Kubrick, Science fiction, Star child, Space, Sistine chapel.

INTRODUCTION

In 1948, British science fiction writer Arthur C. Clarke wrote a short story called The Sentinel, which recounts a mysterious structure left on the surface of the Moon millions of years ago by extraterrestrials. Initially penned for a BBC competition, the story failed to qualify, but went on to trigger great changes in the

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author's life and inspire numerous subsequent artistic endeavors that would have a great impact on the world— just like the monoliths, the key fictional element of 2001: A Space Odyssey.

First, it should be noted that 2001: A Space Odyssey or 2001, as abbreviated by its fans, is the collaborative effort of Clarke and American film auteur Stanley Kubrick. After 1964's *Dr. Strangelove*, the director, wished to shoot a science fiction movie. Disdaining the earlier second-rate examples of the genre with monsters and naked women, Kubrick sought a partner in the science fiction community for the literary movie he intended and met with Clarke. Kubrick read and selected Clarke's *The Sentinel*, and the duo worked for two years building upon the story to create the novel and movie script of 2001. Their initial intention was to first complete and publish the novel, and then prepare the script. They had even planned the closing credits: "Scenario: Stanley Kubrick and Arthur C. Clarke" and "Inspired by Arthur C. Clarke and Stanley Kubrick's novel of the same name." However, ideas about the film and the novel developed concurrently and by 1968, the novel had been published after the movie. As the creative process was the result of such a partnership, the two works have been studied in tandem by academic circles and critics since their release.

The plot of 2001 spans a very long period of time: approximately 3-4 million years. In the plains of Africa, a tribe of hominids, trying to survive by foraging, struggle against hunger. Waking up one morning, the tribe's leader, "The Moon Watcher" (named in the book but unnamed in the film), stumbles upon a smooth rectangular prism-shaped obelisk (monolith), which naturally exceeds his cognition, but is impressed by its evident oddities. Absent in the film, it is mentioned in the novel that the monolith has come from other realms and encourages primitive human-apes to take a piece of bone in their hands and use it as a weapon. With the discovery of the first technological tool, thus begins the accelerated evolution of primates, leading all the way to today's modern humans.

The story then jumps to the year 1999, where a similar monolith is discovered during an excavation on the surface of the Moon. The thickness/width/height ratios of this similar prism are 1:4:9 (1:2²:3², the first three integers squared), and chemical analysis reveals that the structure is millions of years old. Since such geometry and durability cannot be explained by any natural cause, it is considered the first sign of extraterrestrials. As soon as the sunlight begins to fall on the monolith, it begins to send a radio signal to a far corner of the solar system, precisely Japetus, one of Saturn's moons.

Eighteen months later, in 2001, a space shuttle headed to Japetus, operated by an almost humanoid computer named HAL 9000. Created by humanity in its own

mental likeness, HAL 9000 displays self-consciousness and pride. HAL's vices bring about a system error, and HAL destroys nearly the entire crew but is neutralized by Dr. David Bowman before doing so. Bowman goes alone to discover the third and final monolith and the new evolutionary catalyst that awaits humanity.

SPATIAL ANALYSIS OF THE SPACE ODYSSEY

At this point, it is necessary to clarify a substantial difference between the film and the novel. The novel painstakingly illuminates the monoliths and many other events not explicitly explained in the film. Kubrick deliberately left the film open to interpretation. Stated in an interview, the director's general thoughts on cinema reflect this choice. If the film stirs emotions and penetrates the subconscious of the viewer, if it stimulates, however inchoately, his mythological and religious yearnings and impulses, then it has succeeded (Gelmis, 1970). This view is in congruence with the Rolling Stone interview he gave after the film's release, where he compared 2001 with, in essence, the search for God.

“On the deepest psychological level, the film's plot symbolizes the search for God, and it finally postulates what is little less than a scientific definition of God. The film revolves around this metaphysical conception, and the realistic hardware and the documentary feeling about everything was necessary in order to undermine your built-in resistance to the poetical concept” (Web 1).

Kubrick used very little dialogue in his film and left many concepts on the screen ambiguous in order for the audience to form their own interpretations. In the novel, it is clearly stated that the monoliths were built by alien beings, that they were the catalysts to direct/accelerate the evolution of the human race, and that today's human is the last stage before the “Star-child” that emerges through evolution, which is a direct consequence of the discovery of the last monolith on Japetus.

Whether one prefers the movie and its ambiguous attitude or the unequivocalness of the novel, in both works, we are confronted with the common theme of the minuteness of our species in the face of the majesty of those sublime architectural structures, monoliths. Moreover, obvious in both are the emotions that the characters feel when they get to see the monoliths for the first time and realize the reality of their supremacy: awe mixed with fear, excitement, and curiosity, that is, the emotions of any person observing a magnificent piece of architecture. Another detail that should not be overlooked is that the hominids who encounter the monolith for the first time are not able to fully grasp its superiority. This is a reminder of the fact that the power of an artifact is directly related to the discernment of the observer.

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