

INFLUENCE OF DESIGN ON SPATIAL ADAPTATION PRACTICES OF THE DISPLACED: COMPULSORY EXCHANGE OF MINORITIES, 1923

Ali Aslankan

Migrations in various scales and ruptures in people's lives have been inevitable consequences of wars throughout the history. Collapse of social and financial structures, destruction of the built environment in certain cases, displacement and resettlement are parts of the challenges experienced by both individuals and societies. As a representative example, the recession of the Ottoman Empire in the late nineteenth century caused social unrest, fear and mass-migration in the Aegean Regions. This mobilization was advanced by the Lausanne Treaty of 1923 between the Turkish Republic and Greece. Eventually, more than one million people were mutually exchanged solely based on their religious affiliations. Among a multitude of emerging problems, dissociation from home and arrival to a new geography where one feels totally alien would be one of the core concerns since spatial adaptation of the displaced is a vital part of recovery processes for post-migration experiences. This study examines the execution of resettlement process by acknowledging the socio-cultural determinants and incompatible arrival experiences of different immigrant groups in order to comprehend materialization of migrant's adaptation practices resting on a case study conducted in Çeşme Peninsula, Turkey. Investigating the residential space on domestic and neighborhood scales and critically analyzing the spatial transformations; this paper questions (1) whether design plays an active and contributive role in the resolution of emerging socio-spatial conflicts experienced by the displaced and (2) to what extent it is responsive and constructive in the adaptation to a new geography and pre-existing socio-cultural habitat when the core derivative is survival.

EMANCIPATORY POWER OF TURMOIL: PONDERING ON İZMİR THROUGHOUT HISTORY AS A COSMOPOLITAN CITY

Ebru Aydeniz and Gülnur Ballice

Urban structures of cities displace a settlement pattern which has been subject to modifications through time. Topographical, geological, climatic and strategic conditions guided the locational choice of our first cities. In today's world the production of urban space depends on political, social and economic conditions. Historically, wars, conquests and migrations have changed urban space. Sometimes it was due to architectural and planning reasons that cities were re-shaped. Moreover, catastrophes like earthquakes, fires and epidemics also initiated the transformation of urban areas. It was political, social, economic developments which gave İzmir's present form during its historical evolution process. The biggest incident in İzmir's life was the fire of 1922 which occurred right after the emancipation of the city from foreign invaders. Urban plans prepared by René and Raymond Dangér, with the support of Henri Prost, reflected the formal composition understanding of the French Faculty of Arts (Beaux-Art School). Urban squares, radiant boulevards and the Cultural Park were produced as a consequence of this Beaux-Art approach. At the same time these elements supported the modern life style of the public which was also among the aims of the new Republican Project. The Cultural Park, which was formed within the fire-devastated zone, created a vast green space which strengthened the modern image of the city. The contemporary exhibition halls within this area formed a modern symbol for the country and also helped İzmir to be known internationally. Moreover, the efforts in trying to create a national identity reflected on the "National Architectural Movement". Buildings constructed in accordance with this movement found implementation in new development areas formerly remaining in the fire zone.

This paper will examine urban and architectural designs between the 1922 fire and Atatürk's death in 1938. Elements which help define İzmir's present identity formed in the aforementioned period will also be examined.

Keywords: urban identity, urban memory, transformation-modification, modernization project, National Architectural Movement.

SPATIAL ANALYSIS OF CITIES WITH MULTI-CULTURAL AND MULTI-ETHNIC QUALITY AFTER THE 20TH CENTURY EVICTIONS: THE CASE OF IMBROS ISLAND (GÖKÇEADA) IN TURKEY

Sevcan Ercan

This paper draws from my PhD proposal and my ongoing PhD research. The aim of the research is to reassess the phenomena of evictions within architectural space through a site - the island of Imbros (Gökçeada) - which has been subject to a series of evictions beginning with the 1923 Population Exchange of Asia Minor Greeks in the new republic of Turkey. Although the Lausanne Treaty allowed minority groups in Istanbul and in the islands of Imbros and Tenedos to avoid the compulsory population exchange, the islands and Istanbul lost most of their local Greek populations due to discriminatory policies and their reflections on space in the following 50 years after the treaty.

Having the ultimate function of 'speaking of the individuals and their complex society, of their aspirations and the historical traditions, of the natural setting, and the complicated functions and movements of the city world (Lynch, 1960),' environment – or (architectural) space – is socially and spatially produced with/by society and policies of administrative forces of this society. Nevertheless, 20th century became a period that complexity of societies tended to be seen as threats to the sovereignty of newly established nation-states in multi-cultural/ethnic geographies. Assimilation and dispossession policies have been applied on minority groups, and indeed, they were sometimes followed by population exchanges, displacements and evictions. In this respect, interrogating the concept of alienation/estrangement and also the idea of belonging (to a place) and identity within space, this research studies the concept of displacement/eviction through the eviction sites, the enduring existence of Anatolian Greek people, the memory and traces of the uprooted ones on the island of Imbros/Gökçeada.

PATTERNS OF DISPLACEMENT

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The realities of conflict, violence and persecution continue to cause patterns of displacement. In the aftermath of WWI, a large proportion of people fled their homelands in search of refuge. Today, with an estimated 72 million displaced people in the world (Haysom, 2012), the scale of displacement is an issue difficult to camouflage and further, challenging to address because of the complexity it poses.

Traditionally, there has been a clear distinction between refugee camps and urban refugees. With half the world's refugees living in urban spaces, this divide invites a new definition, one where there is no distinction, with the city becoming the common ground. The camp is transforming from what once was designed to be a temporary solution into a permanent condition, or physically manifesting and embedding itself into its host city. This paper proposes to explore this blur between urban refugees and refugee camps through global, territorial and architectural scales, using case studies in the Middle East, including but not limited to Jordan (Za'tari camp), Iraq (Domiz Camp) and Lebanon. The scales of inquiry will reveal patterns of displacement in relation to global refugee policy, geo-political networks, relationships and negotiations between camps and host cities and but more importantly the architectural implications of this shift in refugee camp typology.

The case studies will reveal that there is no distinction between an urban refugee (reference in the city) and a refugee camp (gated city), as both become the genesis of unexpected cities where new social environments and relationships are created, as they become cities or part of a city. The study will further visualize this tension through visual data, highlighting patterns and trends of these camps.

Sovereignty here becomes obsolete, as we reread the city through the lens of conflict and displacement patterns. The city is a site of conflict and the masses are constantly re-drawing these lines of dispute.

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HOME AWAY FROM HOME: HOUSING OF SEASONAL AGRICULTURAL WORKERS

Bilge Koyun

Seasonal agricultural workers are laborers who embrace kind of nomad lifestyle because of difficulties about finding job in their hometown. They generally start working with the first harvest around March and they immigrate different cities which are in different regions of Turkey. They stay far from their home until last harvest around October. Field research of Kalkınma Atölyesi(2014) says that according to official records, every year around 350.000 people participate in seasonal agricultural immigration process but this amount to be much higher. In spite of this many seasonal agricultural workers, the housing of these people are still a problem. During 7 months, their employers do not generally offer any shelter for them and for their children. They build primitive tents that called 'hayma' made of bushes, wooden or metal sticks and cover this structure some plastic materials. While 90% of workers accommodate in this 'haymas', 10% of workers stay in shelters that are owned by employer (Özbekmezi ve Sahil, 2004). According to Kalkınma Atölyesi (2014) average size of these haymas is 13 m² and approximately 5,9 people accommodate in these shelters. In addition, they cannot fulfill their hygienic needs by means of bathroom and toilets. They also build their own primitive toilets and baths. All these conditions create a lifestyle under the average life standard. Furthermore, most of people born into this system as most workers immigrate with their children and work with them during this 7 months. These people are separated from their home and culture, meet different cultures and lifestyles during immigration time. They are also exposed to discrimination. All this displacement situation generate different psychology on workers and their children (Kalkınma Atölyesi, 2014).

This study investigates the housing experiences of seasonal agricultural workers with the aim to define design guidelines and propose design solutions for their housing problems. Ongoing data collection involves semi-structured interviews with seasonal agricultural workers who had returned their home (Şanlıurfa) from harvest and 4 day field studies in Adana involving observations and semi-structured interviews with seasonal agricultural workers, land owners, and government workers who are in charge of seasonal agricultural workers. Emerging findings highlight the significance of psychological needs related to the feeling of home as well as the physical necessities such hygienic needs.

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URBAN REFUGEES AND POLITICS OF THE SPACE: SYRIAN URBAN REFUGEES AND THE SELF CONTAINED SOCIETIES IN EGYPT AND LEBANON

Hesham Issa and Hesham Issa

Over the past decade, natural population growth and migration caused by Refugee failing rural economies and protracted local and regional conflicts have resulted in the rapid growth of cities throughout much of the developing world. In the Middle East, a region still largely characterized by political instability, urban growth rates have been the highest in the world. Although there are few hard facts, it is likely that refugees and asylum seekers (defined in the broadest sense) constitute a significant part of this urban growth. According to the UNHCR's 2011 statistical yearbook, only 35 per cent of all persons of concern to the UNHCR worldwide were living in refugee camps. While 45 per cent were dispersed in rural areas or not specified, 13 per cent were in urban areas. This 20 per cent translated into one million refugees across 5 different countries.

After the Arab Spring in 2011, the Syrian refugees construct a unique case by itself for the neighboring hosting countries, Egypt, Lebanon, Turkey and Jordan. Unlike Turkey that has been a model host for Syrians both inside and outside refugee camps, Egypt and Lebanon refused to host those refugees in camps. In Lebanon, and because of the historical political situation with the Palestinian camps, the Syrian refugees are dispersed into the urban cities. On the contrary, Egypt is not known as a refugee camps country and it is consider being the largest urban refugees country in the world.

For Syrian urban refugees, Lebanon and Egypt political background and the contemporary unrest shapes how the Syrian integrate, socialize and urbanize their own space to create the self Contained societies. Thus the goal of this paper is analyze the change of urban fabric in the dwellings that hosts the Syrian urban refugees in both Lebanon and Egypt to identify the push and pull factors in creating the space of urban refugees.

PRODUCTS/FRAWORKS OF TURMOIL: THE MIGRANTS AS THE APPROPRIATORS OF DESIGN

Sundas Shahid and Javairia Shahid

Islamabad, the capital of Pakistan is no stranger to change and its products. It has long been a place of refuge to many a people, recovering from their encounter with violence and turmoil. The Afghan slum is one such example. Consider the visual montage at your arrival at the Afghan ghetto; amidst the contested terrain of continued existence: crevices in the built fabric of the settlement covered with advertisements on canvases trying to coax you into buying the new soap, thatched roofs, alloy doors with chipped palimpsest of layers of paint, mud walls that envelop fluid spaces scattered with the bare commodities for survival. This module of life is iterated with minor aberrations in the vicinity, amidst undulating streets and burgeoning heaps of decomposing garbage.

While these rudimentary latticed composition seems to form a bubble of docile habitation, these structures provide a space to call home to almost three million illegal and unregistered afghan refugees, according to the July 2012 study. One can imagine the number has increased since then. These structures have evolved from basic solitary shelters to an entire habitation of migrants and are labeled a design of turmoil. A design which is organic, parasitic, and under constant flux, mutating into something unprecedented and divergent from its predecessor as a result of the various forces at play caused by this diaspora. It is a form of design which was never deliberate or preempted, never designed, and its presence goes unnoticed like a dormant virus laying its roots, benign till it manifests its symptoms. The forces at play are instigated by the processes of displacement, replacement and emplacement of the migrants in an inane and hostile urban fabric; where they were marginalized. Yet somehow, these have resiliently seeped into and mutated within the parameters of the city. These forces and processes are almost always lateral to each other and as a result of their impact and collision products of turmoil are appropriated. Amidst the constant battle between these forces; cultural rites and practices are reduced to fables and namesakes as survival mode is stimulated for the migrants.

This paper aims to dissect these products of turmoil, in their spatial and temporal frames, to identify the multifarious forces behind their conception. Further, to study their processes of evolution and decipher when they cease to be products of turmoil and evolve into mundane, commonplace artifacts that go unnoticed as products/ systems created by the migrants. The structures in focus are the slums (self appropriated terrains) and the Afghani burger (a hybrid fast food item). And with the study of the aforementioned foci to question the role of design as a conscious endeavor for the myriads of producers, users and curators.

HERTZFELDT'S BITTERSWEET SPOT IN THE EYE OF THE STORM

Zeynep Akçay

This article examines independent animated filmmaker Don Hertzfeldt's body of work with particular reference to his production techniques and his personal stance within the animated film industry in the USA. By tracing the links between his production choices --both on the technical and financial levels -- and his poetics, I aim to demonstrate the possibility of creating new spaces for design in times of change and technical replacement. For this, I a multi-disciplinary methodology that benefit from film analyze, animation history and media studies.

Don Hertzfeldt is a young contemporary artist but he is already an important figure of animation history in many respects: He has won & nominated for many awards in prestigious festivals such as Sundance and Cannes and has nominations for Academy Awards. He developed a distinctive style of storytelling by integrating the materiality of the medium itself in the narrative.

His refusal to make commissioned animation in any form, be it TV Show or commercials lead him to build a personal production system both financially and technically. He supports himself only by touring with his films and selling them online; and until recently, to quote him, he "was the last person on earth shooting animation on 35mm rostrum cameras". This was not for political reasons but rather an artistic choice: according to him, some films simply require 35 mm film material while others may benefit from digital media. Which is the case for his last film, *World of Tomorrow* (Hertzfeldt, 2014).

In this article, I argue that Hertzfeldt's production strategy protected him from the fluctuations of the market, where the replacement of analogue by digital techniques caused much turbulence, and that this protection enabled him to create his idiosyncratic poetics.

REPLACEMENTS OF EXPERIENCES: ANALYSIS OF NOAM TORAN'S DESIGNS

Selen Devrim Ülkebaş

Artifacts play an important role in human lives through their physical existence that fulfill practical needs. However, this importance cannot be limited to their practical functions. Artifacts also serve cultural and social aspects of human lives with their symbolic functions. The word symbolic refers to something other than the real; representation of the real.

In this sense, artifacts are available mediums as replacement of the real, because their material entities create a concrete form which is more tangible and controllable in order to direct unclear, intangible or uncontrollable phenomena. Fetish objects of Animism and objects of sexual fetishism all indicate the replacement of the real with the symbolic, either to cope with and mask the real or to satisfy the real. Likewise, in modern societies, as the reason behind consumption of artifacts shifted from need to desire, production of artifacts focuses on symbolic values such as emotionally satisfying commodities, representatives of the self and etc.

Critical design aims to present a critical attitude towards this mainstream commercial practice of design and societal discourse. In this approach, artifacts become a concrete form for developing a debate on values, practices and processes of contemporary modern culture and the role of products in everyday life. In order to communicate this critical approach, artifacts are usually loaded with symbolic meanings developed in everyday life.

This paper aims to develop an understanding on critical design and its contribution to the design paradigm by focusing on how products are used as a tool for replacement in critical design approach. This topic is studied over the designs of Noam Toran which are selected due to their focus on societal yet individual aspects of particular daily experiences. A hermeneutic methodology is employed in order to understand how Toran operates and builds his designs.

Keywords: Consumption, sociology of everyday life, critical design

OSTELGIE VERSUS WESTALGIE

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What would it be like if the country you are living was turned upside down overnight? How do you feel if you would not eat your favorite food anymore since the supermarkets do not sell it any longer? What would you do if you lost your job and find your youth idol that was a famous cosmonaut as a taxi driver and seems as if he fell from space into a little taxi? If these events would happen in my country, I would not escape from the nostalgia. Although nostalgia prevents people from engaging with today since it is idealizing the past, in this paper I accept nostalgia as valuable for handling this situation by reviewing the film *Good Bye Lenin!*

The film *Good Bye Lenin!*, addresses the dramatic changes in the East Germany under the socialist government of Deutsche Demokratische Republik (DDR) beginning with the fall of the Berlin Wall in 1989 and the reunification of Germany. It presents the transformation of 'Westalgia' before the fall of the Berlin Wall into 'Ostalgia' after the reunification. By considering this transformation, I will first briefly review the film through the lens of globalization and consumption culture. Then I will elaborate the socio-political changes had been faced by the country with the reunification and focus on the effects of these changes on the spaces of everyday life in East Germany.

Keywords: displacement, replacement, globalization, consumption culture, film studies and space.

OBLIVION; AN ARCHITECTURAL REVIEW OF A POST-APOCALYPTIC WORLD

Çiğdem Akkaya

The purpose of this work is to give a critical review to contemporary approach to housing problem through the notions of displacement, emplacement and replacement of body and space in context of norms of Modernism and Modern Architecture Movement and their post modern responses by reading the connotations of the main character and residential living spaces of a post-apocalyptic science fiction movie Oblivion, co-written, produced and directed by architecture alumnus Joseph Kosinski in 2013.

In order to explore the reflections of Modernism, Modern Architecture and the interrelation between body and space, scenario of the movie is resolved in two layers. Initial layer consists of the subject's intellectual and emotional process which begins with an efficiency oriented state of mind devoid of personal memories, evolves to a questioning state by revival of the collective unconsciousness revealed with flashback dreams and transforms into a reactive state with a complete self-awareness. The second layer is environment of Oblivion and its correspondence with "placements" of body. Under the dominance of a post-apocalyptic background, three living spaces are emphasized in the movie; space station Tet, residence Tech 49 and the cabin. While space station and high-tech sky tower residence correspond to imposition of simply defined, rational, geometrical forms and machine aesthetic of Modern Architecture, the cabin represents the reaction to restricted, unnatural, and repressive features of former living environments. The movie exposes the body and space relation by means of displacement of people by the authority from the fictive post-apocalyptic earth to an idealized living environment at the outer space, the emplacement of the subject into a highly efficient working and living space on and above the ruined earth for the authority's benefits and the voluntary self replacement of the subject from sterilized, functional and technological built environment to a handmade self-sufficient natural habitat.

NORTHERN IRISH ARCHITECTURE FROM CONFLICT TO CONTEMPORARY

Mark Donnelly

“Armed struggle is a necessary and morally correct form of resistance. There are those who tell us that the British government will not be moved by armed struggle. As has been said before, the history of Ireland and of British colonial involvement throughout the world tells us that they will not be moved by anything else.”

Gerry Adams 1983, IRA spokesman and president of the political party, Sinn Fein.

In the 1960s, Northern Ireland erupted into a violent ethnic conflict which would grip the country for over three decades. It led to the death/injury of over 107,000 people and resulted in complete destruction. In 1969 the first ‘peace wall’ was erected in Belfast. It resulted in an Architecture of fear, whose primary focus was the containment and segregation of society

In 1998, the "Good Friday" Agreement was signed and signaled the official end. However on-going tensions led to further destruction, loss of lives and irregularities in the reconstruction of cities. A rigid planning system was developed as a result with the aim to resist change for fear of toppling the ‘political stability’. This led to the development of a dead city center with ‘no go zones’, unofficial curfews and constrained financial investment. Since the 1990s the number of peace walls have continued to increase to cover over 34 km.

Now it is celebrated globally as an example of how to overcome an ethnic conflict. However despite this it is stuck in a state of transience. The recent failed proposal by Daniel Libeskind Studio for the vacant Maze prison, helps to highlight that there is still a lot of much work to be done.

This paper will examine the limitations of working in a post conflict society. Through a series of case studies this paper will aim to demonstrate how Architecture can be used to create positive and relevant language that helps to reconnect, re-establish and revitalize its cities and sense of civic pride.

EVERYDAY BEIRUT

Rana Haddad and Marianne Safi

Beirut Lebanon is a versatile city, filled with various narratives incorporating a long history of conflict, destruction, construction and reconstruction.

The twenty-five years of civil war still have repercussions that keep manifesting itself in the city. Nowadays, Beirut is faced with another problem, with over one million refugee in the country; it is now recognized as the country with the largest refugee per capita ratio in the world (UNHCR).* It is within our current encounters with the city and its residents that a lack of mobilization was noticed among the users of the city. There was no discussion, nor debates about the current condition of the urban fabric nor possibilities for its future improvement.

Hence this paper proposes how an alternative was envisioned. In order to ensure the commitment and the mobilization of the dwellers, the work done utilized temporary constructions as a key tool to identify and challenge unjust socio-political practices. Various spaces became the sites of incision to alter the apparently unavoidable privatization of the city. The aim of those interventions was to challenge, and to question Beirut, reacting to the current events taking place in the present moment. Corruption becomes a trigger to act upon, gradually transformed into a creative device challenging the socio-political context.

Through this medium, we become activists on a city scale demonstrating to the municipality, NGO's or even private stakeholders that an active role in engaging the city can become reality.

-UNHCR report:

<http://reliefweb.int/sites/reliefweb.int/files/resources/52af08d26.pdf> <http://english.al-akhbar.com/node/17050>

THE IMPACT OF POLITICAL IDEOLOGY ON SPACE AND FREEDOM OF MOVEMENT IN TIMES OF CONFLICT; CASE OF SANJAK REGION WITHIN THE TIMES OF YUGOSLAV WARS IN 1990`S

Emir Zupljanin and Asli Ceylan Oner

Conflict; a well known word across the Balkans. Throughout history region of Balkans has faced various conflicts that nolens volens furrow scars on space and movement, inhabitants` approach and perception. Political ideology has always been playing significant role in the era of Balkan turmoil; it is an instrument which national elites impinge to dominate over others` segments of life, environment and freedom of movement. In region of Sanjak, with the majority of Bosniak citizens (59.62 percentage, 2011) it is deeply concerned as problem of domination by majority over minority, in this case Serbs over Bosniaks. Era of 1990`s brought collapse of Yugoslav federation and bloody wars for independence of 6 autonomus republics at the same time increased the century-old aspiration of Sanjak region for political and administrative autonomy within republic of Serbia. Period from 1991-1996 is regional showcase of conflict, how minority lacks freedom of movement, speech, space occupation and access to public institutions. Being a Bosniak citizen in that times meant being a second-class citizen, who does not ask a lot, who can not express a lot and can not move a lot. State institutions such as police department, municipality, libraries, archives, museums and educational institutions were spaces that were not accessed easily; either permission was asked or obstacle presence upon basic demand for usage of such area. Intelectuals from eminent Bosniak political parties were banned of any public speech, movement and action, in the end 1994 most of them got jailed for their political thoughts. Having lived through this period that symbolizes my early childhood, I decided to request documents from national archive, make interviews with politically active citizens who witnessed torture and re-approach told history from another perspective, seeking for design retort that parallel went on.

ARCHITECTURE AGAINST TURMOIL - LEBBEUS WOODS'S IDEAS OF RECONSTRUCTION OF SARAJEVO AFTER THE SIEGE (1992-1996)

Joanna Zielinska

Lebbeus Woods was invited to Sarajevo during the siege of 1993. And it was here that he presented his ideas and plans to rebuild and reshape the post-war city space. In this paper I would like to take a closer look at his proposition.

The Bosnian War in 1992-1995 can be seen as an attack against the very multiculturalism and diversity that the new state of Bosnia and Herzegovina came to stand for. Its capital Sarajevo is a very special example of city space. Situated on the intersection of cultures, and functioning according to the time of different religions represents heterotopic space. Its architecture embodies this diversity and is a result of the different socio-political circumstances that took shape in Sarajevo over the centuries. Four years of the siege aimed not only to humiliate inhabitants of Sarajevo, but also to destroy the city itself for its cosmopolitan character and traditions. The war resulted in physical destruction, death and migration of people, but also the replacement of their needs and priorities in everyday life. A very different order was inevitably coming. Hence, in every field of social, cultural and political life there was a need for novel and transitional solutions. The same applied to architecture.

The siege has radically changed the way the city space functions. Old urban structure was not adequate any longer, neither to current needs of its people nor to their future. There was an urgent need for transformation. Looking at architecture as a social, political tool and means of social changes I would like to analyze transformations which occurred in a look and functionality of besieged Sarajevo as well as to explore and reconsider ideas of urban renewal and specific solutions done by Woods for post-war Sarajevo. I will try to find an answer to a question: whether the memory of the turmoil should be replaced or should it find its emplacement in the new urban structure and buildings and why?

EMPLACING THE OTHER- ARCHITECTURALLY CHALLENGING THE SOCIAL TABOO ASSOCIATED WITH SEX WORK

Shitij Dogra

Turmoil does not simply apply to immediate repercussions of war, revolt and disasters but also to prolonged disturbances caused by socio-economic imbalances in the society. Suffering and sickness that emanate out of the condition of subalternity or marginalization also needs to be read as turmoil. A visible example of such a state is a red light district. Red light areas do not have the status of a legitimate part of the city as there is a stigma attached with the practice of sex work. This stigma trickles down to the adjacent streets and connecting spaces which then results in red light areas becoming spaces that are poorly connected to the city in terms of their services, collective memory and imagination.

Although the issue of sex work is socio-economic in nature, the paper seeks to provide an architectural response for the same. An attempt shall be made not to legalize sex work but to decriminalize it with the help of architectural intervention. It will take G.B. road (New Delhi, India) as a case study to prove the aforementioned point. This paper would put forward the following issues for discussion:

- What is the situation and condition of sex workers in the present scenario?
- How does turmoil function on various levels in the sex work community?
- What is the role of architecture in such a volatile context?
- Can architecture play a major role in emancipating the condition of sex workers?

In reference to the brief of the symposium this paper seeks to carry forward the idea of emplacement as a tool to propel the idea of urban renewal. Also the concept of heterotopic spaces as formulated by Michel Foucault will be used to explore strategies that can be adopted to cause urban emplacement.

BARCELONA, IMAGES OF A TOURIST CITY IN DIFFICULT TIMES

Teresa Navas

Barcelona is known worldwide as one of the hotspots of global tourism. Its urban attractions compete powerfully against those of Europe's other most visited capitals and the city's international dissemination projects its own image: a welcoming, Mediterranean metropolis with an excellent climate.

This image of Barcelona corresponds to a visual narrative conceived and developed following the re-establishment of democracy in Spain and that reached its high point during the 1992 Olympic Games. The creators responsible for constructing that account were artists, many originating from the illustration and graphic design sectors. They broke away from the earlier visual models that identified with the political regime of the dictatorship, to ultimately become true inventors of the urban image, bearing a major influence on the public's cultural imaginary and with a significant international impact.

In recent years, new images of Barcelona have emerged to stand as a renewing alternative to the official visual narrative. Against the omnipresent discourse of the tourist city, these images opt to transmit a critical view, denouncing the urban effects of the economic crisis –the speculative nature of urban renewal, gentrification processes, etc. Their promoters are new forms of social organisations, from citizens' associations through cooperatives to spaces for community self-management. Their opposition to urban policies that were implemented with complete disregard for citizens is made effective through categorical visual messages. This body of production includes pieces ranging from graphic artworks to audiovisual documents. Their analysis reveals common features, such as a generation of designers committed to the objective of creating slogans that defend memory and other urban identities. Simultaneously, they question the value of the most famous urban icons and of the Barcelona skyline by making new use of them within novel contexts and contents.

WHEN REPLACEMENT BUILDS AN IDENTITY IN THE CITY: THE CASES OF LISBON AND PORTO

Cristina Gomes and Margarida Rendeiro

Lisbon and Porto went through intense development during the transition between the 19th and the 20th centuries. The expansion of industrialization led to intense migrations of the rural populations with the prospect of improved standards of living (Ferreira, 2002). The industrialization had a decisive impact on the organization of cities and that included the building of houses near the manufacturing plants in order to accommodate the new immigrants (Caramelo Gomes, 1999). This construction became known as *villas operárias* in Lisbon and *ilhas* in Porto. These names convey the potential of living offered by the building design: they were like islands where the newcomers could experience the kind of living in community they were used to in the countryside (Matos, 1996). Premises, such as inner yards and kitchens, could be shared by the inhabitants and they could also include leisure activities, such as cinema. These neighbourhoods were named after the industrialists who sponsored their building (Roteiro de Lisboa, Anuário Geral de Portugal, 1979).

Timeline study shows that primary function designed for these neighbourhoods became gradually devoid of significance. The following generations left those environments and many were abandoned, left to oblivion and urban degradation. Nevertheless, while many are inhabited by elder low-income persons, many of them retired, jobless or uneducated, a few have gone through deep reconstruction and became adapted into condominiums and repopulated by younger and high income dwellers. The degraded infrastructures were replaced but this replacement did not erase the capital element of its original identity: community living. This paper addresses the concept of identity of urban community and analyses the cases mentioned in Lisbon and Porto. It uses the contribution of semiotic approaches of R.Sennet (2013), A.Rapoport (1990) and U.Eco (1976 and 1988) as the organization of meaning required to the construction of the identity that combines the past and the present. Conclusions point out that, despite controversy, gentrification emerges as a viable option for the preservation of this built environment and its identity despite the demanding and vibrant challenges offered by present-day urban life (Glass, 1964; Smith, 1996 and Uzun, 2003).

IMMORAL OBJECTS: A PSYCHOGEOGRAPHY OF GENTRIFICATION IN ULUS

Burak Tasdizen and Harun Kaygan

Once the political and economic centre of a thriving, young republic, Ulus neighbourhood in Ankara has faced a destiny of ignorance after the 1980s, due to the shift towards Kizilay as the capital's new economic centre (Bademli, 1987). The district, which is home to not only the republican but also the religious tradition of the city, has started to be occupied by bazaars and surrounded by slums, giving it a multi-layered character. Today this distinctive character of the district, is targeted as morally suspect, condemned for having overshadowed the spirituality and morality of Hacibayram, a significant religious site in the district (Ankara Metropolitan Municipality, 2014). On these grounds, Ulus has been witnessing a major urban transformation, namely, the Ulus Historical City Centre Project, which is concerned with Hacibayram area. The aim of this paper is to search for this "immorality" in the bazaars of Ulus, through the employment of a psychogeographic methodology. For this purpose, we have made a series of observations in different areas in Ulus, including Itfaiye Meydani, Telefoncular Pazari, etc., looking closely at the different objects offered on the shelves, as well as how they are presented to the passers-by. From these observations emerges a subjective map, which documents the material environment, the significant practices it invites, and the different social groups that are invited to Ulus, all of which therefore have a direct impact on this sense of "immorality". Reading immorality through the objects displayed also provides an alternative perspective on the issue of gentrification, which has been discussed mostly from a larger scale perspective. An object based approach provides a higher resolution, which makes visible how gentrification reflects on everyday life, in the form of day-to-day, minute interactions.

URBAN (R)EVOLUTION IN THE TIMES OF TURMOIL MUTANT URBANISM: BY THE PRODUCTION AND PROPERTY RELATIONS IN THE “EVOLUTION” OF URBAN SPACE

Melek Pinar Uz

In genetics, mutation is a concept referring to a permanent change of an organism’s genome sequence due to unrepaired damage, insertion or deletion of segments in a system. As the term is based on an intervention, it can be used as an analogy to understand the role of politics and designers on urbanism.

Through the development of Çukurambar region, radical changes are exposed to the locals due to contradictions in production-property relations. The case area in Çukurambar, called “Golden Triangle” of Ankara, is evaluated as the most prestigious land of Ankara recently. However, the selected site reserves Lefebvrian complexities in terms of socio-political relations, different urban layers and collocation of social differences resulting from displacement of squatters and emplacement of prestige blocks in this residential area. As a result of repressive invasion of government, the region is transformed into a mutant urbanism under the notion of dispossession by every injection. Every intervention through this area by government and designers contributes to a mutant urban fabric and creates mutant social relations. The act of designers in here can be associated with the “eclipse of reason” (akıl tutulması) of Max Horkheimer. Designing in the times of turmoil can be clarified by analyzing the urban evolution process of the selected area. Within this context, this study aims to analyze the displacement, replacement and emplacement processes in the evolution of urban spaces due to governmental and architectural interventions/injections on the complex site: Çukurambar. The objective of the research is also exploring the notion of resistance for the communal right to city to understand the political power on urban complexity.

SILENTLY AND HUMBLY I STEP ON THE EARTH: THE MOUTTALOS CASE

Christakis Chatzichristou

How does one begin to form a design proposal for an area where, the owners have been away for 40 years, many of the owners have already died, some of the owners may come back to the area as visitors, while the people currently living there are refugees from the areas now inhabited by the area's rightful owners? How can a proposal leave satisfied both communities involved while integrating the area with the rest of the city which moved on into the present with its own opportunities and problems?

This paper presents the design strategy of a proposal which was awarded an Honorable Mention in an architectural competition for the re vitalization of the Mouttalos area in Paphos Cyprus. From the main Turkish-Cypriot area of the city before the 1974 conflict the area became the temporary home for the Greek-Cypriot population displaced from the north part of the island.

The design strategy involves three steps: firstly 'recognizing' and secondly 'smoothing out' the existing 'topography' (geological or other), and thirdly adding elements which seem to be temporarily hosted by this reformed urban landscape. The main features of the proposal include: the outdoor living-rooms/gardens, the living museum/archive, the square, the 'entrance hall', the park, the 'balconies'. The main challenge as seen by the design team was to avoid the attitude which may be responsible for the problem in the first place: if the displacement of the two communities was the result of the forceful appropriation of space by people, then the design made it its priority to avoid the silent appropriation of people by the space it proposes.

A FORCED ABANDONMENT. JAPANESE MODERN RUINS AFTER SUDDEN DEPOPULATION

Federico Scaroni

Early Spring 1974. The entire population of Hashima Island, west of Nagasaki, Japan, was forcibly transferred in the mainland by Mitsubishi, the company owner of the island. Just few years before, Hashima was the most densely populated area in the world. After its abandonment, became famous as Gunkanjima (Battleship island) due to its characteristic skyline that shows from far its gradually ruining buildings.

Early Spring 2011, Tohoku region. The aftermath of the terrible destructive sequence massive earthquake-tsunami-nuclear meltdown leaves part of Fukushima prefecture almost emptied of their inhabitants. Cities like Namie, Futaba, Okuma, Tomioka are now ghost towns and, due to the local economic crisis, others will follow the same destiny.

Early Spring 2014, Shikoku region. The rural village of Nagoro is mostly populated by hundreds of dolls, which have gradually replaced human beings. Nagoro suffered for the general economic decline of agriculture and in few years its inhabitants left or died. These dolls are the most symbolic witnesses of the aging of Japan thus can give us a hint of the possible future of a society that is able to amuse itself to death.

Gunkanjima, Fukushima, Nagoro are three different examples, among hundreds, of abandoned settlements in Japan. Their mostly forced depopulation gradually modified the economic and social structure of a country in which many areas every year gradually come back to nature. A nature that witnesses the physical ruins of an advanced and rich society; ruins that showed up for the first time in so massive number in a country in which historical impermanence forced buildings to have a very short life.

This paper will try to guess what is going to happen to those ruins and furthermore, which kind of relationship will the future Japanese people establish with them.

REPLACEMENT OF MEMORIES VIA RECONSTRUCTION OF HISTORICAL BUILDINGS

Berrak Kirbaş

Wars are the most devastating events in the world, and always end up with the destructions of the cities, deaths of several people, demolitions of the buildings and the collapse of the economy. Even a war is completely over, its traumatic traces on people lives remain behind, and an intensive mourning spreads all over the towns like an infectious disease. At this point, along with two choices; replacement with new or replacement with old, architecture has ability to rehabilitate society by replacing those destroyed in the wars. In both cases architects and city planners try to heal the mourning with canalizing the love of the loss into a new one. This study focuses on the decision of replacement of old by bringing back to the copies of the demolished buildings into the future with the re-construction of their replicas.

This paper aims to discuss the ability of architecture to replace loss memories with the reconstructions of by-gone architecture. In this framework, several examples are analyzed into two categories; immediate and ambitious reconstructions. Immediate reconstructions indicate reconstruction of the replicas of historical buildings right after the wars, and they are discussed with three examples; reconstructions in Warsaw city after the World War II, reconstruction of Ponte alla Carraia and the reconstruction of The Mostar Bridge. Ambitious reconstructions refer replicas of historical buildings which were rebuilt long time after they had been destroyed such as; Berlin Royal Palace (Stadtschloss), Dresden Frauenkirche and The Cathedral of Christ Savior. As a conclusion, this study emphasizes that traumatic effects of the wars are inevitable and always leaves their traces behind and these traces led architects to reconstruct replicas as substitutes to carry on the memories of the loss ones into the future.

TYPOGRAPHY FORMED BY WAR

Demet Aınç and Umut Altıntaş

While there was a detachment from the traditional arts caused by the Industrial Revolution at the end of the 19th century -which known as fin de siècle-, French Symbolism movement rejected all the traditional arts. Critics in those times defined that movement as Decadence refers to degeneration, and destruction of literature and arts. With German symbolist composer Richard Wagner's gesamtkunstwerk term (which combines the aesthetics of all art forms into the one work of art), poetry was rebuilt with sound and a new approach to typography by Stephane Mallarme, the pioneer of Decadence.

This new approach formed a basis for two avant-garde movements which are Futurism and Dada. Futurism is a fascist rebellion which was influenced by the new world of mechanical life. Their statement was to glorify war with using beauty of speed, noise, irregular syntax of language in every expression forms of fine arts, music and literature. Meanwhile, an anti-war and anti-art movement Dada was a response to all the outbreaks of WW1. Its root was chaos and sociological collapse. This paper is going to focus on typographical works in these three movements which are affected from social, psychological destruction of fin de siècle, during and after WW1, formed by the turmoil between the end of the 19th and the beginning of the 20th century.

READING TURKISH MODERNIZATION OVER MATERIAL CULTURE: FEZ AND ITS WITNESSES

Emrah Özturan and Hümanur Bağlı

The change in clothes and especially in headgears is one of the most visible physical and daily reflections of the cultural and ideological replacements; and also establishes a rich medium for comprehending these replacements through material culture. In addition, in the case and focus of this paper, these changes on material culture are also mediums to understand the efforts of modernization, and the aims of breaking with the past. 19th and 20th centuries witnessed two official and state-controlled headgear replacements in Ottoman Empire and Turkish Republic. Fez as a leading actor of the both cases; became an underestimated artefact for the Republican view, although it still has a widespread global reputation. As a highly symbolic identity indicator, fez had also identified with its others; which were in the first case the turban and later hat. This otherness and rivalry enabled state-controlled communication, promotion and restrictions, whereas many similarities could be seen in both cases. While the state-directed coming and leave of fezzes were important replacements on material culture regarding the daily lives of the masses; these incidents have also witnessed the cultural, social and political affairs of their times on the first hand. To be interpreted as two historical moments of Turkish Modernization; a comparison between these two headgear replacements has a lot to offer on the roles of material culture at transition periods and modern thought's relation with material culture in the contexts of Ottoman Empire and Turkish Republic. So beyond mentioning its largely overlooked material aspects; this paper aims to reflect and compare two key periods of Turkish modernization upon the witnesses of fez, at 1820s and 1920s respectively.

ATTEMPTS AT REFORMING THE SCRIPT AMIDST WARS: DISJOINTED LETTER DESIGNS IN THE LATE OTTOMAN PERIOD

Özlem Özkal

The incompatibility of Arabic script with Turkish had occupied Ottoman intellectuals since the late 19th century. Several solutions were discussed from minor grammar readjustments to replacing the entire alphabet with another, like Armenian or Latin letters. During the heated debates, the most commonly agreed opinion was to withhold the Arabic alphabet provided with supplementary amendments on letters (islah-ı huruf). This view was materialized as different alphabet designs after the 1908 Constitution. Proposals employed a system of disjointed letters (huruf-u munfasıla) in common; but, they were morphologically and stylistically very diverse from each other. Besides, some of them bore acute resemblance to conventional Arabic script, which had the potential to create more confusion in an already unsettled era marked by the political and economical distress of consecutive wars. In this context, this study seeks to answer: 1) What were the motivations for these alphabet designs to accept the risk of displacing familiarity with the existing script? 2) What is the conceptual foundation that shaped the letters in their particular forms? 3) What are the typographical reasons for their ineffective circulation?

Until now these alphabet designs have been examined within various contexts in Turkey such as 'history of modernization', 'cultural politics', or 'language and script reform'; but were not approached as typographic material. This presentation aims to incorporate a typographical point of view to the existing studies in an attempt to understand the ideological framework that governs the disjointed letter designs of the late Ottoman period. Considering the limited lifespan of these alphabets, this presentation also seeks to discuss if they are to be considered as design failures or not.

REPLACEMENT OF THE MACHINERIES OF KNOWLEDGE PRODUCTION IN DESIGN EDUCATION: A CASE STUDY

Işıl Oygür

This paper reports an ongoing study investigating the machineries of knowledge production within industrial design studio education. The study is built upon Karin Knorr Cetina's theory of epistemic cultures. Growing interest on knowledge in today's economy and society has brought an interest on better understanding everyday work practices. Based on this perspective, Cetina (1999) studied knowledge processes of science in two distinct institutions with a specific focus on "the construction of the machineries of knowledge construction" (p. 3). Her perspective offers a theoretical lens to analyze the design disciplines, which are criticized for not being able to respond to the needs of knowledge society (Friedman, 2000; Norman, 2010). Within this context, scholars call for a knowledge based expertise as opposed to the current skill oriented approaches in design education. The analysis of the features of knowledge construction in design education, therefore, is an important step towards reconsidering the pedagogical advancement of the discipline.

As a first step to study the epistemic machineries at design education, a case study is conducted at a private Turkish university . The data collection involves semi-structured interviews with design educators and observations on students at industrial design studios. The comparative analysis of the four years of education shows the displacement of craft based skills with the digital based applications throughout the years. This change in the medium of communication also influence the theoretical thinking of students and students were observed to become more confused about boundaries of their profession.

DESIGNERS RESPONSE TO THE UNCERTAIN FUTURE: PROJECT REFUGEE CAMP

Abdullah Togay, Serkan Güneş and Merve Sarişin

Design is an activity that aims to shape the future by collecting its reasons and experiences from past and present. Although, designing for the future points out the expectations regarding the continuous progress and development, the future may also bring about destruction, disturbance, confusion and uncertainty due to the interaction between political, economic, geographic, social and technological dynamics of some societies. Constantly changing and untraceable creeping normality may influence societies negatively. In the globalized world, the collapse of a society may spread to other communities in terms of a 'domino effect'. Turkey, which located in a region where the falls and rebirths are intensive, is affected by the routine collapses around it significantly. With the beginning of civil war in Syria in March of 2011, over 1.5 million refugees have come to Turkey. This number is estimated to increase along with the continued instability. This actual situation that results in these developments leads to the emergence of social needs at different levels. In the world in turmoil, it has become an inevitable necessity to discuss the position of design and designers. The issue, concerning whole society, was examined through the "Refugee Camp Project" within the scope of the fourth grade design studio at Gazi University, Department of Industrial Design.

System/process-oriented design problem was identified to improve the understanding of the students based on the concept of design thinking. The problem was examined in an integrated approach considering both the components of the entire system and the interaction between each component. The project, focusing on the changing needs and priorities of refugees in everyday life, is important in terms of both the way of handling the issue in the context of industrial design and being issue of the development of the design thinking approach.

REVITALIZING THE TRADITIONAL TRADE OF OPORTO CITY THROUGH DESIGN

Susana Barreto and Marta Nestor

This paper describes the exercise conducted between a class of BA communication in Design students at the University of Porto, Portugal with Porto Paralelo, a local organization that aims to revitalize the traditional trade of Oporto, through communication design and by introducing contemporary communications strategies.

Portugal is going through an economic turmoil and shopping in the historical side of town has reduced immensely. At the same time, Christmas represents to local shoppers half of their annual income. Therefore, there was an interest from these traditional shop owners to revitalize the Christmas experience in their shops for clients.

Porto Paralelo worked as the mediator of this dialogue between students and shop owners. Five shops were selected and students were presented, in the beginning of the academic year (September 2014) with a choice of shopping windows to dress. From the perspective of the lecturer, this was a 3 x win situation. It was beneficial for the students to have a real client in the last year of their degree, it was beneficial for the shop owners to have a signature design window by a group of motivated students and it was interesting for Porto paralelo to have the practical application of their motto involving the University and local commerce.

The design process was conducted following a series of shop and articles inventories, interviews with shop owners and clients and an in-class brainstorming. Despite the positive result, not all the aspects were plain sailing and this exercise was in itself a learning process for future initiatives.

The final result of this project was five shopping windows in the historical side of Porto, all of them with the signature of the Design students. The outcome of this initiative was extremely positive. Students gave a positive feedback on the experience, working with tight deadlines, dealing with clients and people at a no budget, while shop owners were pleased with the results and with the media attention that this initiative has attracted.

ALTERNATIVE FUTURES OF DESIGN EDUCATION

Murat Bengisu and Özgen Osman Demirbaş

Not only is the world in turmoil today, but this condition is predicted to haunt us for many years to come if we do not generate solutions and implement them. According to the World Business Council for Sustainable Development, greenhouse gas emissions will keep rising, environmental degradation will continue to jeopardize people's quality of life, and the world population will increase up to 9 billion by the year 2050 if "business as usual" is kept as the general motto (WBCSD, 2010). The Global Trends 2030 report predicts that by the year 2030, urbanization will climb to 60% (4.9 billion people living in cities), lethal weapons and disruptive technologies will be more accessible, migration will become more globalized, most European countries, South Korea, and Taiwan will have entered the post-mature age category, and demand for water will rise by 40% (National Intelligence Council, 2012).

The present study aims to analyze global scenarios such as these, find links of these scenarios with design, and propose some changes in design education in order to address some of the global threats of the future (Godet, 2006; Ringland, 2002). Another approach will be to start from an ideal future and conduct the backcasting technique in order to identify roadmaps that will link today to this ideal future (Strong et al, 2007). Some possible milestones on this roadmap may involve the inclusion of sustainability and system thinking related courses as core courses, increase awareness on global problems through projects, courses, and other educational tools, and provide more opportunities for teamwork as well as interdisciplinary approaches in the context of reflective practicum (Davis, 2008; Humphries-Smith, 2007; Schön, 1987; Dewey,). This study is planned as a preliminary phase for a more general study involving experts in the field of design education. Some alternative futures of design education and the milestones to reach them will be highlighted in order to generate enthusiasm for designers, design educators, and policy makers.

A CONCEPTUAL DESIGN APPROACH BY DISPLACING AND REPLACING THE ENTITIES OF DESIGN THROUGH AN INTERDISCIPLINARY DESIGN PROBLEM

Özgen Osman Demirbaş and Güler Ufuk Demirbaş

Different from Saussure (1983), Chandler (2007) considers semiotics as the study of signs rather than the science of signs, because of the variable theoretical frameworks on the topic. According to Umberto Eco (1976), semiotics is concerned with everything for humans that can be taken as a sign. In that sense any signal that makes sense and be meaningful for us can be considered through semiotics. For this reason, the study of semiotics is very wide from literature to build environment. As a discipline, design should be studied on its own terms and within its own accurate culture (Cross, 2001). Unaffiliated from the various domains of the practice of design, the forms of knowledge are characteristic and exclusive to the awareness and ability of the designer. Every stimuli can be converted to be a meaningful sign through semiotics, and these signs can be turned to be the design entities by the designer. Study of semiotics will provide the designer to have a wider conception and understanding of his/her surrounding.

In this context it was questioned how semiotics will help and orient design students to displace and replace the entities of design through conceptual ways of thinking.

The study composed of two subsequent but independent stages. In first stage, each Fashion Design senior student was asked to create a collection according to a given/selected concept. There were 11 students and 11 different concepts as parametrica, numbness, real beauty, awakening from dystopia, namaste, re-, back to nature, new freedom, life, misty glow and timelting. These senior fashion design students did not study semiotics as a separate course but unintentionally were encountering the subject all through their design education. The end products showed that the design education that they had highly equipped the students with the skills of conceptualization through Semiotics. In the second stage, the second year interior architecture students who were enrolled to the Semiotics class were asked to select one of the collection, analyze the conceptual approach and re-interpret the concept through their own cognition. Then they were asked to visualize their re-conception through an spatial installation. They worked in groups of 4 and there were 10 groups. A 4m³ space were given to each group (2mx1m h:2m) for the installation. Students were free to use maximum one piece of garment from the selected collection within the installation. In order to provide a concrete understanding for the project, the students were informed that the installation could be considered to be a show window design for the selected collection. The end results showed that the groups that were highly utilized the skills that they gained from the Semiotics class preferred not to use any piece from the selected collection but express the general concept of the selected idea and collection through a very unique spatial composition. Out of the groups who decided to use one piece of garment from the selected collection, half of the works use the selected piece as it is – as a display object- while other half displaced the identity of the dress by utilizing it as a design element in their installation.

COPING WITH DISASTER: ANALYSIS OF STUDENT PROJECTS ON MOBILE SANITARY WARE UNIT

Murad Babadağ, Elçin Tezel, Renk Dimli Oraklıbel, Selen Devrim Ülkebaş and ışıll Oygür

Beginning from the existence of humankind, chaos has been the main threat that emerged by several sources like natural disasters or human-induced events. Disasters are tragedies that overwhelm lives of people, demolish the built environment and harm the populations. As one of the most powerful instinct of human, surviving stimulates him to solve the problems of chaos and avert the instabilities urgently until returning to settled conditions. After disasters, the urgency of the situation to replace the systems and services for survivors is the main issue that design has to tackle with. Design appears as an important activity of humankind, since it has been the tool of problem solving. In cases of chaos, design has the potential to provide temporary services for the satisfaction of urgent needs. Within the fourth grade industrial design project course, "Mobile Sanitary Ware Unit" topic was assigned to industrial design students. Students were asked to develop scenarios according to different environmental conditions and user demands. After the preliminary research on the topic, several students focused on the problems faced within toilet and sanitary system for disaster situations.

Privacy is one of the key issues in common practice of toilet and sanitary systems. However, privacy can be forced under the situations like disasters, since the urgency of the situation forces people to maintain their everyday life in a temporary communal environment. Thus, this paper focuses on analyzing the student projects over the tension between compulsory social share and indispensable privacy needs under disaster conditions. The findings show that students took different perspectives based on the various combinations of practical, psychological, and cultural needs.

EXPERIENCING THE EFFECTS OF DESIGN ON THE LIVES OF MIGRANTS

K. Gülen Özdemir

The migration of people from their countries because of undesired situations such as war, persecution and natural disasters result in new environments with poor living conditions both physically and psychologically. To improve the living standards of those environments, not only governments but also non-governmental organizations and individuals take some responsibilities. Well then, can design participate in this situation? This paper seeks to examine the potentials of industrial design to transform the unhealthy conditions caused by displacement to a more livable situation considering the problems of socialization. The subjects of this study are the Uyгур Turks migrated from China for persecution and settled in desolated dwelling-houses in Kayseri. A group of industrial design students will be asked to design an object or a structural element to make them feel more comfortable either physically or psychologically. First, to make the students understand their psychology, a brief will be given that explains the migration period. Then, the students will be taken to the place that Uyгур Turks live to observe the conditions from the first hand. They will visit some of the families at their home and make observations and interviews which seek to find out a problem that they can overcome by design. They will be free to get in touch with the people whenever they want and even share their design ideas. The only restriction will be the use of easy accessible and cheap materials in their design which can either be mass produced or handmade easily. After the design process, the products will be brought into use of the Uyгур Turks. Since this is an experimental research, the evaluation of the products, whether they help people live in better conditions or not, will be presented at the end of the whole process based on the views of the users.

NEW DEFINITION OF DESIGN CODES FOR EMERGING URBAN REVOLTS

Bahar Türkay, *IKSV, Istanbul Kültür Sanat Vakfı*

Financial crisis, questioning of the value system, forced wave of immigration, social unrest, local discontinuities, public actions appear in cities where all these changes manifest itself in more apparent forms and all other types of social mobilization that ideas, beliefs and systems clashes and collapses certainly affects the way we produce, consume and the types of our expressions. The common ground outcomes of these social movements which are now subject of creative thinking are; collaboration, collective production, co-design, massive funding models and participatory processes.

Now that our everyday realities and value chain is changing dramatically, it is the time of new definitions and to start building up a structure that has the potential of spreading into the practical realities in a broader sense, rather than drawing an utopic future dream. Therefore for designers and architects who can explore the transformative power of design to tackle social facts and drive social change, one significant way of responding to these massive changes would be to analyze the situation with its motives and consequences, try to understand the essential miletones and reflect this into ideas, processes and working models as design codes.

With all these in mind, the area of the study consists of researching the design and architecture focused practices that are subject to meaningful social changes over collaborative processes and therefore evaluating the -potential- new role of designers and architects by learning from what have been applied during the recent urban revolts. While doing this, three international cases and a research project will be examined , each focuses on emerging issues of urban social transformation. The Ideas Box Project in Burundi's rescue camps is a collaborative action in progress containing tools and technology that transform a unit into a media center for sharing information and have a moment out of trauma. The second case is a guerilla architecture practice from Seville that mobile structures made from recycled materials are used to enable community building mainly in abandoned spaces that would serve a social function. The third case study is a transformation of a favela-like settlement in Taipei City that was subject to demolish. Within the framework of the substractions from these cases, the practices in Turkey realized by "Herkes için Mimarlık/ Architecture for All" and "Tasarım Atölyesi Kadıköy/Design Atelier Kadikoy" will be discussed.

Keywords:

Design Codes

Urban Revolts

Collaboration

Collective production

Co-design

Transformative power of design

Guerilla architecture

Herkes için Mimarlık/ Architecture for All

Tasarım Atölyesi Kadıköy/Design Atelier Kadikoy

REPLACEMENT OR DISPLACEMENT: MATERIALITY OF CARDBOARD IN THE HOMELESS CULTURE

Hatice S. Aydin, *Gazi University* and Harun Kaygan, *Middle East Technical University*

The homeless have received great attention as a socioeconomic problem, formulated as the displacement of individuals both from the society and the material world. Being characterized by having left or lacking ownership of socially acceptable modes of accommodation, the homeless are defined solely in negative terms; that is, by a series of lacks, including their material surroundings, social life and everyday practices. The stereotypical homeless is an isolated, vulnerable person in need of help (Ravenhill, 2008). Yet an alternative way to think about the homeless is to consider them as a subculture, with their own set of practices. The aim of this study is to reflect on the way homeless people practice everyday lives within a social and material world. Following an analogy constructed between cardboard and homeless people in that they are both discarded, excluded and then reused, cardboard is taken as a case study to understand homeless cultures. New materialist approaches from anthropology and archaeology are employed to explain the mutual transformation of homeless people and cardboard, with reference to concepts of materiality (Ingold, 2007) and affordance (Gibson, 1979), emphasizing how material properties and cultural practices are intermeshed. The theoretical framework is supported by observations on homeless people's everyday life practices, such as sitting and sleeping on streets, changing locations and communicating with people by cardboards. Among homeless people, "rough sleepers" are taken into account in particular, since they use cardboard as one of their daily materials, as well as the ease of observation. The study emphasizes the affordances of cardboard that provide the homeless people with an alternative way of life, which can be described as replacement instead of displacement.

Keywords: Homelessness, cardboard, materiality, affordance, displacement, replacement.

DESPERATE TIMES, DESPERATE MEASURES: EVALUATING CREATIVITY IN RESTRICTIVE CIRCUMSTANCES

Abhishek Chatterjee and Susana Barreto

Indigenous cultures of street innovation and improvisation worldwide have regarded adversity as an inspiration, and an opportunity for radical change. This paper analyses critical components of the associated creative process, towards developing an alternate philosophical model of design. The subsequent model imbibes and endorses the inherent positives within DIY cultures, and seeks to produce design aimed at needs rather than wants.

Some of the finest instances of human resourcefulness can be attributed to circumstances of great duress, either sudden or prevailing, which have acted to heighten our basic instinct of self-preservation. The research addresses how circumstances of hardship have contributed to various deep rooted DIY practices in India under the common theme of Jugaad and also in other cultures such as China (where it is known as Zizhu Chuangxin), Brazil (Gambiarra), Kenya (Jua Kali), France (Système-D), Germany (Trick 17), Japan (Chindōgu), and Portugal (Desenrascar).

In today's context the same is an extremely pertinent subject of study and inspiration, holding the potential to approach queries of design in a new light. A comprehensive understanding of the underlying sapience can become a genuine asset for design in the current era of austerity, particularly in view of its inherent ability to maximize the effectiveness of available resources, or in other words, 'to do more with less'.

The research is informed by sources from the fields of design, neurology, and sociology, and includes interviews on the subject with leading experts from related scientific areas, supported by a review of titles and articles on divergent thinking in corresponding and parallel spheres such as science and technology, economics, and gastronomy. The research is a part of the Doctoral Program in Design at the University of Porto, funded by FCT, the foundation for Science and Technology, Portugal.

VISUALIZING SPATIAL (IN)JUSTICE IN MIDDLE EASTERN CITIES

İpek Tureli and Ayca Koseoglu

Economic recession, conditions of restricted spending and austerity politics have led architects to seek ways of expanding architecture and to a mainstreaming of 'small' architectures, small-scale designs and short-term interventions, many of which focus on contesting and remaking public space. Mass mobilizations of the past years, especially the protests of the so-called Arab spring and the Gezi protests in Turkey, pose new opportunities for the field. How are designers in the Middle East responding to contemporary mass mobilizations? Although there is certainly no lack of politicization among architects historically, it is difficult to provide examples that use architecture as a form of cultural critique in the manner of avant-garde groups in Europe except within the domain of international art events. A democratic realm is the necessary precondition of cultural critique, and the engagement of architecture as an intellectual pursuit, rather than merely a technical profession of problem solving. While, paper or built, architectural proposals have been few; a new generation of designers have been producing visualization and mapping projects: From Eyal Weizman and Rafi Segal's "A Civilian Occupation" (exhibition) to more current websites: "What is happening in Taksim?" or "Networks of Dispossession, designers are trying to make visible the invisibles of injustice. Such efforts may be more effective than spatial "interventions" which can easily be incorporated into methods of product development and marketing strategies in the consumer economy. Yet, their legibility and audience remain as questions. While it is difficult to predict the outcomes of the social movements of the past few years in the region, the way they have activated public spaces and the public sphere present a potential world of new opportunities for architects.

RE-CONSTRUCTION OF PUBLIC SPACE THROUGH THE PERFORMANCES IN THE CONTEXT OF 'GEZI'

Nurten Özdemir and Gökçeçiçek Savaşır

Opposing both the replacement of Taksim Gezi Park with a reconstruction of the historical Taksim Military Barracks and the emplacement of the police force, creative, shocking, participatory and instantaneous forms of protests have been held in Turkey since the last days of May 2013. These protests, first came up in İstanbul, have rapidly spread to the whole country, from public squares and streets to neighborhoods, individual houses and even to social media as a self-organizing movement. Thus, laden with its spatial, phenomenological, historical and symbolic connotations, 'Gezi', has turned into a concept that refers not only to a kind of resistance against the displacement of city-dwellers from the public space by force, but also to a response to this attack by bringing art and design into everyday life. Within this political turmoil, city-dwellers have developed an active way of resistance -- similar to the strategies of Situationist International during the 1950s and 60s, of which focus was on creating situations as tools for the liberation of everyday life and methods of negating the pervasive alienation within cities, as well as interactions between city and its dwellers through art in public spaces. Yet, the way of resistance in 'Gezi' was not constructed but a spontaneous one. Within this framework, this study dwells on the performative acts within public spaces through performance art during the 'Gezi' protests' and on the question that how art, politics and public space have been transformed? Public performances and instantaneous design solutions within the public space resulted in more emancipatory and participatory actions as well as accessible and heterogeneous spaces within cities. The claim, here, is that performances, as expressive reactions and active actions during the 'Gezi' movement, dissolved the boundaries of Taksim Gezi Park and transformed its physical being into a symbolic meaning by re-establishing the relationship between art and space. The standing man, reading action, dancing people, whirling dervishes, jazz choir were some these performances occurred simultaneously in various places and brought the masses, places, emotions together through art. Moreover, these new participation and interaction shifted the meaning of art within public space in Turkey. Thus, 'Gezi' has numerously been re-constructed both physically and mentally in each attempt by replacing just a mere resistance into an artful strategy.

A MEANINGFUL PROFESSIONAL DISPLACEMENT OR A DEAD END: A CRITIQUE OF DESIGN FOR SOCIAL INNOVATION PARADIGM IN THE LIGHT OF SOCIAL MOVEMENTS THEORY

Ali İlhan

Design for social innovation has become a salient, and rather popular venue within design research and practice. Numerous academics and design professionals tackle complex social problems such as hunger, poverty and delinquency by applying “designerly” approaches. However, this paradigm has several epistemological and ontological drawbacks.

First, social problems—as this paper will demonstrate—are not design problems. Conflating design and social problems in a reductionist fashion fails to do justice to the inherent complexity. Second, most studies lack the rigor to address such complexity. For example, most interventions fail to produce empirically measurable change in the outcome variables. Third, a majority of designers lack a through understanding of social science theories and methods.

This paper aims to go beyond a mere critique by showing how studying contentious politics can ameliorate these shortcomings. Today, social movements is one of the most important and cutting edge sub-disciplines of political sociology. This area is also empirically and theoretically very strong. In other words, we have theories that display a high level of consistency with the data and students of social movements continuously refine their theoretical and empirical approaches. We know, for instance, when social movements typically succeed and fail and how they mobilize.

Here, I propose that design as social innovation can be seen as a social movement wherein experts (designers) collaborate with citizens and other professionals to challenge specific dominant structures. Within social movements theory, there is a burgeoning literature on expert-lay collaborations and a comprehensive understanding of this literature will provide valuable insights to designers who strive to create successful policy interventions.

HETEROTOPIA AND PARTICIPATORY DESIGN: THE CASE OF OCCUPYING ON-CAMPUS STARBUCKS

Erman Örsan Yetiş and Yekta Bakırlıoğlu

A few years ago, a bunch of students in Bogazici University occupied the Starbucks coffee shop opened in their campus. The occupation, which took around three months, was not an action against the commodification of the campus space, yet it was simply reclaiming rightfully-theirs space for gathering, discussing in their leisure times, conducting workshops, setting up exhibitions, or other students' activities. Being a spontaneous action, the occupation transformed the space through a series of happenings into an assemblage of varied actors, like old rugs in the middle of modern coffee tables or professors giving a lecture in a coffee shop.

This paper focuses on the relations between the actors of varied natures in play throughout the occupation of Starbucks. The occupied Starbucks presents an interesting case of the collision of cultural capitalist materiality and collective purposing of public space, through examples of absurd relations between diverse actors. This paper does not intend to reflect the political agenda behind the occupation of Starbucks in Bogazici University, but rather aims to reveal the potential of hybrid and creative aspects of public space as heterotopia, through new happenings and becomings. Actor-Network Theory will be utilized to reveal relations between objects and subjects of the reactively-created new materiality on campus and present the creativity that stems from the spontaneous articulation of these subjects and objects, in hybrid and chaotic transformation of public space with respect to participatory design.

Keywords: Heterotopia, Public Space, Actor Network Theory, Participatory Design

THE GREAT WHITE PLAGUE AND MODERNISM: THE TB 'CURE' AND THE RE-INTERPRETATION OF THE RECLINING CHAIR DESIGN

Nagme Ebru Aydeniz and Sergio Taddonio

The tuberculosis epidemic in Europe was publicly recognized as the Great White Plague, Mal du Siècle. High population density, as well as mediocre sanitary conditions that characterized most European and North American cities within the Industrial Revolution, created a perfect environment for its rapid propagation. Research and treatment of the pulmonary disease had coincided with the advent of modernism and, in parallel, with the Sanatorium Movement. Due to the supposed recuperative properties of dry air and sun-bathing, early sanatoria were located in alpine regions and certain architectural features became essential - balconies, deep verandas, roof terraces and garden shelters which were furnished with reclining chairs for the open air 'Cure'. In the early twentieth century, reclining chairs appear in their modernist appearance made of bentwood, laminated wood or chrome. In early sanatoria, economical split cane and bentwood beech with adjustable back and footrests chairs appeared to be ideal as 'Cure chairs'. Between 1929 and 1933, when Alvar Aalto conducted a detailed study of the therapeutic needs of patients with pulmonary tuberculosis for the sanatorium at Paimio, the resulting 'Scroll Chair' was meant as 'cure chair' for indoor use. Aalto also re-interpreted a true recliner for patients resting on the sun terraces, considering chrome or painted steel as an alternative practical solution to laminated beech or birch for all-weather Cure sessions. Aalto, Breuer and Le Corbusier radically changed the overall design of the chaise lounge with their inexpensive and elegant modernist versions.

This paper will investigate how the design of reclining chairs had been influenced from the therapeutic responses to the epidemic Great White Plague - that caused innumerable victims within the Industrial Revolution in European and American cities - and it will retrace the most significant steps of the design evolution of this furniture icon up to the present day.

CHESTS: THE SILENT WITNESS OF MIGRATION

Tonguç Akış

Personal belongings together with its shelter, namely the chests, are inevitable and functional witness of any migration. It links the immigrant to the already-left location. Even tracing its textual and visual materiality underlines its archival character as an object to investigate with its micro-history.

In this paper, the chests and suitcases as a complementary artefact and element of migration will be discussed. As an elongation and also an extrusion of the immigrant to previous location, it houses lots of information about the migration materiality. Via dwelling on this particular "friend" of the immigrants, the particular migration happened in 1950s from China to Turkey will be remembered. Since it left lots of chests in the houses of Ankara, the cultural artefacts of that specific Tatar ethnic minority and their recent conditions as the silent objects of migration will be examined. The historicity of the chests will be underlined with the socio-spatial experiences of the witnesses.

Keywords: Materiality of migration, Micro-history, Chests of immigrants.

THE STORY OF THE IMMIGRANT'S GIFT

Gökhan Mura

This paper aims to present the conceptual framework of an on-going research on the personal histories of gifts brought by Turkish immigrant workers in Europe to their friends and relatives back in Turkey. The research aims to build a framework to understand the gift giving practices of especially first generation Turkish immigrant workers to understand the shift of values attached to these objects, from the point of view of the immigrant and from the point of view of the people receiving the gifts.

Geographical displacement due to forced migration, temporary exile or voluntary immigration in search of a better life and the cultural displacement it results in cause the replacement of needs and priorities. The new life of the immigrants introduces new practices and new habits that also introduce new designed objects to their lives. For the migrant, the designed objects can be a material manifestation of this cultural displacement through the possession and the exchange of the object. When the immigrant worker transports these objects as a gift, it also becomes a mediator of the immigrant's narrative. The material object as the gift can translate her narratives to family and friends in her home country about her new life.

The paper aims to understand if the value of the material object in its culture of origin shifts when it becomes a gift and taken to Turkey, not only because of the narrative value of the gift but also because it displays the difference in material culture between two countries. The research aims to use oral history methods to reveal and understand why and what kinds of designed objects immigrants selected as gifts. The gift receivers will also be interviewed to understand the perceived value attached to the designed objects by the receiving end.