

Body Builder

by

Emre Yurga

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Author's Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners. I understand that my thesis may be made electronically available to the public.

Abstract

My thesis is a critical essay thematically focused on the fate of the body in the postmodern condition. In this thesis a fundamental question is posed: What happens to the (postmodern) body under the double pressure of postmodern technology and culture? Is the postmodern body altered under the pressure of postmodern technology and culture? How contemporary thought and architecture impact the body will also be examined.

This thesis discusses the above questions through several key concepts such as exilic conditions, heterotopias and ‘trans’ states of being.

After elaborating on these issues, this thesis attempts to design an architectural project “*Hamam Complex*” on a unique natural island in the Bosphorus strait that separates the Western and Eastern worlds.

Acknowledgments

Thesis Advisor: Robert Jan Van Pelt

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Andrew Levitt

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I am thankful to Christina Kalt for her patience and support.

Dedication:

I dedicate this thesis to

My Mother and My Father

David R. Allan, and Bloor Street United Church

Congregation, Toronto

Robert Jan Van Pelt

Hulya Yurekli (Deceased: 26th January, 2005)

To the people everywhere who form diaspora of their own-

They can be young or old, men or women, soldiers or
pacifist, rich or poor.

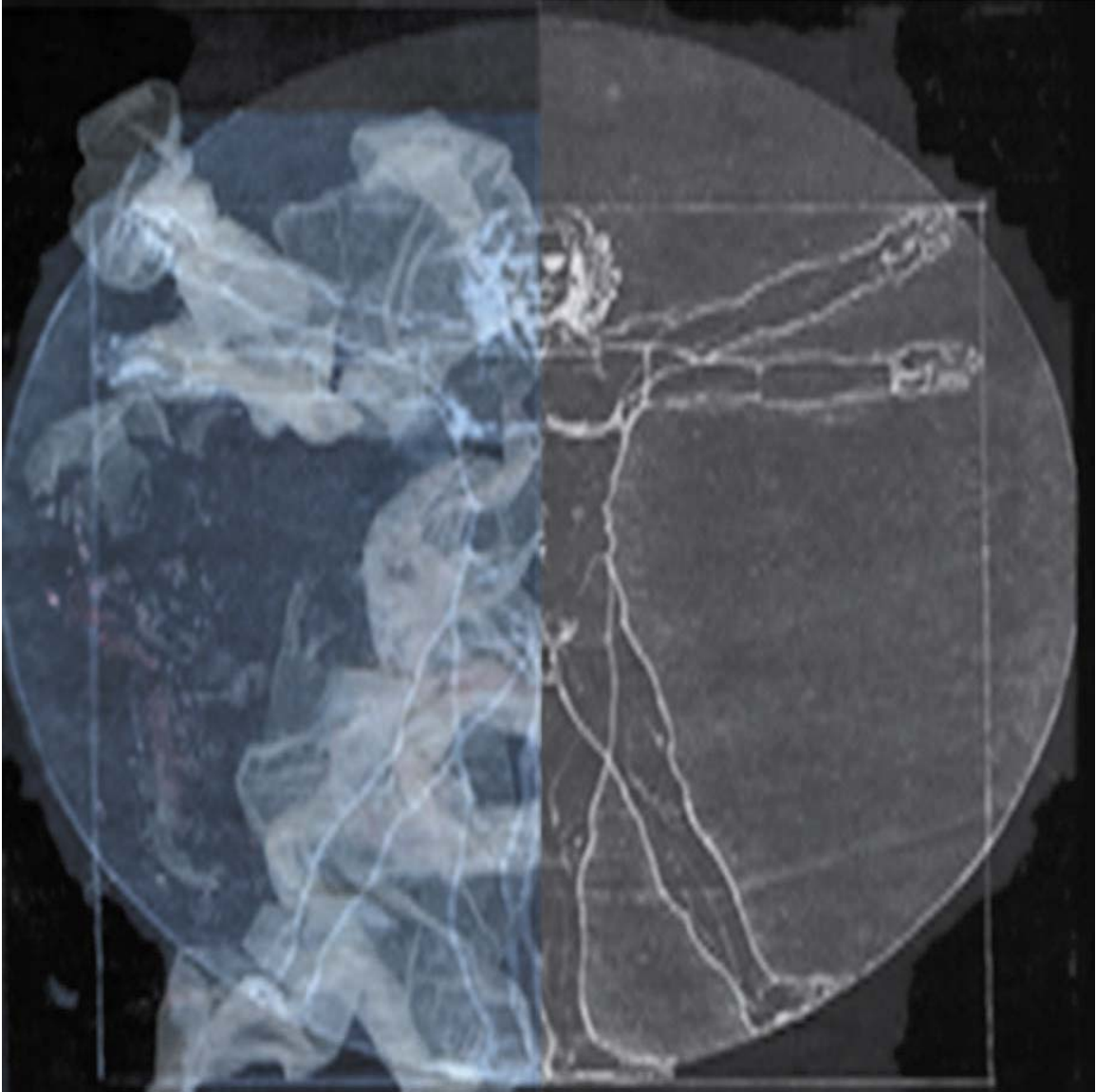
When you are among them you know you will not be
mocked or resented, because they will not care about your
race, your fate, your sex or your nationality, and they suffer
fools if not gladly, at least sympathetically. They laugh
easily. They are easily grateful. They are never mean. They
are not inhibited by fashion, public opinion or political
correctness. They are exiles in their own communities,
because they are always in a minority, but they form a
mighty nation, if they only knew it. It is the “nation of
nowhere”; I have come to think that its national capital is
my little Island in the Bosphorus!ⁱ

ⁱ This text modification is based on Jan Morris, *Trieste and the Meaning of Nowhere* (Cambridge MA: Da
Copa Press, 2001)

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1 This image blurs Leonardo de Vinci's Vitruvian Man., thereby attempting to overlap the unconscious and the conscious realms-the spiritual and the physical realms. The image depicts *Körper* and *Leib* simultaneously.

MANIFESTO

An exile, according to the *Oxford English Dictionary*, is someone who is divided from the population. Exile takes many forms such as language, nationality, race, sexuality or physical characteristics. I use homosexuality, and in general sexual identity, as a medium to discuss institutionalized ideas of classification. This thesis counters traditional forms of stereotyping. If we start identifying, or generalizing, we become confined within those identifications. Being “homosexual” is a form of stereotyping that can cause one to be marginalized by society.¹

I do not think homosexuality is a fixed identity. It is not a question of who you are, but an opportunity to explore different relationships;² it is something you do instinctively without being subject to classifications. Rather, it is a matter of existence,³ a fluid ground for being in the world. In contrast, in Western society it is thought that homosexuality is a condition you are born with. My position is close to the viewpoint held by ancient Greeks,

¹ Felix Guattari, “Becoming-Woman” in Chris Kraus and Sylvere Lotringer, ed., *Hatred of Capitalism* (Los Angeles: Semiotext (e), 2001), pp. 355-358

² Michel Foucault, “Friendship as a Way of Life” in Chris Kraus and Sylvere Lotringer, ed., *Hatred of Capitalism* (Los Angeles: Semiotext (e), 2001), p. 297

³ Foucault, “Friendship as a Way of Life”, pp-297-302

that sexuality is a set of chosen acts. Sexuality I think should be a way of being, not a classification (like in Western thought). It is our humanity, our nature, and our body.

I want to argue that ideas of classification are fictions imposed by society. I think that everyone is a composite of sexualities. Heterosexuality dominates our thinking because of cultural traditions, history and religion. The habit of classification tends to create stereotypes so that homosexual people are expected to act in a certain way! I reject those stereotypes and with it the substance of the classification.

The human body has been a material on which various cultures, times, religions, and powers have written their values, their morality, and their ideas. We are tattooed by our times. The body has long been imprisoned by these constructs. So much has been written on our bodies that we cannot bear it. Our values are overly intellectualized. These layers of encrustations are so burdensome that we need to scrape them off.

Instead of the body being the recipient of many different meanings, I propose that meaning should begin with the body. The body thus becomes the indicator and

determinative meaning of existence. The body mediates relations between us, as individuals, and the built environment.⁴

So does architecture. I want to be a body builder! Therefore I want to design a *Hamam* (Turkish place for therapy and religious purification⁵) to shelter wounded spirits.

Note: Even though I dismantle the established definitions of homosexuality or being gay in this manifesto, I use these terms to pursue the argument. They are not useful for describing individual conditions, but they serve to delineate and differentiate one group of people from another group of people.

⁴ This article is based upon the book by Tamsin Spargo, *Foucault and Queer Theory (Postmodern Encounters)* (New York: Totem Books, 1999)

⁵ Robert Owen Allsop, *The Turkish bath: its design and construction, with chapters on the adaptation of the bath to the private house, the institution, and the training stable* (London: Spon Press, 1890) p. 130-131



2 Hussein Chalayan, Fashion Show, 1998.

Definition of the Body

When I speak of the body I am thinking of not just bones and flesh, but of an organism that lives in a confusion of forces, inheriting the genes of many centuries, colored by the surrounding culture, and by the remembered influences of family, traditions and biases. It is torn in many directions, dreaming separate dreams, speaking and thinking out of a bewildering variety of influences and desires. The body flexes its muscles in a plethora of settings.

I am approaching bodies not just as physical things or objects but as a combination of life and experience, an embodied emplacement. All the life and experience are built into the body.

In German there is a distinction not matched in English, between *Körper* and *Leib*.⁶ The first means the body considered as a mere thing. *Leib* by contrast signifies the body in terms of experience, consciousness, and place.

⁶ Mark Kingwell, "On the Ausable", *Queens Quarterly* Volume 114 pp.169-185

INTRODUCTION

There are two fundamental concepts in this thesis: 1) heterotopia,⁷ and 2) exile.⁸ They play off one another, and together construct the main argument of this thesis. Heterotopia and exile are broad concepts in human thought; therefore, I employ other concepts to constrain the main argument: sexual orientation, melancholy,⁹ islands, pilgrimage, modern,¹⁰ postmodern (reflected modern),¹¹ and my own narrative. In this introduction I would like to introduce all key concepts in my thesis and draw out the relations between them.

Heterotopia

Etymologically, heterotopia means an “other” or different kind of space. It is different from the normative space that everyone occupies daily such as offices, factories, schools and houses. Foucault first employed the idea of heterotopic space in the article “Of Other Spaces” (1967),¹² to describe spaces outside of what we consider to

⁷ Michel Foucault, “Of Other Spaces” (1967) in Michiel Dehaene and Lieven De Cauter, ed., *Heterotopia and the City* (New York: Routledge, 2008), pp. 13-29.

⁸ Agnes Heller, “Space, Place, and Home” in *A Theory of Modernity* (Massachusetts: Blackwell Publishers, 1999), pp. 185-199.

⁹ Robert Burton, “The Author’s Abstract of Melancholy” in *The Anatomy Of Melancholy*, Introduction by William H. Gass (New York: The New York Review of Books, 2001), pp. 11-13.

¹⁰ Agnes *A Theory of Modernity*, pp. 1-2.

¹¹ *Ibid.*, p. 4.

¹² See footnote 6, also I reinterpreted Foucault’s article in this thesis. See Appendix.

be normal. In this thesis I approach heterotopic space as a site for exiles.

My understanding of heterotopia is based on my reading on Foucault's text "Of Other Space," which I will outline below.¹³ I will also explain the concept of heterotopia using my own life story. In heterotopic space we enter an untamed and unlimited site. A heterotopic space takes us into a kind of Garden of Eden where we are treading on ground like that at the beginning of the world. Here we have the introduction of evil, the door of eternity, the world of the mystical and unknown. It is a fertile, wild, untamed space, with creativity and imagination and eroticism, the different and the unusual, the never seen or known before, or at least not limited or typecast. Because of this variety a heterotopic space may also contain opposites. In my design project Heterotopia translates into a garden of different people and bodies and spaces.

Exile

The definition I am using for exile has multiple layers of meaning: one is usually used to describe a stranger in a strange land; the other use of the term describes the inner conflict between one's physical self and

¹³ Michel Foucault, "Of Other Spaces" (1967) in Michiel Dehaene and Lieven De Caeter, ed., *Heterotopia and the City* (New York: Routledge, 2008), pp. 13-29.

one's spiritual self; still a third definition places you in conflict with the society around you. In all these exilic conditions the mood is melancholy, an idea which I will approach in the final section of my paper.

I use my own life story to explain the concept of exile. I am an exile because of such factors as my religious inheritance, and my having left Turkey for Canada. I am exiled from a country which is itself in exile from its own history under the control of the Ottoman Empire. For six centuries, much of the Middle East (as it is called today) and part of the Balkans were part of the Ottoman Empire, centered in what is now Turkey. Ottoman culture is tolerant of a variety of nationalities, religions and traditions; Ottoman identity is not homogeneous or uniform, unlike the modern Turkish state. The modern Turkish state pressures its people to conform to a singular, narrow-minded nationality, which permits only one understanding of what it means to be a Turkish citizen. In this respect the people of Ottoman culture have been exiled to a confined homogeneous singularity that today is called the Turkish nation.

Different Modes of Exile

There are different forms of being on the road. You could be a merchant, a tourist,¹⁴ or a soldier, yet it is obvious that these forms of departure have little to do with exile. The reason for this is that the exile leaves home and is unlikely to return. However, whether they have been exiles or tourists they have undergone change. Because they have experienced change we can say they are pilgrims. The change may be intellectual or physical. Even the tourist is often described as someone who has made a pilgrimage. Kant made a differentiation between “knowing the world” and “having the world.”¹⁵ “Knowing the world” is to have read about a place from the perspectives of other people, or through a collective memory (media, conversations etc.) forming a mental image of it. But “having the world” means being there physically and having one’s own experience and personal interpretation of it. There is distinct gap between the two: in a tourist’s case, these two experiences are combined and the gap is lessened, and our understanding of the world is expanded and deepened. Therefore there is a change in the individual.

¹⁴ Agnes Heller, “Space, Place, and Home” in *A Theory of Modernity* (Massachusetts: Blackwell Publishers, 1999), pp. 188-193.

¹⁵ *Ibid.*, p. 186.

To be in exile can mean to be in conflict with your society without being geographically displaced from it. “Homosexuals” know this in Western society. During the twentieth century many were driven into ghettos, and during the Second World War to concentration camps. Some “homosexuals” know banishment from family, religious institutions, even schools, work places, and the military. In this respect I employ homosexuality to expand the meaning of being an exile. From the same perspective transsexuals receive even worse treatment. Transsexuals are also alienated from themselves. Because of this alienation they are different from homosexuals.¹⁶ Homosexuals want to be with their own sex and in terms of physiological sex they are content with their body. Transsexuals, on the other hand, think they are jailed into the sex of their body.¹⁷ Being transsexual means they are exiled from society because of how they look and because of their sexualities; furthermore they are exiled into the wrong body.¹⁸ For transsexuals the body becomes the major component of their existence. In this thesis their body becomes the site of their exile. Their body is a

¹⁶ Jan Morris, *Conundrum with a new introduction* (London: Faber and Faber Limited, 1974), pp. 5-6.

¹⁷ Hanna Rosin, “Boy’s Life” in an *Atlantic Magazine*, (November, 2008).
<http://www.theatlantic.com/doc/200811/transgender-children/3>

¹⁸ Morris, *Conundrum*, p.1

heterotopic space because of its otherness from the normative body.^{19, 20}

Pilgrimage

Pilgrimage plays a part in the theology, history, and development of many of the world's major religions. Pilgrimage to Mecca is one of the five pillars of Islam. Hindus make pilgrimages to the Ganges River. Today Christians go to Rome, Bethlehem, Lourdes and other holy places. Many Jews make a pilgrimage to the Western Wall. However, in today's world, religion's importance has been reduced by secularism.

In this thesis the concept of pilgrimage is used in reference to exile, and exile is described as a new secular form of pilgrimage with a new purpose and manner. But what both forms of pilgrimage have in common is that the people who perform them hope for change. In the traditional pilgrimage, spiritual growth comes with the journey, and the pilgrim returns to his or her starting place a better person. But in the exile there is no guarantee of growth or maturity and very probably no return home.

¹⁹ Ibid., pp. 17-22

²⁰ Ibid., pp. 147-148

Body

The human body is a central part of this argument. I approach the body in two senses: (1) as a material object, and (2) as a site of experience. When I talk about body as a material object I am referring to its physical reality, but also to its capacity to be useful, or its potential to be commodified. In this commodification process I will discuss the postmodern era and the era's new powers.²¹ In my discussion of the body as a site of experience, I refer to the body with its spirituality, imagination, and its own will, apart from outside pressure. I describe our bodies as battlefields vis-à-vis society's values, morals, religious beliefs, and capitalist assault.²² (See 2.3 the *Body and Power*)

Hamam Project

My design project, a *Hamam*, comes from this discussion. I propose to design a *Hamam* because it serves the dual purpose of purifying the mind and the body. The site for this *Hamam*, Kurucesme, an island in the Bosphorus strait located between the European and Asian parts of Istanbul, is itself significant. The Bosphorus is one of the main transportation waterways in the world, an

²¹Arthur and Marilouise Kroker, "Theses on the disappearing body in the hyper-modern condition" in *Body Invaders panic sex in America* (Montreal: New World Perspectives, 1987), pp. 20-34.

²² Kroker, "Panic Sex in America", pp. 1-19.

international waterway between the Black Sea and the Mediterranean. For the people of Istanbul and Turkey, Europe and Asia, this has long been a strategic and symbolic place, representing transition and transposition.

Islands

In this thesis I will also describe islands as heterotopic spaces, and homosexuals and transsexuals as islands because of their island-like separateness. As an idea the island itself participates in the separateness and isolation of the heterotopic idea because some of the heterotopic spaces are isolated like a refugee camp or a boarding school. An island can be the physical expression of this isolation. Accordingly I have used the island as a metaphor for heterotopic spaces, homosexuals, and transsexuals, and designed a *Hamam* complex to give protection and relief for all these minority groups and to use this space for their integration.

Melancholy

Melancholy occupies a unique space in the discussion and geography of location, and it similarly occupies a special space in our discussion of transsexuals. It is a constant feature of transsexuals, *Istanbulis* (because of their disconnection from their Ottoman roots), exiles,

and me. Melancholy is an individual and corporate reality. Such a condition requires exiles to go deeper into themselves, to purify themselves physically and psychologically. The location for this is a heterotopic space. In my project I propose a *Hamam* as both a figurative and literal (architectural) model of this space.

Modernism and Postmodernism²³

So far we have placed this discussion within the thought forms of postmodernism. This is characteristic of our era. But we have moved from the straight lines and geometrically regular forms of modernism to the varied, inclusive, and non-rationalist ideals of the varied and cosmopolitan late 20th and early 21st centuries. I do not describe the postmodern as an antithesis to modernity, or as something that follows modernity.²⁴ The postmodern is modern.²⁵ But it is a modernity that always questions itself, that results in a self-reflective, self-critical awareness. I also suggest the postmodern idea is distant from all sort of “isms.” In my thesis I circumscribe modernism mostly in its Turkish manifestation. I express it through my personal narrative. Apart from Turkish modernity, however, most of

²³ See Hilde Heynen, “Architecture Facing Modernity” in *Architecture and Modernity* (Cambridge: MIT Press, 1999), pp. 12-13.

²⁴ Agnes Heller, “Modernity from a Postmodern Perspective: The Philosophical Presuppositions” in *A Theory of Modernity* (Massachusetts: Blackwell Publishers, 1999), p.1.

²⁵ *Ibid*, p.4.

the world is still caught in the tension between the affirmative modernity and the self-reflective modernity. The New York Times illustrated this caught-in-between state recently when it spoke of the Polish government outlawing Che Guevera T-shirts.²⁶ This is a modern idea because it suggests state control, whereas in Canada the choice to wear a particular T-shirt is generally perceived to be an aesthetic and a personal choice. In this thesis I want to keep these broad concepts (modern and postmodern) distinct from the concepts of exile, individuality, and heterotopia that I use. Utopia, as a project,²⁷ is the central motivational ideal for modernism.²⁸ Heterotopia is the actual space where postmodern self-criticism and self-awareness can take place. Utopia presupposes a singular ideal. Heterotopia suggests a multiple ideals or goals that bring not only rationality and logic into play but also such values as tradition, belief, history, and culture into the design. Heterotopia is a dialectic mode of thought that can give an insight to reflective modernity about the society in which it operates. In this manner reflective modernity is not

²⁶ Slavoj Zizek, "20 Years of Collapse" in *The New York Times* (November 9, 2009) <http://www.nytimes.com/2009/11/09/opinion/09zizek.html>

²⁷ Jurgen Habermas, "Modernity- Incomplete Project," in Hal Foster, ed., *The Anti Aesthetic: Essays on Postmodern Culture* (Seattle: Bay Press, 1991), p.9.

²⁸ Hilde Heynen, "Architecture Facing Modernity" in *Architecture and Modernity* (Cambridge: MIT Press, 1999), p. 11.

assertive (as in the Polish government example); reflective modernity does not exclude or demand. Reflective modernity, with the participation of heterotopia, is inclusive, understanding and self-critiquing.

1-KÖRPE(R) “Body as a mere thing”

This thesis talks primarily about the condition of the body in the postmodern era. But to start, I would like to discuss the concept of Heterotopia, which plays a fundamental role in understanding the postmodern condition. Heterotopia is a backdrop for the body in the postmodern world.

1.1 Heterotopia and Utopia

My subject is heterotopia, a concept which was made significant by Michel Foucault,²⁹ and which exists in contradiction with Utopia, the ideas of which are marked by a kind of singularity.³⁰ Utopias are a dream of unity held as one in one community. As such they only truly exist in a subjective world. Various attempts have been made, particularly in the nineteenth century, to create a real utopian settlement, including the Oneida community in New York State³¹, the Shaker Villages in New England,³² and the community that built the Sharon Temple in Sharon,

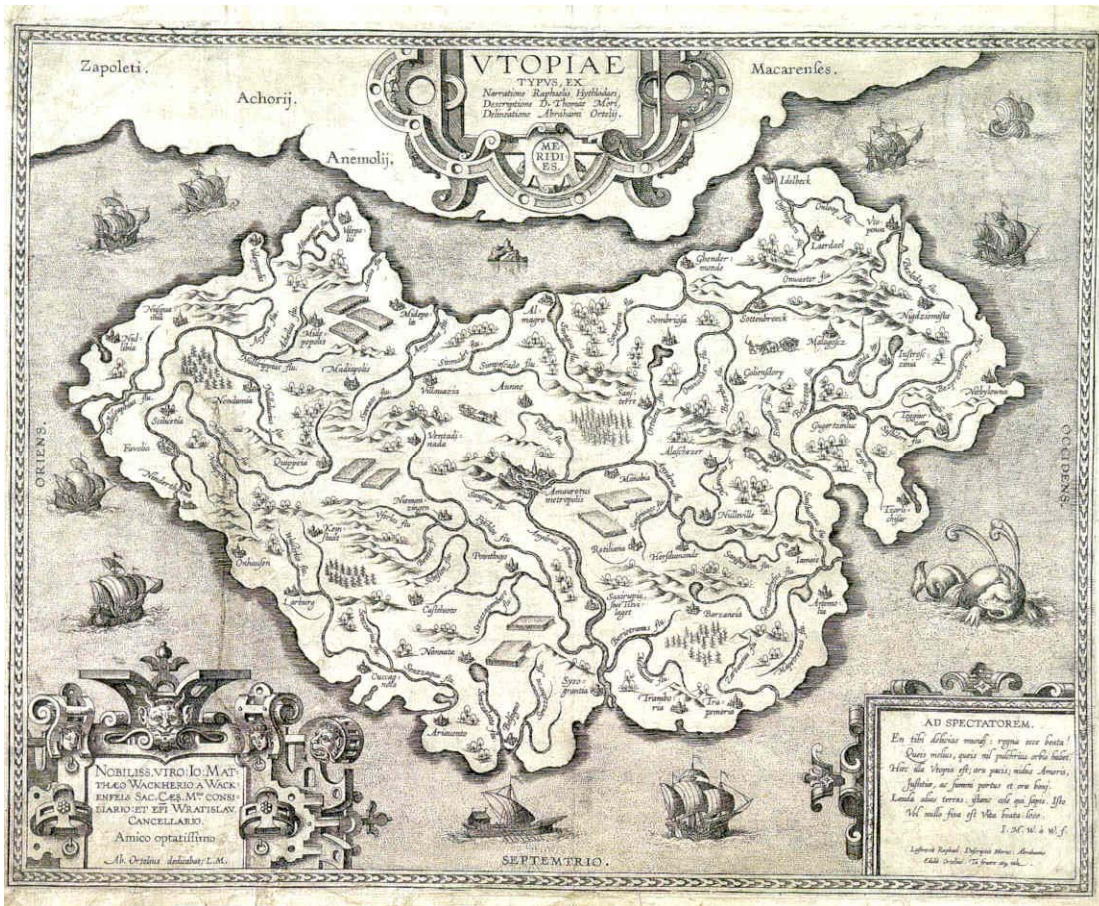
²⁹ Michel Foucault, “Of Other Spaces” (1967) in Michiel Dehaene and Lieven De Caeter, ed., *Heterotopia and the City* (New York: Routledge, 2008), pp. 13-29.

³⁰ Ibid., p. 17

³¹ See the following link: <http://www.nyhistory.com/central/oneida.htm>

³² See the following link: <http://www.newenglandtravelplanner.com/religion/shakers.html>

Ontario³³. They all failed: the human element introduced a fatal flaw every time.



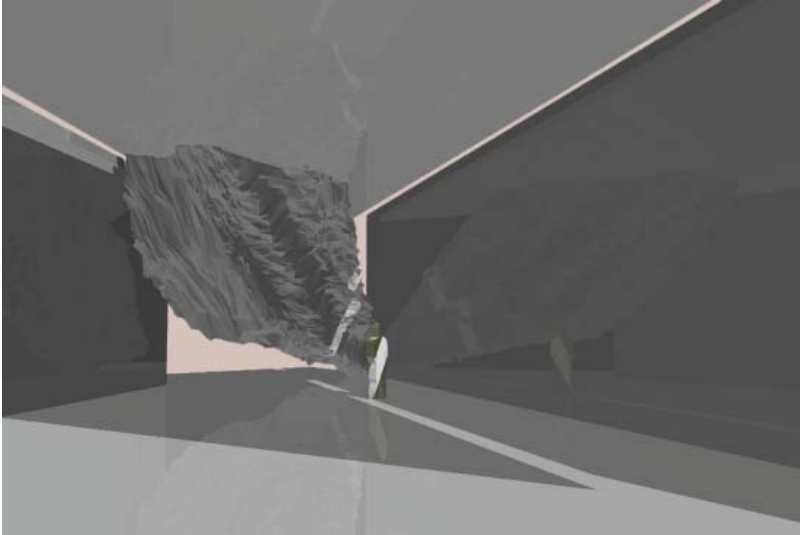
3 A map of Utopia from Thomas More's Utopia, 1888.

In his autobiography³⁴ Japanese director Akira Kurosawa tells a story that begins before the war, when there were peddlers selling traditional ointment for cuts and burns. They took special frogs with four front legs and six rear legs, and put these frogs into a mirrored box. When the frog saw a reflection of himself, it would become afraid,

³³ See the following link: <http://www.sharontemple.ca/>

³⁴ Akira Kurosawa, *Something Like an Autobiography* (Istanbul: AFA Publishing, 1994); translated by Deniz Egemen, p. 1.

and would discharge an oily fluid as a defense mechanism. Peddlers used this fluid and boiled it with willow branches to prepare an ointment which they mixed for 3721 days. When I read Foucault's 1967 essay, "Of Other Spaces," I recalled this story.³⁵

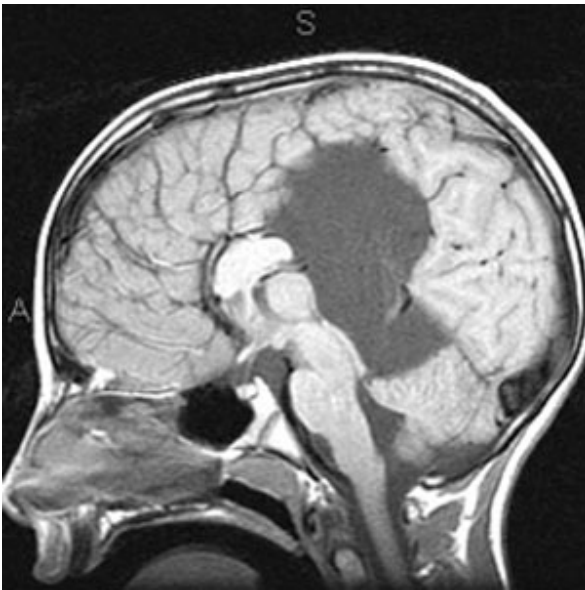
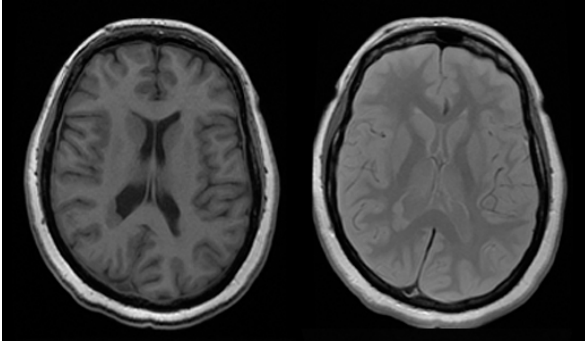


4 Rendering of the convergence of natural and man-made worlds.

In this text Foucault uses the mirror as a locus of heterotopia. He terms the point of reflection a virtual point, meaning a point upon which one transitions between two realities. The reflection one sees in the mirror is an external image of the viewer from outside of one's being, and this parallel reality makes the viewer question oneself because no one sees themselves in public, they only see others. So when we see ourselves we look at the self as an other. When we understand our location and are aware of our

³⁵ Michel Foucault, "Of Other Spaces" (1967) in Michiel Dehaene and Lieven De Caeter, ed., *Heterotopia and the City* (New York: Routledge, 2008), p. 17

physical appearance we compare ourselves with others. Every philosophical system or form of thought should have a mechanism for questioning itself. Heterotopia, like the mirror for us, provides a spatial apparatus that allows the “reflective modernism” to question itself.



5 Heterotopic (Grey) Matter of the Brain

In medicine, from which Foucault borrowed the term, heterotopia refers to either an organ or gray matter

that is located in the wrong place.³⁶ Although the term holds negative connotations in medicine, the opposite is true in its social context.³⁷ Outside of the discourse of medicine, heterotopia allows systems to transform themselves. When heterotopia occurs, it is degenerative in its social context³⁸. However, this degeneration gradually leads to a positive outcome, strengthening the system.³⁹ Heterotopic space is self-reflective and self-informing; that is, it provides a weak point from which the system regenerates itself. From this weak point, the whole structure of the system will be inoculated, as long as the overall strength of the system is capable of accepting this new element into its blood and assimilating it.⁴⁰ Those “degenerate” spaces, heterotopic spaces, are important for progress; in other words, progress “must be preceded by a partial weakening.”⁴¹ Strong points in the system are inflexible, whereas weak points offer room for development and for progress to occur.

³⁶ Heidi Sohn, *Heterotopia: anamnesis of a medical term* in Michiel Dehaene and Lieven De Caeter, ed., *Heterotopia and the City* (New York: Routledge, 2008), p. 41.

³⁷ Ibid, pp. 42-43

³⁸ Ibid, p. 44

³⁹ Friedrich Nietzsche, *The Portable Nietzsche edited by Walter Kaufmann* (New York: The Viking Press, 1959), p.54

⁴⁰ Friedrich Nietzsche, *The Portable Nietzsche edited by Walter Kaufmann* (New York: The Viking Press, 1959), p.55

⁴¹ Ibid, p.55

In Foucault's "Of Other Spaces," heterotopia comes to play in a discussion of the use of different spaces in urban planning. It became the subject of great debate. Nevertheless, as Sohn argues it "allowed the examination of essentially different spaces to which no other explanation seems appropriate."⁴² Foucault's definition of heterotopia diverges from that of medicine, in that heterotopia has a disturbing function: it subverts language, and overturns established orders to contrast sameness and reflect another side of society.⁴³ Interestingly, it is this opposition which clearly distinguishes heterotopia. Foucault states that it is in the different culturally and socially determined meanings of heterogeneity and the strategies of any society to cope with that heterogeneity in which heterotopias are generated in the first place.⁴⁴

Heidi Sohn's "Heterotopia: anamnesis of a medical term," published in *Heterotopia and the City*,⁴⁵ retraces the six categories⁴⁶ of heterotopic spaces that we encountered in "Of Other Spaces." Her multiple meanings render heterotopia an essentially ambivalent concept that is open

⁴² Heidi Sohn, *Heterotopia: anamnesis of a medical term* in Michiel Dehaene and Lieven De Caeter, ed., *Heterotopia and the City* (New York: Routledge, 2008), p. 44.

⁴³ Ibid, p.44

⁴⁴ Ibid, p.45

⁴⁵ Ibid, pp. 45-49

⁴⁶ Michel Foucault, "Of Other Spaces" (1967) in Michiel Dehaene and Lieven De Caeter, ed., *Heterotopia and the City* (New York: Routledge, 2008), pp. 18-22

to exception and abnormality. In confronting homogeneity, heterotopia takes on its fully reflective modern meaning and opens up pathways for deconstruction. Foucault calls it a “detonator of order, logic and language.”⁴⁷ So, in architecture, it allows difference to speak. In the reflective modern, such spaces are considered radically open which allows marginal and minority groups to use them. This tendency toward ‘the other’ represents a movement against the familiar, conventional and even logical. It indicates that the dominant utopian constructs cannot serve the unexplored, the exceptional, and the exotic.⁴⁸

Heterotopia, as in the example of the reflective modern, speaks of a multiplicity, or variety. Foucault connects heterotopia with location,⁴⁹ which immediately makes the concept objective. This is because in every civilization, and every culture, there are places that fall outside of the “normal” but can be inside a recognizable space. An example could be a bathhouse, a dormitory, or certain park spaces. These types of spaces can be found all around the world. This is not to say their experience is universal, but rather that the occurrence of heterotopic

⁴⁷ Heidi Sohn, *Heterotopia: anamnesis of a medical term* in Michiel Dehaene and Lieven De Cauter, ed., *Heterotopia and the City* (New York: Routledge, 2008), p. 47.

⁴⁸ Ibid, p.48

⁴⁹ Foucault, p. 15

space happens across different cultures. They are different from each other, for every culture has its own reason for creating heterotopic spaces. However, they have things in common too; in every culture, for example, there is a park where people have furtive sex. Sometimes, heterotopic spaces are contrasting, even contradicting or special in comparison to each other like the Dunkin' Donut shop in New York, the school dormitory in Turkey, and the refugee camp in Buffalo. For Foucault, heterotopic spaces:⁵⁰

- are sacred, privileged or forbidden places, reserved for individuals, who, in their human environment, live in a state of crisis. These include boarding schools or military barracks.
- are places with a designated purpose, such as cemeteries. Examining the evolution of ideas about cemeteries can help trace the evolution of societies.
- are often the combination of many sites that might not normally go together. Examples include a theatre in which the stage holds an office set, a living room, a store, or a bedroom. Also, the theatre building itself brings together the stage with various sets and the audience. Initially the audience is living

⁵⁰ Ibid, pp. 17-22

their own reality. The stage is dark and curtained. Then the situation is reversed. The stage becomes the new fictitious reality and the audience goes out of focus.⁵¹ In other words there are two parallel realities that occur simultaneously. Other examples include the cinema with its plethora of screen images, or the great gardens of aristocracy, which were sometimes designed to hold a microcosm of the whole world.

- are frequently linked with particular “slices in time.”⁵² Foucault writes that “heterotopia begins to function at full capacity when men arrive at a sort of absolute break with their traditional time.”⁵³ Examples of heterotopias related to time include museums and libraries, which contain materials from particular times and are themselves continually changing, both in their context and concept, as time passes. These heterotopias conspire with time as an accumulation of years and even centuries. Another fact of this heterotopia deals with time in its passing, moving nature. Foucault speaks

⁵¹ Michiel Dehaene and Lieven De Cauter, “The Space of Play” in Michiel Dehaene and Lieven De Cauter, ed., *Heterotopia and the City* (New York: Routledge, 2008), p. 93

⁵² Michel Foucault, “Of Other Spaces” (1967) in Michiel Dehaene and Lieven De Cauter, ed., *Heterotopia and the City* (New York: Routledge, 2008), p. 20

⁵³ *Ibid*, p. 20

here of sites like the Canadian National Exhibition, which once was an agricultural, industrial, hobby-craft, household appliance and fashion show with a giant recreational area of rides and sideshows and public entertainment. Today it has lost its agricultural connection. Individual parts of industry (e.g. automobiles, appliances, and computers) all have their own events. Specialization has created separate celebrations. Some heterotopias like Gay Pride or Caribana serve to give recognition and validation to a special group of people. These occasions are not oriented to a history or to the eternal, but have their centre in the here and now, the temporal, the transitory moment. Both museums and festivals are in this category because they are both concerned with time. Museums collect, and their collections change over time, and parades involve months of preparation, culminating in one day of display before they are finished – in contrast to museums. These sorts of heterotopias have short and longer timelines and reflect their times and culture.

- are marked by special entrances and exits, and have ceremonies surrounding arrival and departure. A fraternity has an initiation ceremony. A university has registration and convocation. Many churches mark birth and entry into the community with baptism, and departure with last rites or a funeral. As in these heterotopias there can be rites or compulsory actions or statements. These can include periods of purification or ritualized bathing such as the Turkish *Hamam* or the Scandinavian sauna.
- are spaces where two opposite roles exist. One may be illusory and the other compensatory. A Turkish *Hamam* has been used for religious and purification purpose for ages. At the same time, gay people use it as a site to look for sex. Religious purification and sexual release (two apparently dissimilar uses) overlap even though they are not normally at one.

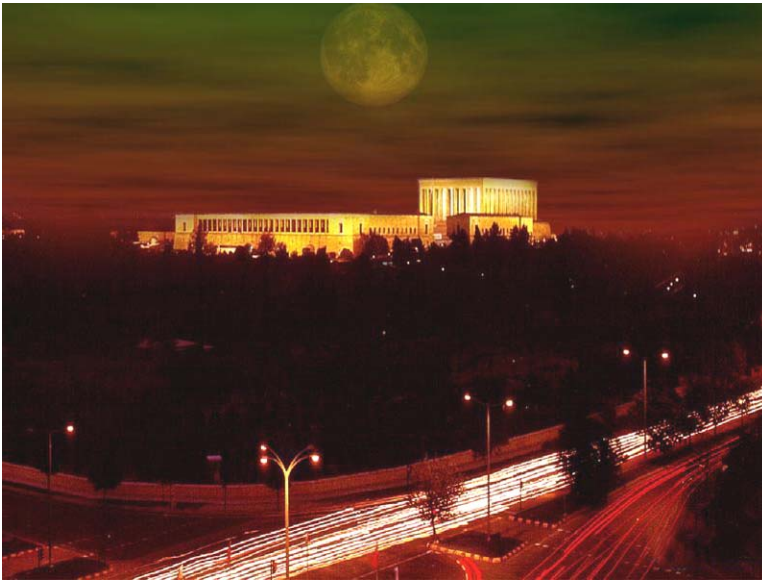
1.2 Personal Narrative

I tried to make Foucault's concepts of heterotopia and its contemporary interpretations described above easier to understand by relating them to a series of

personal experiences. The narrative starts when I was 18 years old in Turkey and brings us to the present day in Toronto.

When I was 18, I was at a party with a group of students from different cities in Turkey. We were all smoking pot when the conversation came to Ataturk, the founder and first president of the Republic of Turkey. I now seems strange that 18-year-old boys were talking about Ataturk rather than about girls or sex when they were high. During the conversation, one guy said, “When I was in primary school, I thought Ataturk was a god.” We were all appalled because he said what we did not dare to say. We understood his criticism; we did not push the issue further. We just laughed hard, trying to erase the conversation. This simple example shows how Turkish youth are under the influence of Turkish utopian ideals, and Turkey’s primary figurehead. Even today, Ataturk can be found everywhere in Turkey: his photo is put up in corner stores, community centers, primary schools, and all government buildings, and his statue can still be found in public squares. Ataturk dominated the lives of the people of Turkey in every way for years. In Ankara, the capital city of Turkey, Ataturk’s mausoleum is perched on a mount that

is visible from everywhere in town. The architecture of the mausoleum suggests a modernized Greek Parthenon. In ancient Greece, the people of Athens worshipped Athena (whose temple it was) because they considered her their protector. In Turkey Ataturk has been the protector of the nation.



6 Ataturk's Mausoleum, Ankara, Turkey.

This looming presence suggests that the guy at the party was not that far off in thinking as a child that Ataturk was God. I used to feel that all of Turkey was an open air prison under the gaze of Ataturk. His system was an alternative to the Ottoman system, which allowed people to belong to different religions and different cultures as long as they participated in the life of the country and paid their taxes. But in the Turkish system, there is only one

acceptable mode of being, and this mode of being is that of a secularized Muslim Turk, to the exclusion of all differences.

This single utopian vision for Turkey inclined me at age 24, after my university education, to leave Turkey and explore other ways of being. If I had stayed in Turkey after university I would have been forced to join the Turkish army, the protector of Ataturk's principles and the representative image of this Utopia.

Everywhere one looks in Turkey one sees a reflection of Ataturk. One cannot see beyond the prescribed Utopian vision of the country. To escape this I found a way of going to the United States, and ended up in New York City after a couple months in Panama City Beach. In contrast to Turkey, New York is a place of refraction. There is space for thought to carry on, to move, to extend, and to implement. One is not confined to prescribed rules, and there is no single Utopia. According to my observation, people move through the city by searching for their own truth. New York is a place of non-conformity. It is a chaotic city that has no prescribed rules and no defined way of being in the world, even though in media and our collective imagination there is a "New York" way of being

that is very clearly defined. This particular way of being is a collective illusion. Individually New Yorkers are their own persons, not just a collective mass.

On November 1, 2003, I was living in Brooklyn and working at the Empire State Building. November 1 was my last day in the United States as a legal alien. For the previous two weeks I had been preoccupied with looking for a way to avoid returning to Turkey. Due to the catastrophic incidents of September 11, 2001, all the immigration policies were challenged. There was no way to renew my visa without going back to Turkey.

When I was searching for help, I met a deportee from Canada at the Dunkin' Donuts in Avenue J, (a Jewish quarter). "But you are a refugee," he said. A new idea! Today I look back at that donut shop and see it as a heterotopic space where a chain store had become a very different multipurpose space from its intended use. For some people, this extraterritorial space is an employment agency, a place where employers find illegal workers to hire at lower cost. The many customers of this store spend long hours chatting, consulting with each other, and sharing their experiences. It is a community centre for "illegals" from Yugoslavia, Romania, Iraq, and the Kurdish area of

Turkey. It is a stew of different worlds, norms, and experiences. But all of them have this in common: they are all exiles and illegal. They have subverted the Dunkin' Donuts into a multi-layered, spontaneous micro-heterotopic space. It has been changed from a normative Dunkin' Donuts to something else. For me, this Dunkin' Donuts was an extraterritorial space of some sort and therefore this particular shop allowed me to become something else. It was a transformation of Emre Yurga from a person who is an object upon whom the world is acting into a subject who acts. By declaring that I was a refugee I took charge of my identity. Therefore, I went to a refugee camp. The man from Dunkin' Donuts (a Mexican) gave me the phone number of a worker at a refugee camp. I called her and she gave me more information. So I took a bus to Buffalo, went to the given address, and knocked on the door. And there I was taken into detention!

I was not expecting this. They took my passport, questioned me, and showed me my bunk bed, in a room with forty or forty-five people. I was also given the responsibility of collecting garbage and cigarette butts around the camp and its entrance. This refugee camp, housed in a church located in a black neighbourhood where

many of the buildings were boarded up and empty, was a place for people who claim refugee status in the United States. It was also a shelter for those trying to enter Canada as refugees. Again, I was an alien. At 11pm, they locked us up and turned out the lights. The place was lawless. People were beaten and raped. I was one of the few who could speak English. Afraid of meddling, I felt very alone. On my way to buy a cigarette the next day, someone told me I should only go out in a group because I would be targeted for violence if alone. I was unprotected. This refugee camp was another heterotopic space because, firstly, it was a totally different reality from my normal life in Turkey, Manhattan and Florida. Secondly, it was a site occupied by a culturally diverse group of people, all forced to live in a very structured environment, each trying to live their normal lives. But in this place there was no extension of the laws that exist outside of its borders. Because refugee camps are places of transience, like airports or highways, they are also non-places.⁵⁴ This refugee camp was a heterotopic space embracing a tension between place and non-place. This cannot be called public space because it is neither public nor private. It is a place where the line

⁵⁴ Marc Auge, *Non-Places, Introduction to an anthropology of supermodernity* (New York: Verso, New Left Books, 1995), p.78.

between public and private blurs. Outside the border there are normal lives but inside there is a complete disintegration of outside normality. The camp had a distinct entrance and exit, at the threshold between US legislation and the UN 1958 Geneva Convention. It provided a sharp contrast of bare existence and an urban diversity. The Dunkin' Donuts was a reclaiming place of otherness inside an economized public life, but this camp was a suspension from the public realm. Even the physical location of the site, in the derelict periphery of Buffalo, was outside the norm.

This state of exception gave me a feeling of complete sadness and desolation. Yet at the same time, I had the potential to transform myself. In this way one may be stripped of one's former identity, whatever one knows, whatever one's past. Only the memory remains. One is not conscious: one feels that one is approaching consciousness but has not arrived there yet. Without identity one feels that one is nobody, nothing. In that frame of mind, I attempted to draw comparisons with others in order to understand my situation. My boarding school experience came to mind. Both had the structure of strictly enforced rules and regulations. Even the coarse blanket they gave me

reminded me of school. I was continually making comparisons in an attempt to understand what sort of place I occupied. This heterotopic space marked a space of discontinuity in my life. Here was rupture and at the same time a threshold. This heterotopic space changed me by taking my passport, causing a rupture in my identity. I could not go anywhere. But at the same time it gave me a starting point, and a threshold for a new beginning. During this period, it allowed me a series of transformations. It was a space for becoming.

My boarding school, in Antalya, Turkey, was a controlled, supervised, and self-contained universe. I cannot say that it was an extraterritorial space like a refugee camp, but it was a place where normality stops. This isolated environment where one slept, ate and lived was broken off from the outside world. There were rights, rules, boundaries and schedules that defined the conduct and the space where we lived. School was organized functionally into study times, sleeping times, recreational times, meal times and so forth. It was not a public space open to everyone, nor was it a private space. Students had no privacy except in the bathroom stall; surveillance was almost total. This school was a very specialized place.

Exiting and entering were restricted to certain people. All these qualities made this boarding school a heterotopic space: perhaps not in the same way as the refugee camp, yet there was some degree of suspension from the outside world.

My school was a part of a scheme that was established by Ismet Inonu (successor of Ataturk) to provide superior education in the 1940s. These schools were thus different from the regular schools in every town. They were utopian in that they acted as an ideal educational institution that would elevate the whole country to a new and better level. They gave students hands-on training and experience of life and work in a real village. The education focused on developing such skills as carpentry, construction and horticulture. Graduates were expected to be teachers of the new society in every village. This school was an institution for one vision of utopia. Unlike the usual definition of utopia, this particular utopia had a physical existence, a special space but it was also heterotopic space, separate from the normal everyday form of schooling. This institution imposed its ideals and its utopias on its students and citizens. By being a part of this institution I was a part of modern Turkey, participating in its ideals and its utopian

vision. I felt valuable and responsible for achieving the goals of the Turkish utopia, for which there was one valuable and essential characteristic: idealism for one's institution and for one's country.

When I fled Turkey, I was avoiding another Foucauldian heterotopia: the army.⁵⁵ I did not want to be part of that institution because of its organized violence. Politically I never supported its actions. The domestic war against Kurdish Militants is ongoing: many civilian Kurds have been harmed by this war, and I did not want to take part in it.

When I ended up in New York, the city of subjectivities, self-satisfactions, and self-centeredness, I thought the city felt worthless and degrading. But I could not go back to Turkey because I had refused to do military service. At first I told myself that all these people without ideals were lost, isolated in their grave-size compartments. I had no respect for them. When I was in the refugee camp, I was stripped of all my identities, all my boundaries. I no longer had any responsibility to my former country. I was in an international site, a no man's land, a place where nobody belonged, where everyone was like me. I came

⁵⁵ Michel Foucault, "Of Other Spaces" (1967) in Michiel Dehaene and Lieven De Caeter, ed., *Heterotopia and the City* (New York: Routledge, 2008), p. 18

from a boarding school, a very utopian space and also from modern Turkey, which has many utopias. I felt responsible to realize these utopias. Then I arrived at the refugee camp where there is no utopia, no belonging. But there was hope.

This refugee camp and this state of exile began a process of acceptance and readjustment from one modern state citizenship (Turkey) to another post-modern state citizenship (Canada). Even though I disliked what I saw when I arrived in New York, I came around to realizing the value of self-actualization. I became reconciled to my new situation. In Turkey, uniformity in appearance and in thinking is the norm, and it is a challenge to escape from it. In Canada variety and difference are possible within the whole even though we are reluctant to define that unity.

In Canada, heterotopic spaces differ from those previously discussed: the Dunkin' Donut Shop and the refugee shelter. People occupying these heterotopic spaces in the United States are more recognized here in Canada. Every exilic state is recognized, which is why this heterotopic spaces dissolve in Canada. For example, Canada offers legal and health support for the illegal or for refugees such as the 519 Community Center for homeless

people or Adam House⁵⁶ for refugees. Instead, heterotopic spaces in Canada are an attempt to claim new political rights and differences. If we look at the example of the AIDS Vigil site in Toronto, it is a physical expression of these differences, a claim for recognition. In our society HIV/AIDS is still stigmatized⁵⁷ in a way that excludes those people who carry it from any community. AIDS was first recognized by the U.S. Centers for Disease Control and Prevention in 1981 and its cause, HIV, identified in the early 1980s.⁵⁸ Although Foucault died on the 25th of June, 1984,⁵⁹ his health condition (AIDS) did not influence his writing given the disease had not been classified or diagnosed when he died. So, in the case of Foucault, there was no stereotyping. Today, people with AIDS live in exile; they live in a state of crisis: medical, identity, and social. Foucault writes that crisis heterotopias are disappearing, in his article “Of Other Spaces.”⁶⁰ But in the world of AIDS, it still exists.

In Toronto, as previously mentioned, there is a special memorial for victims of HIV/AIDS. This distinction

⁵⁶ Adam House is a refugee shelter in Toronto.

⁵⁷ See the following link: <http://www.hivstigma.com/>

⁵⁸ See the following link: <http://en.wikipedia.org/wiki/HIV>

⁵⁹ See the following link: http://en.wikipedia.org/wiki/Michel_Foucault

⁶⁰ Michel Foucault, “Of Other Spaces” (1967) in Michiel Dehaene and Lieven De Cauter, ed., *Heterotopia and the City* (New York: Routledge, 2008), p. 18

is not provided for cancer or cardiac victims. So, the AIDS Memorial is a heterotopic space because it separates and sustains that particular people who lived in a state of crisis. The annual AIDS Vigil pinpoints this population and acts as an antidote to their subjugation. This space is used for the AIDS Vigil night, on the eve of the Pride Parade each year. People who died that year have their names inscribed onto the monuments, like war memorials. The event that takes place resembles a worship service, with music and people from all different religions coming together and lighting candles for every person that died. This night stays in the mind of people and creates a community to restore wholeness and bring them together. (I chaired this event in 2004.) This memorial is a very political space. It is a space for gathering, remembering, and creating a collective memory. This square is a graveyard in the middle of downtown and it brings these victims to the attention of all Torontonians. This space is one act by the AIDS Community to gain acceptance within Toronto It is a vital image in a public space for people living with AIDS.

In government, there is surveillance of people diagnosed with HIV/AIDS. Any walk-in clinic or medical practitioner must disclose to the Department of Public

Health when a patient is diagnosed with HIV/AIDS. For many people this anxiety about disclosure means they go undiagnosed and untreated and therefore their situation worsens and HIV spreads. Being diagnosed with HIV also affects their health insurance, and employability.⁶¹ Therefore, in Toronto, there are Hassle Free Clinics, to prevent the creation of heterotopic spaces like an unofficial AIDS hostel. In the Hassle Free Clinic,⁶² patients are not required to disclose their identity, nor do they have to pay. Testing for sexual transmitted diseases (STDs) is free in these clinics; further, these spaces are out of the range of the government's surveillance. Like the Hassle Free Clinic, for example, anyone, including people of other nationalities, can use this service. These are different types of spaces that similarly welcome illegals, addicts, homeless people, and refugee claimants. Instead of the Dunkin' Donuts, Canadians have community centres and shelters that welcome these different people. Even church sanctuaries historically act as independent sites, outside of Canadian legislation.⁶³ Those who are given a removal order from the country, and who station themselves in a

⁶¹ It is illegal for many people and organizations to discriminate against HIV+ people. See the following link: <http://www.hivstigma.com/law.php>

⁶² See the following link: <http://www.hasslefreeclinic.org/AboutUs.php>

⁶³ Audrey Macklin, "Sanctuary Under Siege: Ethical and Legal Dimensions of Church Sanctuary", Richard Craddock Lecture, Bloor Street United Church, 31st of October, 2004.

church sanctuary are suspended from the legislation.⁶³ Usually, people from the congregation feed and care for the victims of deportation who choose to reside temporarily inside the church sanctuary.⁶³

I would like to elaborate on two further heterotopic spaces: Toronto bathhouses and Queen's Park in Toronto. What makes these spaces heterotopic is that, within them, people carry out what would typically be a private activity in a public space, thereby blurring the public and the private realms. For example homosexual African Americans frequent the bathhouses in Toronto because their culture and their communities do not openly accept gay rights. The bathhouse provides a space where gay African Americans can temporarily exist outside the beliefs of their community. It provides an in-between space – a space independent of rules and restrictions imposed by their traditional upbringings. This is often referred to as “being on the down low.”⁶⁴ These places are also very significant because they are often sites with high rates of HIV transmission. Currently because of this fact the Hassle-Free Clinic and AIDS community try to monitor these spaces and provide free condoms, testing, and consultation.

⁶⁴ I interviewed El Farouk Khaki, well-known refugee lawyer for African Americans in Toronto, in November, 2009. He mentioned this term during our interview.

Considering monthly medical expenses carried by the government for victims of HIV/AIDS, these spaces become the subject of frequent surveillance. The bathhouse becomes a place for the clashing of domo-politics (domestic politics) and personal rights. There is a conflict of interest between public and private rights of individuals using these spaces. In the old days, before gay rights, these spaces were politicized because they provided people with the space to seek out same-sex sexual activity. There were frequent police raids in these spaces. From this perspective, these places were extraterritorial spaces, but today, bathhouses are no longer like that because of the legalization of gay rights. However, spaces like Queen's Park still have an extraterritorial quality; they are still the locations for forbidden sex and there are still restrictions forbidding sex in public spaces. This informal development is ironically situated behind the main legislative buildings of the Government of Ontario.

We have talked about the differences between these various heterotopic spaces, but there are similarities as well. Surveillance is one of the essential elements of some heterotopias, specifically boarding schools and refugee camps: not through the use of technology but through the

constant supervision and taking of attendance. In the Dunkin' Donuts, however, surveillance was not a factor. The circulation and traffic of so many people through this space brought a degree of normality to the site. How people used the space, and their behavior there, made this space heterotopic.

2-LEIB “Body as it is lived and experienced”

2.1 Pilgrimage

Long ago pilgrimage served the purpose of transforming the soul, because the journey took a person from one place to another without any knowledge of what it was like. Modern communication technologies did not exist. It was not possible to see it, nor to have any comprehension of time difference or distance. The pilgrim was transformed because the destination was completely new, completely unknown, and completely different. The pilgrimage was an exile, and the pilgrim had to become a new soul.⁶⁵



7 Gustave Courbet, European, French, 1819 - 1877, (artist).

Courbet worked on this landscape while in exile in Switzerland. The view across Lake Geneva towards the Grammont mountains in France seems to echo the artist's longing for his native country.

⁶⁵ Agnes Heller, “Space, Place, and Home” in *A Theory of Modernity* (Massachusetts: Blackwell Publishers, 1999), pp. 188-190.

In his book *Interior Experiment*, Georges Bataille⁶⁶ describes a way of transforming ourselves. The essential idea involves turning into the dynamics of the inner psyche in order to understand its mechanisms and its influence on physical existence. During this period of transformation one reconstructs oneself from the very core of the psyche. To be willing to undertake this pilgrimage is to sacrifice oneself; to be an exile is a similar experience. The exile experience puts the exile right in the middle of Bataille's interior experiment world. Exile is to reinvent oneself. Though one does not define it, one is destined to live in this heavy existence. In Nietzsche's terms it is like living and breathing in the cold temperature and the low air pressure of a high mountain.⁶⁷

⁶⁶ Georges Bataille, *Interior Experiment*, Turkish Translation.

⁶⁷ Friedrich Nietzsche, *Ecce Homo*; Turkish Translation (Istanbul: Yapi Kredi Yayinlari, 1998), p. 8

Body Builder



8 Gustav Klimt Hope I (1903)



9 Endlose Treppe by Max Bill, which is dedicated to the *Principle of Hope* by Bloch

“What gives hope?” in the high altitudes. All exiles have a past. Exiles idealize it and make daydreams of it. Aeschylus wrote that he knew “how men in exile feed on dreams of hope”.⁶⁸ In *Agamemnon* Aeschylus is saying we endure because of hope. This means that we are not only living in the present but also in the past, even as we head into the future. In *The Principle of Hope*⁶⁹, by philosopher Ernst Bloch, the author discusses the idea of what he calls

⁶⁸ See the following link [*Agamemnon*]: <http://en.wikiquote.org/wiki/Aeschylus>

⁶⁹ Ernst Bloch, *Principle of Hope* (Massachusetts: MIT press, 1995), Volume 1 lays down the foundation of the philosophy of process, and introduces the idea of the Not-Yet-Conscious.

“not-yet-conscious.”⁷⁰ In this book daydreaming is an integral part of this state. Exiles combine a wakeful clarity with an open-ended future thought. Night dreams may contain elements of wish-fulfillment but they, according to Bloch, “are essentially regressive, repressive,”⁷¹ and distorted.⁷² (However, the dreams of night may be altered into a utopian system when you wake up.) According to Bloch there is a preconscious faculty in individuals where the new is born, where something hitherto unknown comes into being. It enters consciousness, and it is from this that he draws the phrase “Not-yet-conscious.”⁷³ It also, he says, is the birthplace, the origin, of the new.⁷⁴ Exile, therefore, can be a place of creativity and beginning. It is grounded in hope.

⁷⁰Vincent Geoghegan, *Ernst Bloch* (New York: Routledge, 1995) pp. 34-36

⁷¹ *Ibid*, 57

⁷² Ernst Bloch, “A Shape of the Inconstruable Question,” *The Spirit of Utopia* (Stanford: Stanford University Press, 2000), pp. 187-189

⁷³Geoghegan, *Ernst Bloch*, pp. 34-36

⁷⁴ *Ibid*, p. 34

2.2 The Gender of Istanbul

The city of Istanbul has been called different names over the centuries such as Byzantium and Constantinople. These names have clearly male connotations: Byzas the king and Constantine the emperor were each the rulers of their time.⁷⁵ They each claimed to be the founders or rebuilders of the city during their reign. Naming a city after a male ruler raises the question of whether cities can have different genders, because of their names or their landscapes or physical appearances. For instance, in her autobiography *Conundrum*, Jan Morris describes Wales as hers, and suggests that “this sense of double possession sometimes gave me a heady sense of universality, as though wherever I looked I could see some aspect of myself.”⁷⁶ Morris describes Venice as a feminine city because of its physical and emotional qualities. When Morris, a prominent transsexual author, writes about Venice she recognizes city scenes that speak to her feminine side: “Like Oxford,” she writes, “Venice is always feminine to me, and I saw her perhaps as a kind of

⁷⁵ See the following link: <http://en.wikipedia.org/wiki/Istanbul>

⁷⁶ Jan Morris, “Under the piano-above the sea-trans-sexuality-my conundrum” in *Conundrum with a new introduction* (London: Faber and Faber Limited, 1974), p. 3

ossification of female principle-a stone equivalent, in her grace, serenity and sparkle, of all that I would like to be.”⁷⁷



10. Theo Tobiasse “Venice is a Boat Digging through Time”

Jan Morris approaches Venice through her own melancholy. The city is interpreted by mood; for Venetians are islanders, they are a people apart, touched by the sadness and isolation of refugees. Jan Morris, through her trans-sexuality, connects to this state of melancholy. In her biography, *Conundrum*, she reveals the melancholic state of mind that she lived with since her childhood.⁷⁸ She sees some aspect of herself in everything she experiences, and therefore interprets everything she sees through a personal

⁷⁷ Jan Morris, “Pleasing my senses-the lust of Venice-the solace of Africa-sublimations” in *Conundrum with a new introduction* (London: Faber and Faber Limited, 1974), p. 85

⁷⁸ Jan Morris, “Under the piano-above the sea-trans-sexuality-my conundrum” in *Conundrum with a new introduction* (London: Faber and Faber Limited, 1974), pp. 1-22

state of emotion.⁷⁹ About Venice she also says “Venetians have never quite recovered from their loss of glory, and have perhaps never quite accepted it, so that somewhere in the backs of their minds their city is still the *Serenissima*, Bride of the Adriatic, the Eye of Italy, and Lord of a Quarter and a half-quarter of the Roman Empire – dignities which seem to have varied in gender, but never in magnificence. This combination of resignation and persistence gives the people their quality of melancholy, a lagoon-like sadness, unruffled and dry. Melancholia contributes strongly to the Venetian atmosphere...”⁸⁰

⁷⁹ Jan Morris, “Under the piano-above the sea-trans-sexuality-my conundrum” in *Conundrum with a new introduction* (London: Faber and Faber Limited, 1974), p. 3

⁸⁰ Jan Morris, “Melancholia,” in *Venice* (London: Faber and Faber, 1983) p. 105



11-12 Suleymaniye Mosque and Blue Mosque skylines comprised of domes and minarets.

I think her description of the city suggests strong connections of femininity. Also she touches upon masculinity and melancholia, in other words, herself. Venice interweaves past and present, Occident and Orient, male and female. In St. Marc's Square itself, one can see the voluptuous curves of the cathedral interrupted by the muscular presence of four horses, the magisterial tower (as straight as any militiaman), the masculine rectangle of the square itself with its feminine glasses of lemonade and

feathered hosts of pigeons. It is a complex of images, male and female combined. Everything is side by side not without merging. Istanbul, on the other hand, a city of East and West, goes one step further, and here all the distinctions are not strictly separated but rather seem to be part of one another. In the same city wall we see remnants of Byzantium, Roman, Christian, and Muslim creation.⁸¹ In the famous Hagias Sofia one culture does not displace another but is rather combined with what came before it. Even the minarets of Hagia Sofia are different from one another. These remnants of other buildings from other times and other fates remain on one site. There is no single architectural style apparent. In this sense Istanbul is a *hermaphroditic*⁸² city. It holds a collection of cultures, an amalgam of differences, a fusion of East and West, Christian, Jewish, Muslim, and secular. With its domes and minarets, Istanbul somehow holds both male and female characteristics naturally together.

⁸¹ Jan Morris, "Landfall," in *Venice* (London: Faber and Faber, 1983) pp.17-28

⁸² See the following link: <http://en.wikipedia.org/wiki/Hermaphrodite>



13 (Random street scenes) Beyoglu

14 Tarlabasi

The structure of the city made with human hands has a masculine presence because of its hard surfaces, its man-made or constructed nature. Men are the dominant figures on the street; Istanbul is seemingly run by and full of men even though there is no gendered division of space in the city. Culturally women tend to occupy domestic spaces. This masculine world is built upon a rolling voluptuous landscape of seven hills through which the Bosphorus and the Golden Horn wind their way, in short, a feminine setting.



15 Hagia Sophia and the Bosphorus

Along the Bosphorus, mosques, living quarters, minarets, towers, gardens, and bridges are crowded together, one upon the other, representing many different styles and centuries. Narrow streets and alleys wind up the hill, between these groups of buildings. To get a comprehensive impression of the shore one should take the ferry or rowboat out on the Bosphorus itself.



16 Bosphorus, Istanbul

On a row boat or ferry in the Bosphorus, one feels a sense of expansion and relief; although, when walking in the narrow, steep streets of the city, the feeling is one of contraction and of melancholy. This sadness is also felt in the built structures of Istanbul. They seem to be looking backward to a former time or forward to some unrealized perfection that the city has not yet been able to accomplish.⁸³

⁸³ Orhan Pamuk, *Istanbul, "Exploring the Bosphorus" Memories and the City* (New York: Vintage Books, 2005) pp.47-48

The 18th-century houses with high narrow windows, spacious eaves, narrow doorways, and bay windows are derelict reminders of the now destroyed Ottoman culture. One of the governing sensations in Istanbul's daily life is melancholy. This city breathes melancholy like oxygen. It is a sadness of so much history, for what is present and what is missing, of huddled masses and huddled streets, of days gone by, in mosques and palaces and apartments and neighborhoods. It is rooted in family tensions, family failures and successes, memories of colorful personalities and the deaths of others. It recalls battles waged and won or lost, empires that are no more, marvelous sultans and abject tyrannies. Then we come upon the Bosphorus or the Golden Horn and suddenly there is activity, and movement, hope and life once more.⁸⁴

⁸⁴ Ibid, p. 61



17 Street scene in eastern Istanbul

2.3 The Body and Power

The human body as I said in the introduction is presently a battlefield. The human body, right now, is under attack.⁸⁵ It is the object of programs that tell it what it should look like, and how it should go about meeting those standards, what it needs to preserve its strength or abilities (pills or muscle building machinery), how it should clothe itself, what it should and shouldn't eat, what can be surgically added or subtracted, even how it can reproduce itself through laboratories, fertilization methods, surrogate wombs and surrogate eggs and surrogate sperm.⁸⁶ Body parts can be imported or exported; we can buy whatever we want.

Postmodern power is dispersed into such new realities as the new communication tools (like wireless communication and the internet) and new corporate giants like Rogers, Pfizer, and Microsoft. Their influence can (and frequently does) exceed the power of governments. Many of them, as we know, have greater capital assets than the GNP of some developing or underdeveloped nations.

In this kind of world, with the types of pressures mentioned above, the human body is reminiscent of the

⁸⁵ Arthur and Marilouise Kroker, "Theses on the disappearing body in the hyper-modern condition" in *Body Invaders panic sex in America* (Montreal: New World Perspectives, 1987), pp. 20-34.

⁸⁶ Kroker, "Panic Sex in America", pp. 1-19.

18th century slave! All the above is the result of human desire. The thing that is most startling about the present age is that our desire to commodify ourselves, to enslave ourselves, is blatantly apparent.⁸⁷ This is not a recent tendency. Dostoevsky speaks about it in the form of the Grand Inquisitor in *The Brothers Karamazov* over a century ago,⁸⁸ but it is now even more manifest. Corporate desire is content to oblige us, giving us the impression that individual subjective needs are being met while, in fact, our body is being commodified instead of liberated or released or empowered. The consequence of this is that our individual subjective needs are also enslaved.

One of today's most popular toys is the iPod; this word itself is significant as, in science fiction, "pods" are organic additions to the body. In David Cronenberg's movie *eXistenZ*,⁸⁹ a synthetic pod is affixed to the human spine, in a game the unveiling of which forms the framework for the film, and in which players must be literally "plugged in."⁹⁰ The player then plays the game with this new external organ. Although a fiction, this is a remarkably apt description of the nature of the postmodern

⁸⁷Gilles Deleuze and Felix Guatari, "Capitalism: A Very Special Delirium" in Chris Kraus and Sylvere Lotringer, ed., *Hatred of Capitalism* (Los Angeles: Semiotext (e), 2001), p.215

⁸⁸ Fyodor Dostoevsky, "Grand Inquisitor"

⁸⁹ See the following link: <http://en.wikipedia.org/wiki/EXistenZ>

⁹⁰ Kroker, "Theses on the disappearing body in the hyper-modern condition," p. 31

assault faced by the human body. In the movie, reality and unreality become confused. Which is real and which is artifice? The players have adopted new identities (as in most computer games), and the game proceeds to its end. Two people from outside enter and we recognize them as people we have seen as the players' substituted identities. They are angered at the designer for his attacks on the future of the body, on reality as it has been known until then. They proceed to shoot the designer, and the remaining players now question whether this was part of the game's reality or the world's, and they cannot tell. Reality and unreality occur simultaneously, they are confusingly combined. The simultaneity of these different realms, that of the body and that of the mind, makes life in *eXistenZ* a heterotopic experience.

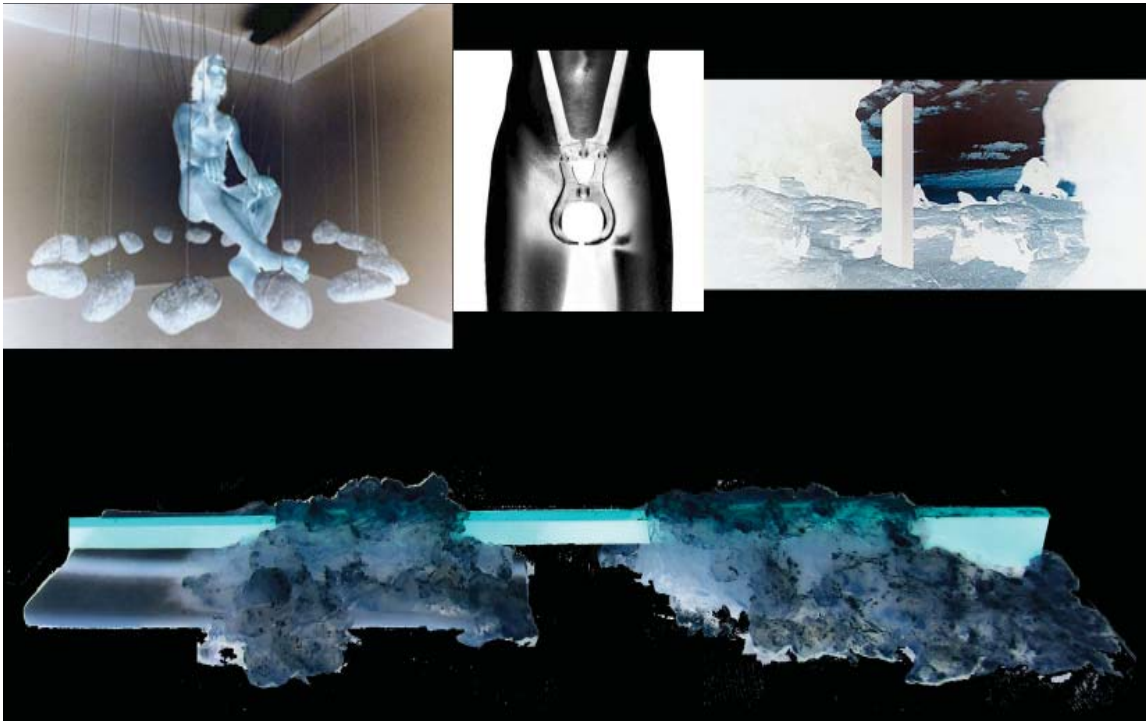


18 David Cronenberg, a movie scene from Existenz, 1999.

Cronenberg's movie is a perfect example of our heterotopic existence. We live in simultaneous empires, surrounded by mediascape, virtual reality (internet), and the gaming industry. All these advanced tools of capitalism impose new realities on us. Even the example of the iPod provides evidence that these tools are externalized organs for the body, just as the "pods" in *eXistenZ*. Our iPods, universally seen and worn, as permanently attached to us as our ears, it seems, echo the movie's image of the external pod being plugged into players' spines. All of this can be read as a metaphor for slavery.

2.3a Trans-sexuality

In trans-sexuality the body is central for their existence. Instead of traditional, religious, or governmental pressures and arguments to remain in their imprisonment,



19 Image from M1 presentation Panel.

they declare the mutual independence of the body and the self. Anything else is falsehood. Their bodies become metaphors “for a culture where power itself is always only fictional.”⁹¹ Transsexuals who have power to liberate themselves are the exemplars of a culture that has embraced individual freedom and self-respect.

⁹¹ Arthur and Marilouise Kroker, “Theses on the disappearing body in the hyper-modern condition” in *Body Invaders panic sex in America* (Montreal: New World Perspectives, 1987), p. 21.

Transsexuals know they are in a different space every time they look in the mirror. They see a stranger, but the stranger is themselves. They know, in fact, that this is a reflection of themselves but the male/female that they see is not the male/female that they live with and feel. Thus they sense their separation from the body they occupy.⁹² Foucault uses the image of the mirror to describe heterotopia.⁹³ The image in the mirror is a kind of dystopia of themselves which they can not identify with. So they are between states. They know what “state” or” space” they desire but also that they will never reach it. In society’s eyes, after this transformation, when they try to reach their ideal state, they become marginalized and exiled. They locate themselves in a heterotopic existence.

Objectively and physically transsexuals are one sex and subjectively another sex. That is, subjectively they feel imprisoned in the body of another sex.⁹⁴ We can call this exile or alienation. Their condition is not widely known or acknowledged. Generally, their suffering receives no public attention.⁹⁵ On a societal (as well as the personal) basis

⁹² Morris, *Conundrum*, p.8

⁹³ Michel Foucault, “Of Other Spaces” (1967) in Michiel Dehaene and Lieven De Caeter, ed., *Heterotopia and the City* (New York: Routledge, 2008), p. 17

⁹⁴ Hanna Rosin, “Boy’s Life” in an *Atlantic Magazine*, (November, 2008).
<http://www.theatlantic.com/doc/200811/transgender-children/1>

⁹⁵ Jan Morris, *Conundrum with a new introduction* (London: Faber and Faber Limited, 1974), p.5

they experience exile and alienation. Sometimes we refer to people in this or similar situations being in “a psychological space.” This is particularly the case in Turkey, where gays and transsexuals are accepted by the law (being gay is not a crime and transsexuals can obtain a female/male government I.D after their sex reassignment surgery), but not by the religious and nationalistic society. Because of the public pressure on transsexuals, most are illegal sex workers.⁹⁶ There is no physical space for them in Turkey’s daily life. In contrast, in Canada there are transsexual people who manage to create a space for themselves. They have their own community groups, social rights and proper regulations that allow them to work in daily life, and they do not have to work as sex workers. However, there are still problems in their immersion in the wider society.⁹⁷

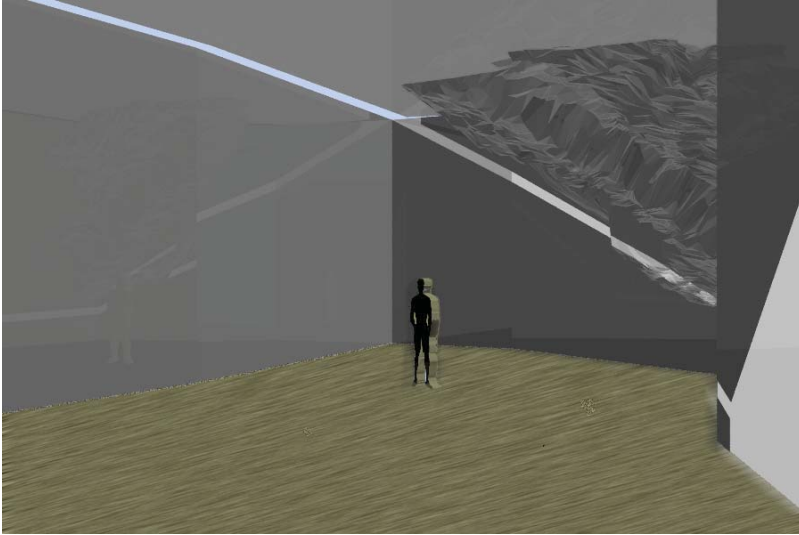
Society has made transsexuality an island in Turkey. They are isolated from the main, where most human activity occurs. They are separated from normal human intercourse by prejudices and ignorance. Islands like these have a lonely existence, and such can be the lot of the

⁹⁶ Turkey/ Amnesty International Report 2009, see the following link: <http://thereport.amnesty.org/en/regions/europe-central-asia/turkey>

⁹⁷ Paul VanDeCarr, *Trans Validation* (2005) see the following link: http://www.trans-academics.org/trans_validation

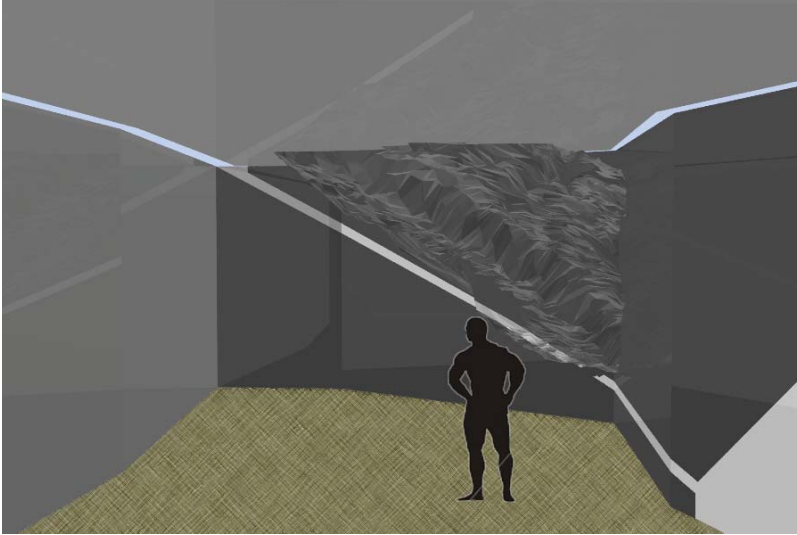
transsexual. About them swirl the currents of the Bosphorus in Istanbul. Past them travel the shipping lanes of the world; they are cut off from a world closed to them, the apartheid of a different experience of biological sex. Kurucesme Island in the Bosphorus lies between the vibrant, western, European, and secular environment of west Istanbul and the slower, traditional streets of Eastern Istanbul. This island has a lonely existence; it does not know whether it should be European or Asian, Eastern or Western. It rests on the Bosphorus which delineates these two realms. At the same time this particular waterway has been designated international territory. It will never belong to a particular state; rather the island is always between “states” or is in a “trans-state.”

2.4 A Photo Essay Transsexual Pilgrimage:



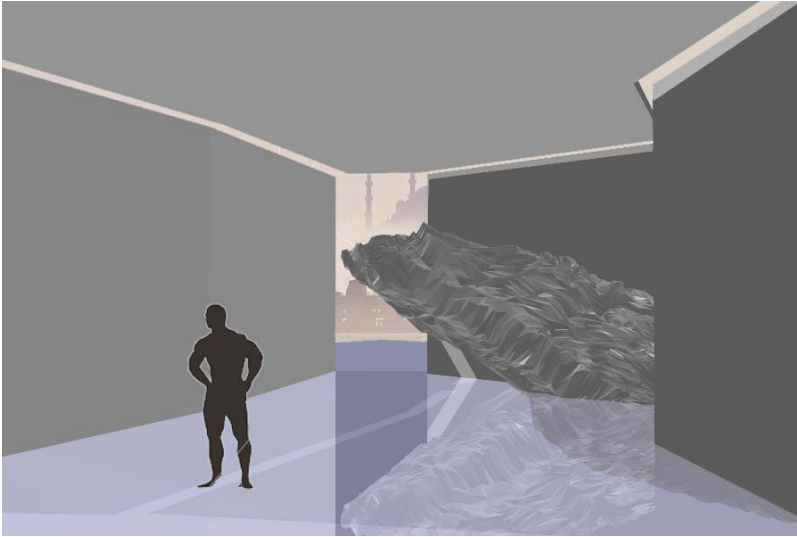
The body is underground. The body has a series of layers. It is thick with meaning. On his right a mirrored wall reflects an unsatisfactory image. Its reflective state is disturbed by the natural giant rock outcropping above his head. Nature interferes with his psychological space. A sliver of light crosses the space holding out the slim hint of reconciliation and hope. Beneath his feet the ground seems blurred like his own unsteady and unsure footing.⁹⁸

⁹⁸ Jan Morris, “Under the piano-above the sea-trans-sexuality-my conundrum” in *Conundrum with a new introduction* (London: Faber and Faber Limited, 1974), pp. 1-22



The space now is more confined. He is approaching sex reassignment surgery. The ground is still uncertain. The rock is larger. The prospect of surgery now presses upon him. The implications of what he is doing closes in around him. His freedom of choice has narrowed. The place seems darker. There is so much tension that one might not notice that glimmer of light has actually lengthened.⁹⁹

⁹⁹ Jan Morris, "Concerning Surgery" in *Conundrum with a new introduction* (London: Faber and Faber Limited, 1974), pp. 109-111



After the surgery there is actually some light from outside. He is still looking backwards, not totally underground. The space is wider and seems on the edge of expanding. The tension is in the question “What is going to happen next?”¹⁰⁰

¹⁰⁰ Jan Morris, “All for fun?-a manner suited-views of life-female sensations-forgetting” in *Conundrum with a new introduction* (London: Faber and Faber Limited, 1974), pp. 127-136



Now nature's disturbing rock has receded and diminished and he moves forward and away. The ground beneath him is more firm and steady. Because his body is bigger he seems more confident.¹⁰¹

¹⁰¹ Jan Morris, "Problems still-ask a silly question-'one is baffled'-regrets?" in *Conundrum with a new introduction* (London: Faber and Faber Limited, 1974), pp. 137-143



Our figure has grown again in presence and confidence. He dominates the photo. He looks forward into the now dominant rosy light. We see a mosque, which is promising and hopeful, but also reminds him he is still on the island.¹⁰²

The geography of boundaries and the Bosphorus maps the transsexual's being and charts their existence.

Note: There are several stages in the process of taking this stance for personal worth:

(a) Cross-dressing, (b) Trans-gendering with hormones, breast implants, hair laser and other procedures, and (c) Trans-sexuality, sex reassignment surgery. All these steps gradually release them from the confinement of their female spirit in the male body or vice versa. At the end of this process they feel positive about themselves, closeted before because of social hostility, they still face society's censure in spite of their newfound serenity and security.¹⁰³

¹⁰² Jan Morris, "The human condition-speculations-under the piano still" in *Conundrum with a new introduction* (London: Faber and Faber Limited, 1974), pp. 144-148

¹⁰³ Jan Morris, "Under the piano-above the sea-trans-sexuality-my conundrum" in *Conundrum with a new introduction* (London: Faber and Faber Limited, 1974), pp. 5-6

2.5 Kurucesme: Island in the Middle



20 15th century map showing Kurucesme Island in the Bosphorus. This map confirms that the island is a natural island.

Let us travel back in time to the 15th century. Kurucesme Island in the Bosphorus; it is in the midst of a very active, confusing, and colorful heterodoxy of a world. On the one hand the Venetian Empire is expanding its interests into the eastern Mediterranean through various allied settlements by cultural connections and trade.¹⁰⁴ The Venetian Empire infiltrates the area like raisins (parasite)¹⁰⁵ in a cake except the cake is Muslim and oriental and

¹⁰⁴ Jan Morris, *Venetian Empire, a sea voyage* (London: Penguin Books, 1980) p.1

¹⁰⁵ *Ibid*, p.5

Ottoman; it is a power in its own right and with its own purposes and culture and history. The Venetian Empire acted in between states. Trade and capital were essential.¹⁰⁶ In other words, the Venetian Empire was neutral to either other Christian countries or the Muslim Empire. Sometimes, the Venetian Empire was an active protagonist, as it was in the crusades; sometimes the Empire had a passive or even neutral presence, trying to preserve its interests while Muslims or other Christians tried to attack and infiltrate Venetian lagoons. The Venetian Empire was not exporting an ideology to the world, they had no missionary zeal; rather, they were very pragmatic, money-oriented people.¹⁰⁷ Therefore, the Venetian Empire adapted all too easily to different circumstances. For example, when the Turks captured Constantinople in 1453, oarsmen of a Venetian galley became trapped in the Golden Horn; they said to the Turks “where our wares are, there is our house... We have decided to die upon this galley, which is our home.”¹⁰⁸ Like in this example, the Venetian Empire had a different rhythm for occupying territory – sometimes they were isolated fortresses on an alien shore, like

¹⁰⁶ Ibid, pp. 1-2

¹⁰⁷ Jan Morris, *Venetian Empire, a sea voyage* (London: Penguin Books, 1980) p.2

¹⁰⁸ Ibid, p.2

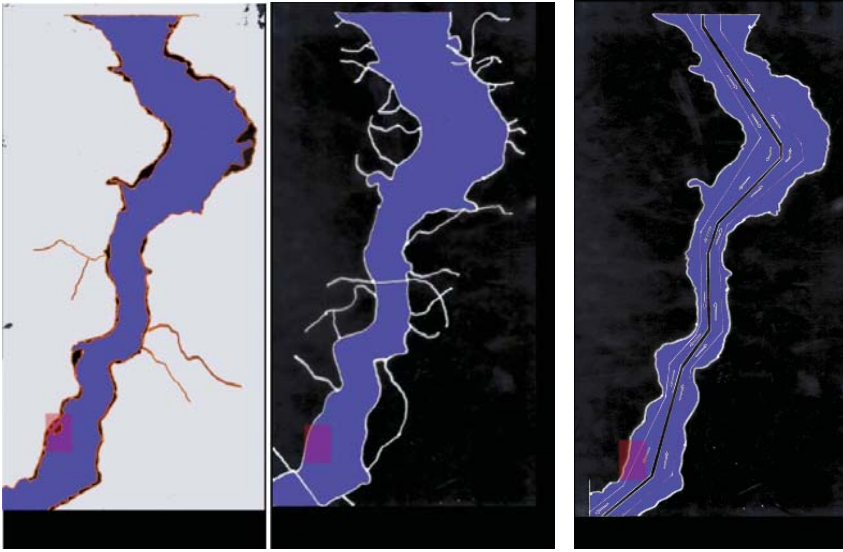
Kurucesme Island in the Bosphorus close to the Golden Horn.



21 Diagram showing natural boundaries of Europe: mountains, straits, rivers, etc.

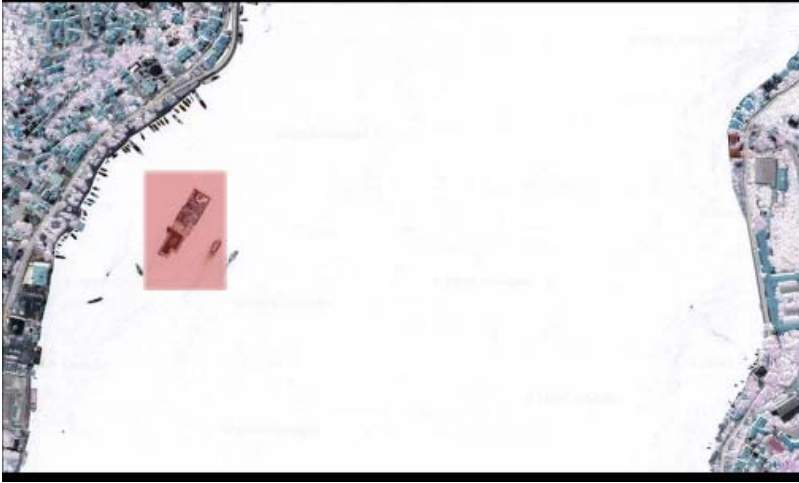
In this diagram we can see how natural features such as rivers, mountains or straits mark the boundary between different countries. Today, in the Bosphorus strait, Kurucesme Island sits isolated in the midst of swirling currents; there are flotillas of ships under many different banners, sailing by in all directions.

Body Builder



22 a) Edge condition of the Bosphorus b) Roads leading to the Bosphorus c) Shipping lanes in the Bosphorus.

The Bosphorus is a boundary between Europe and Asia, and Kurucesme is the only natural island in this strait. It is closer to Europe than to Asia, but it belongs to neither.

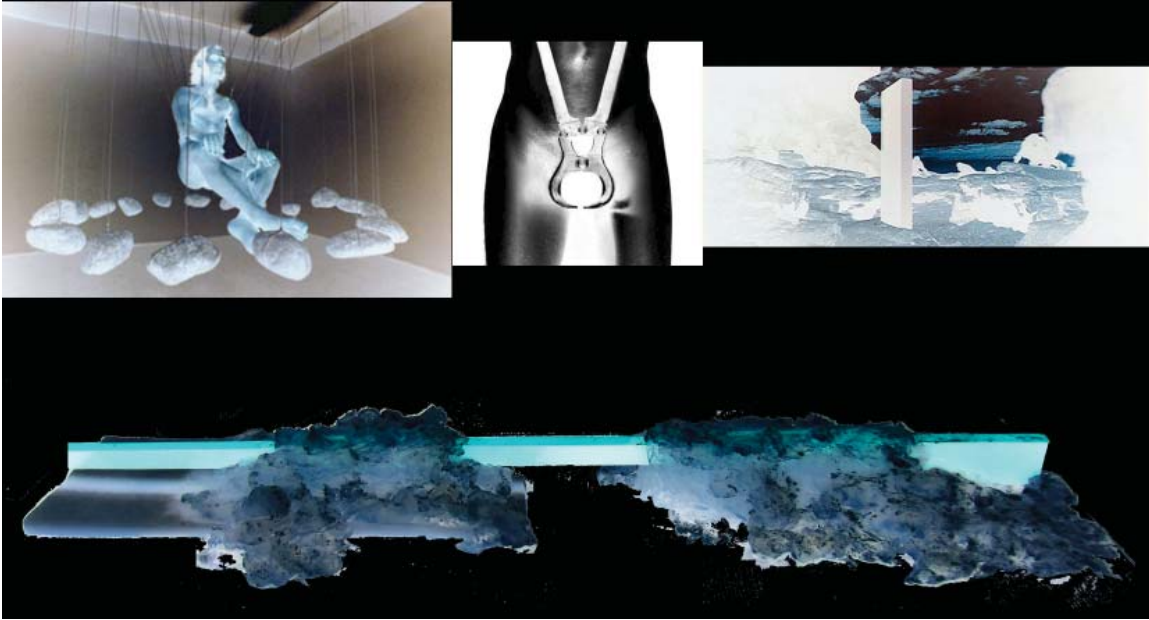


23 Current satellite photo of the Island in the Bosphorus, closer to Europe than Asia

Kurucesme Island is almost a perfect rectangle, flat and without any distinguishing topography. In terms of modern architecture its shape is masculine because of its hard edges. Once it was only a rock reef, which occasionally served as a recreational haven for the people of Istanbul. In 1872, Ottoman sultan Abdulaziz (reigned 1861-1876) granted the island to the court architect Sarkis Balyan (1835-1899), who erected a three-story house on it as his own residence.¹⁰⁹ With the advent of the industrial age the great maritime freighters plied the strait with their loads, and the island became a coal refueling station. Its shape changed to its present industrial rectangle and the

¹⁰⁹ See the following link: http://en.wikipedia.org/wiki/Galatasaray_Islet

cottage disappeared. The rough and natural appearance became flat and the island was covered with concrete.



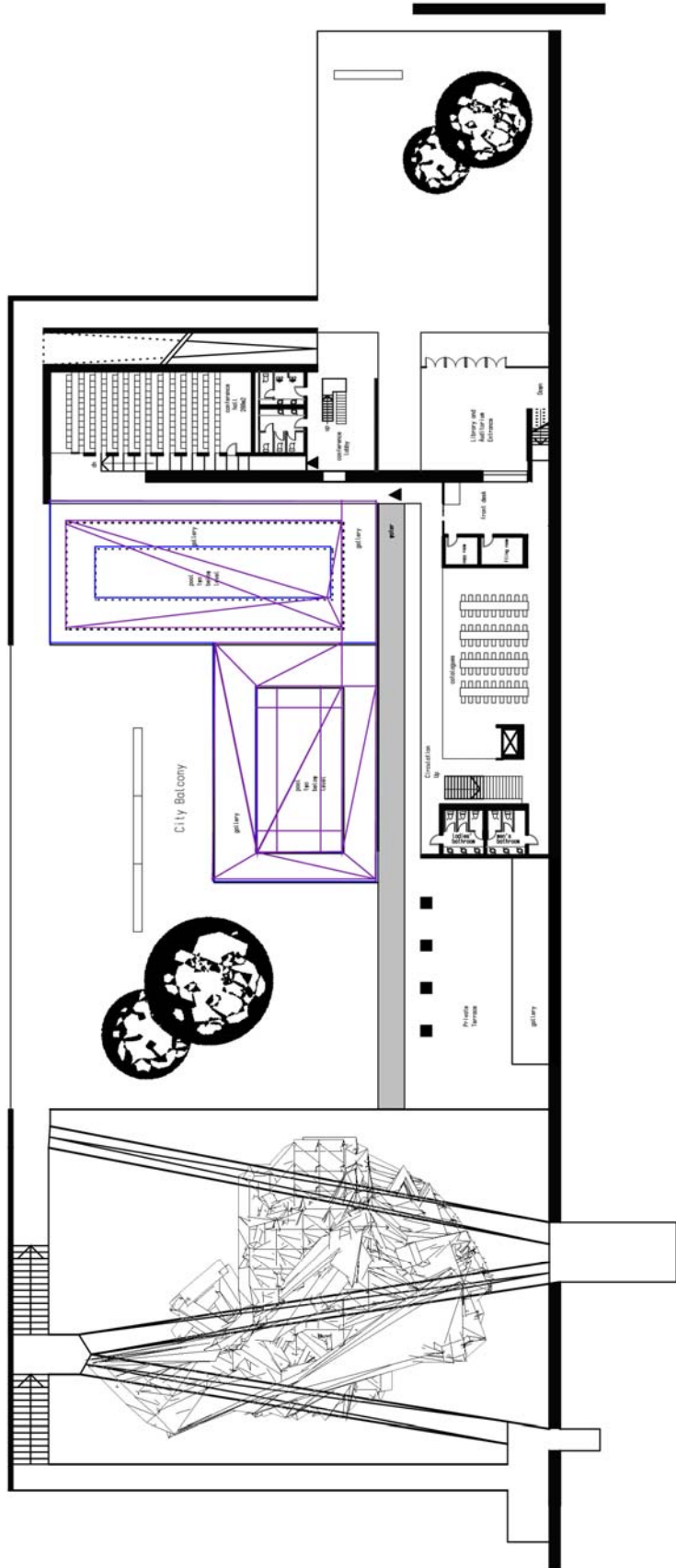
24 M1 installation final presentation panel: a) Stelarc b) Sex Assignment Surgery c) Stanley Kubric , a movie scene from 2001 Space Odyssey, 1968 d) Model Final Presentation: experiential path between two realms.

The aim of my installation (M1) is to transform Kurucesme into a more natural site with varied terrain, and to add a new companion island alive with hills. The paradox here is that the natural-looking island will be constructed and unnatural, yet its form will be feminine, a feature that belies the maleness of its constructed reality.

Body Builder



25 a+b) Renderings for M1 final presentation panel c) World map showing where the strait is located.



26 The ground level amalgamates three diverse programs into a single complex: refugee shelter, library, and bath. Because of the cross pollination of activities, these spaces must have clear entrances and exits. The triangles on this plan are control points, points which exiles cannot pass unless given access by security.

The water wall (thick black band running east-west) is a key feature for isolating the exiles from the public. It creates a transparent threshold that allows the public safe separation from the exiles while still producing a pleasant and relaxing experience for bathers below or readers lounging in the library at ground level.

The ramp system on the west descends into the Bosphorus Strait. The public can dock their boats on this artificial shoreline when visiting the island.

2.6 Hamam: Micro-Heterotopia (Illustrated by the design)

The idea of “Heterotopia” is central to the design of this *Hamam* complex, located on *Kurucesme* Island in the Bosphorus:

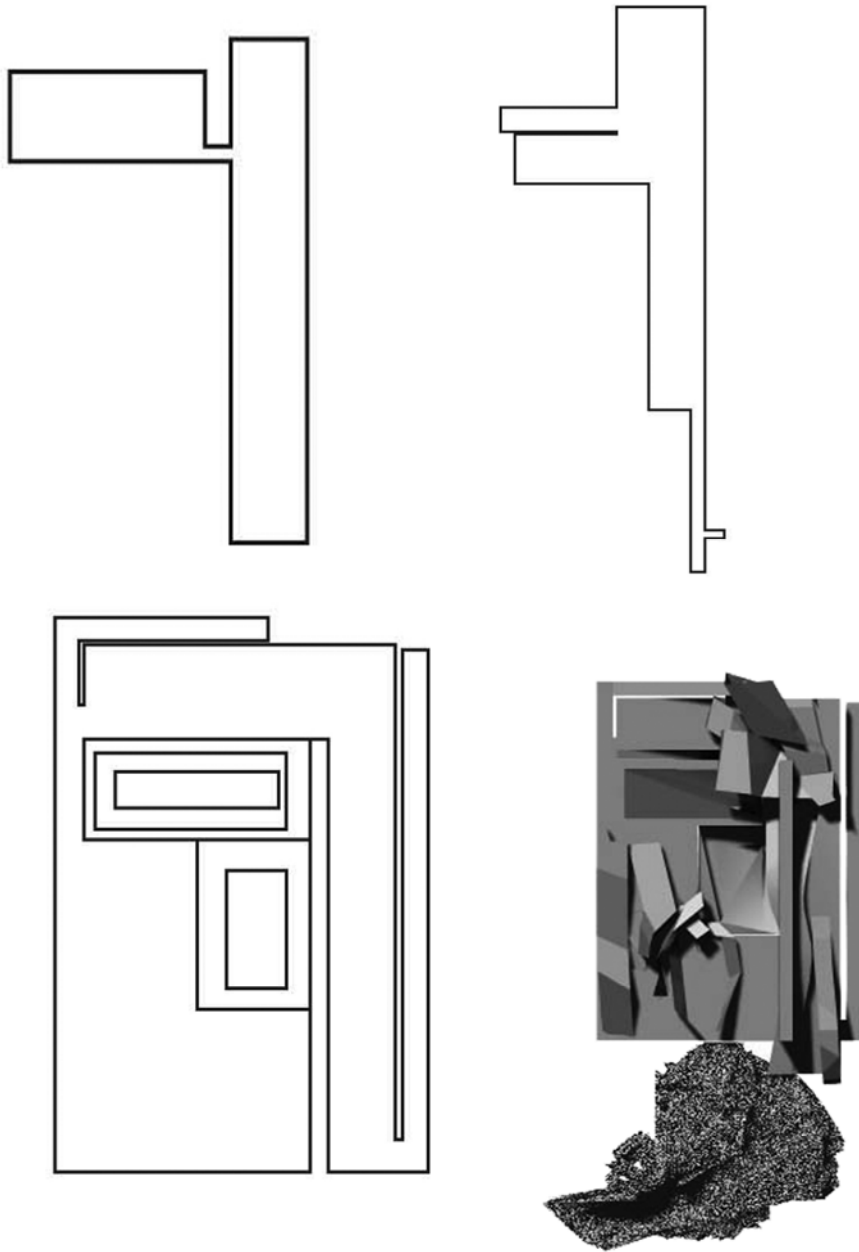


27 Photo of existing island on the Bosphorus

This project merges three different typologies which Foucault considered primary heterotopic spaces: the *Hamam*, cruise ship and dormitory. Each of these programs fall under one of Foucault’s two types of heterotopia: crisis and deviation.¹¹⁰ *Hamam* is a heterotopia of crisis, created because in Turkish culture, bathing, hygiene, exercise and

¹¹⁰ Michel Foucault, “Of Other Spaces” (1967) in Michiel Dehaene and Lieven De Caeter, ed., *Heterotopia and the City* (New York: Routledge, 2008), p. 18

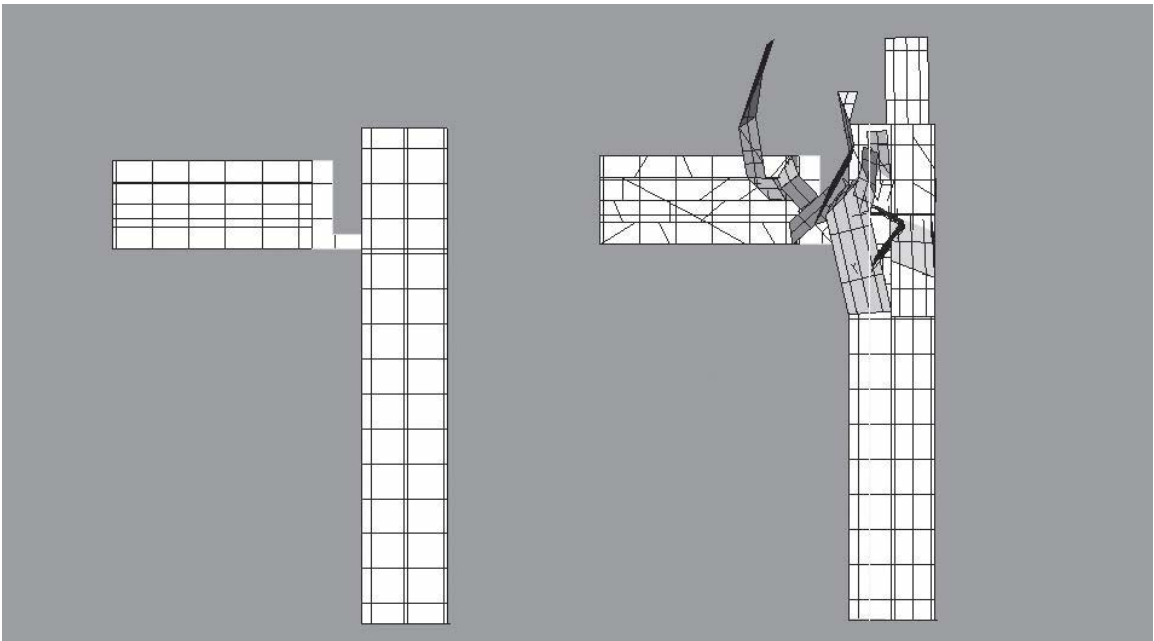
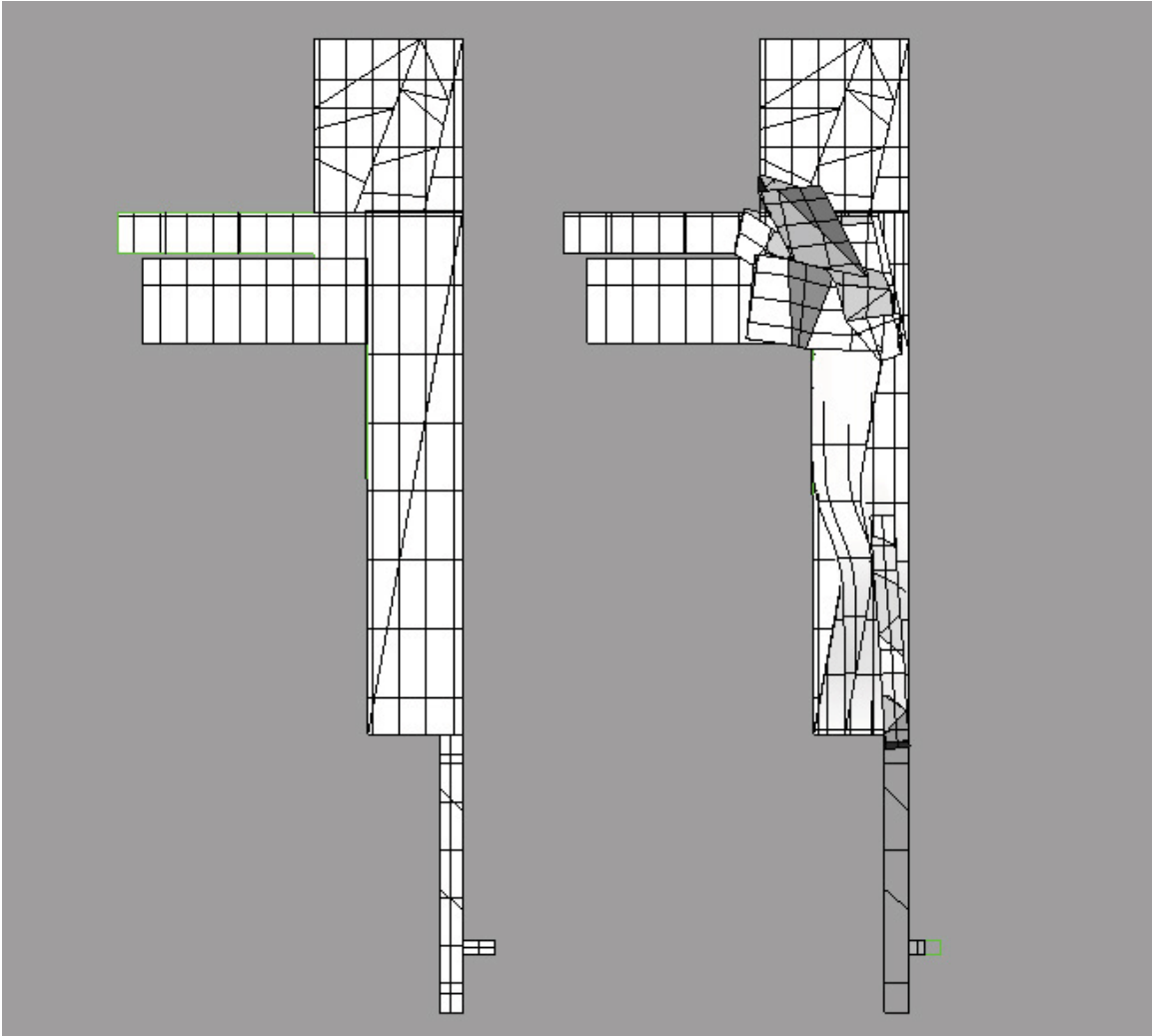
religious practice for men was considered an activity that should take place outside the house, away from the women. The dormitory on the other hand is a space of deviation, a place for young men to enter adulthood. And the cruise ship, as mentioned previously, is the ultimate form of social organization. Like theme parks and gated resort hotels, the cruise ship tries to provide all human needs, acting like a temporary community.



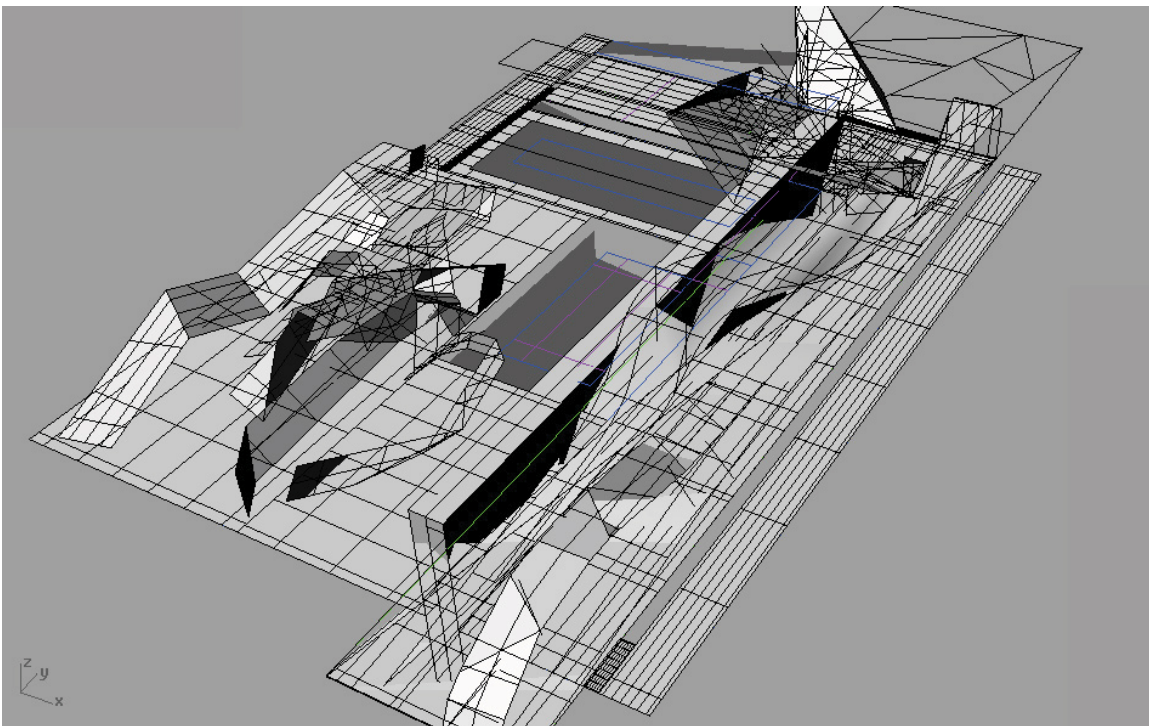
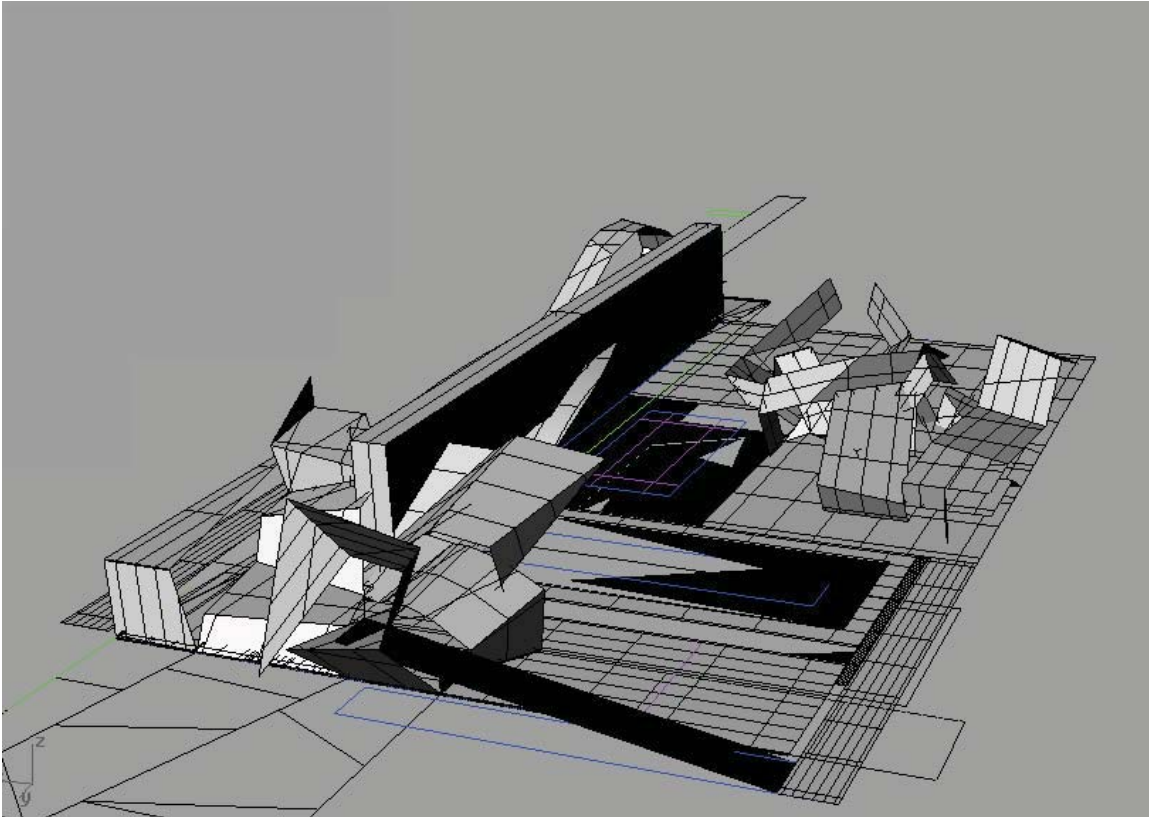
28 *These are the building's first and second floor footprints. On these floors are dormitories, an auditorium, a restaurant, and a library. The footprints for these floors are folded upon themselves as illustrated above and located in the Hamam. The First and second floors represent the conscious and physical realms; they are designed using modern Euclidean geometry. The folded floor planes are then placed in the subconscious realm (the Hamam) below sea level. By doing that, Euclidean space (the conscious realm) breaks into non-Euclidean space (the unconscious realm).*

As illustrated above, the Hamam has two steam baths and is built on top of an existing island in the Bosphorus Strait. The Bath component reveals the natural rock of the island to its bathers.

Body Builder

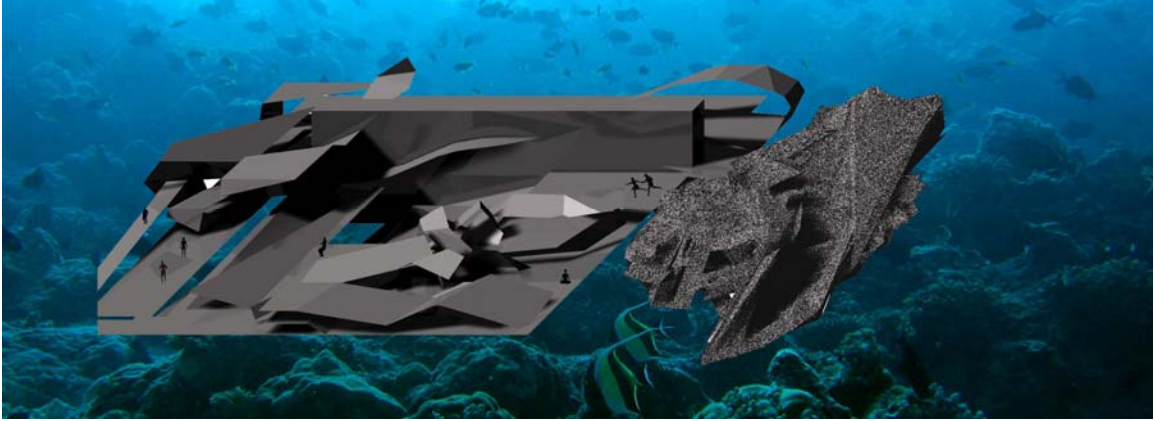


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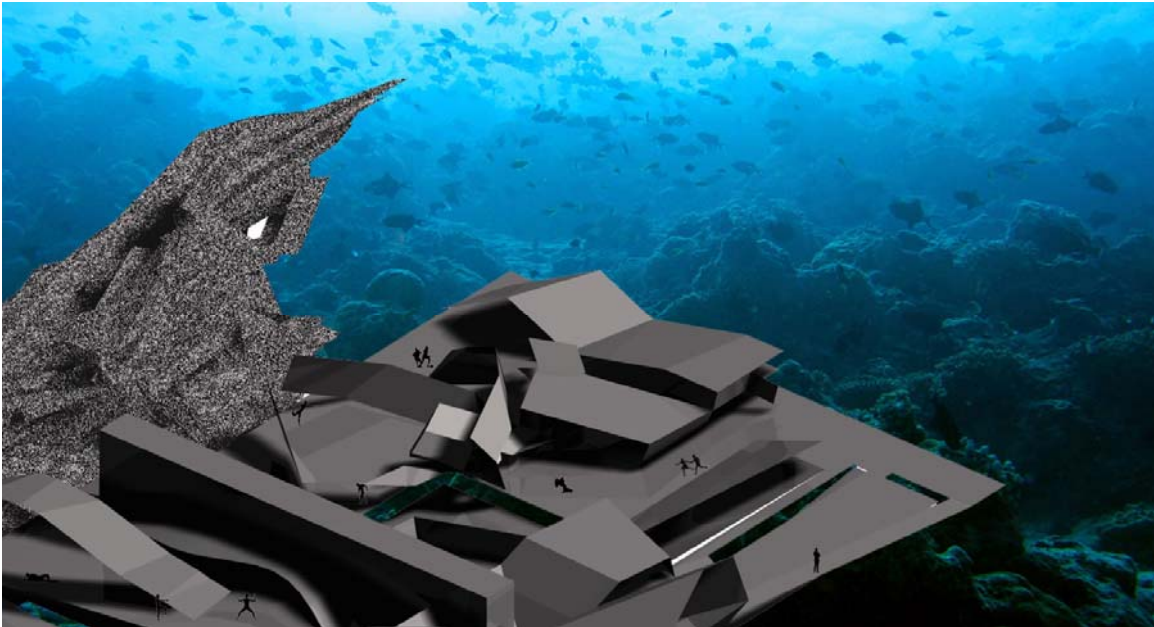


30 Diagrams on the left illustrate the surfaces before and after folding. The diagrams above illustrate folded surfaces` installed into the Hamam

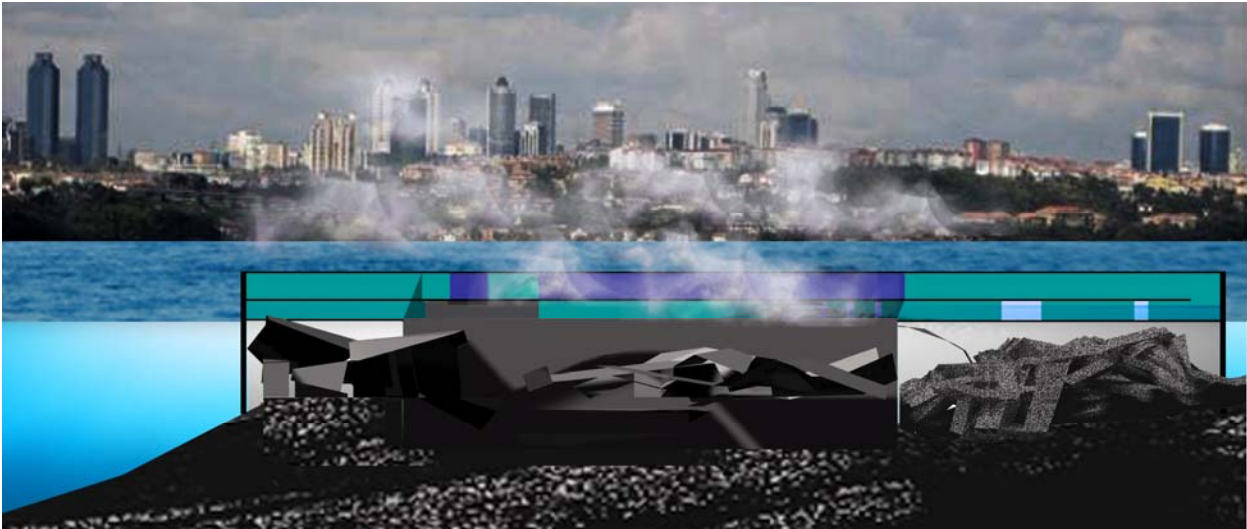
Body Builder



31 Axonometric of the lower level of the *Hamam* in relation to the existing rock



21 b Axonometric of the lower level of the *Hamam* in relation to the existing rock



32 South North Longitudinal Section



33 North South Longitudinal Section



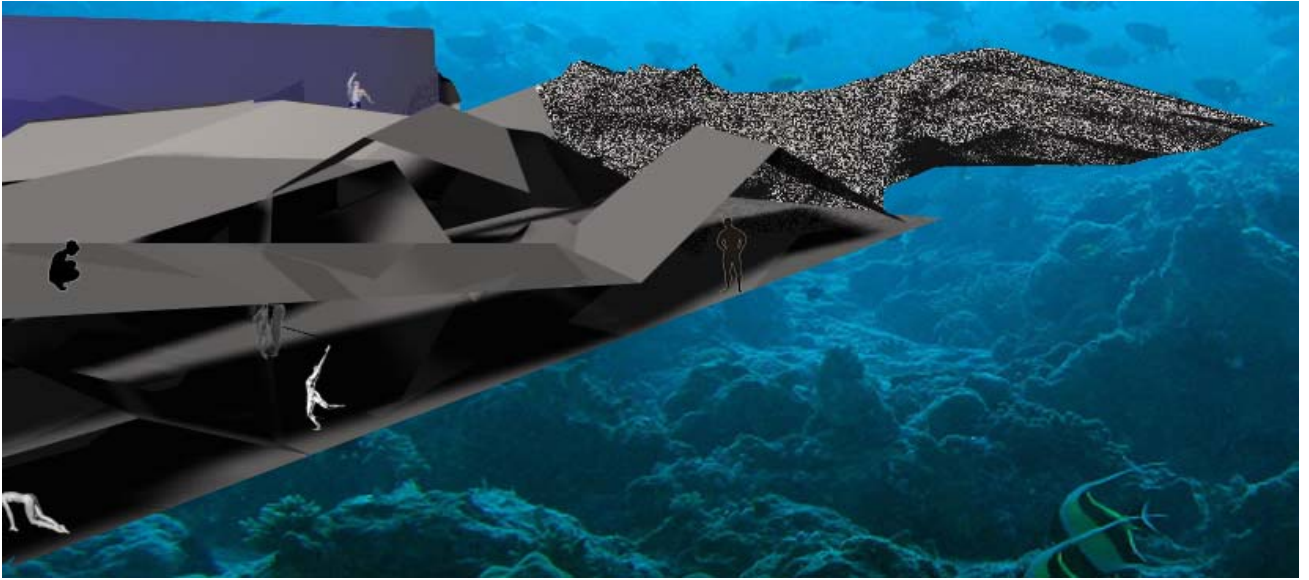
34 East West Section Looking to the South (Hagia Sofia)

Rather than trying to design a normative system, this project strives for speculative design. For Foucault, heterotopia offers a mechanism for recovering modern thought.¹¹¹ It helps modernism to refocus itself, because the core of the modern idea is to be speculative.¹¹² Modern *Hamam* architecture searched for a universal language – for a system of thought that could be applied globally – for a system that was not designed for a specific site. This type of normative system doesn't allow unknown territories to exist in its domain. Normative systems are not able to

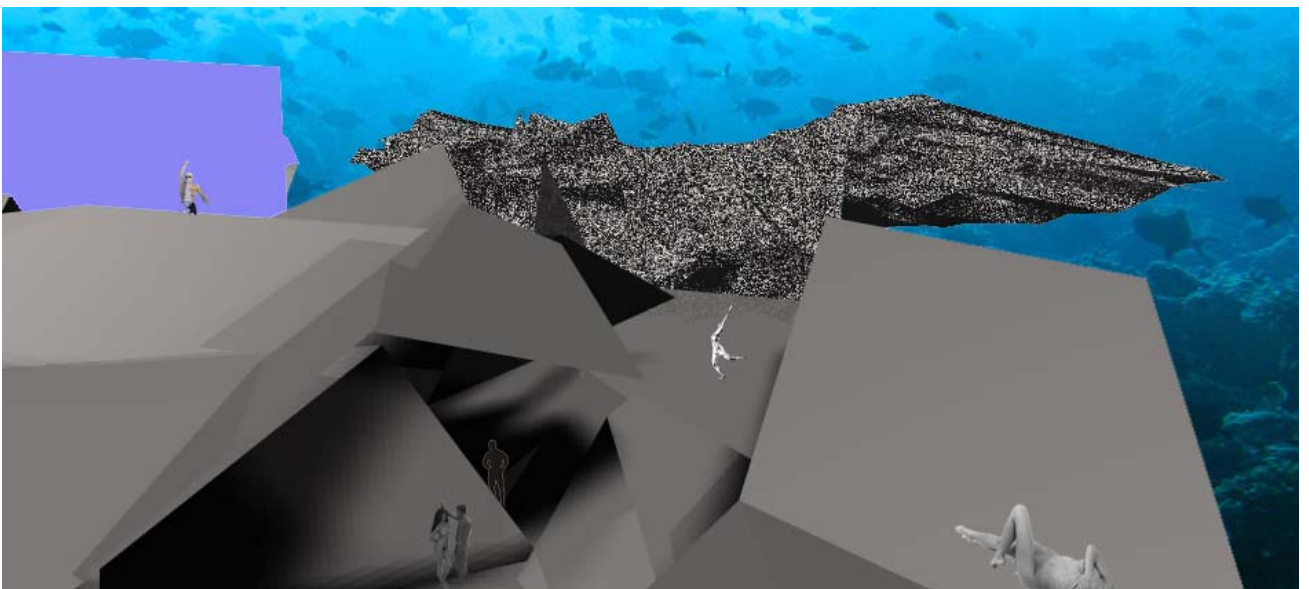
¹¹¹ Joan Ockman and Edward Eigen, *Architecture Culture 1943-1968, A Documentary Anthology* (New York: Rizzoli, 1993), p. 419.

¹¹² Agnes Heller, “The Dynamics of Modernity” in *A Theory of Modernity* (Massachusetts: Blackwell Publishers, 1999), pp. 40-41.

question themselves. Consequently, normative systems are indisputable and the usage of their sphere of influence is mandatory.



35 South North Longitudinal Vignette



36 South North Longitudinal Vignette (Aerial)

Body Builder

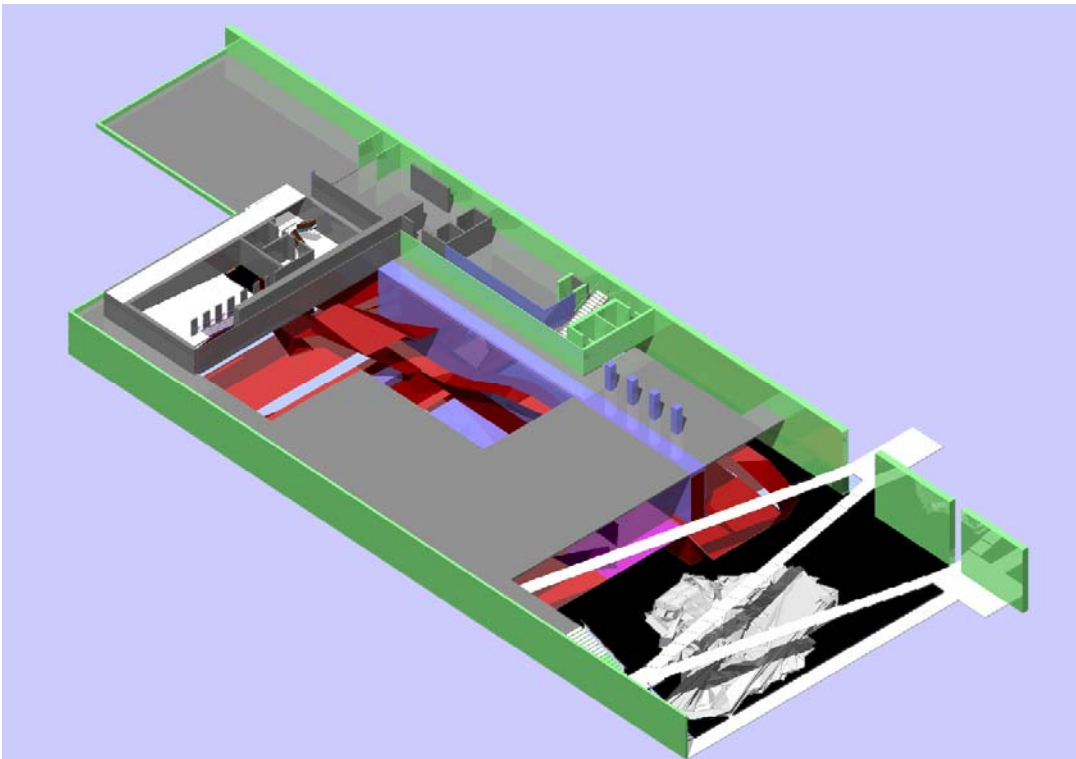
In terms of Foucault's discourse, this design project is a heterotopia simply by its ability to merge, in one place, several formerly diverse and incompatible spaces. This project approaches the *Hamam* as a site of transformation leading toward a better state of existence. Also, it tries to help exiles to integrate into society with its hybrid program, containing a refugee shelter, a bathhouse, a library, a multipurpose auditorium, and large pools. With this project I intend to provide purification of the body and the soul. In order to bring about a new beginning, it juxtaposes and blurs the line between two distinct realms: normative life and exilic life. This project can be called a "micro-heterotopia."



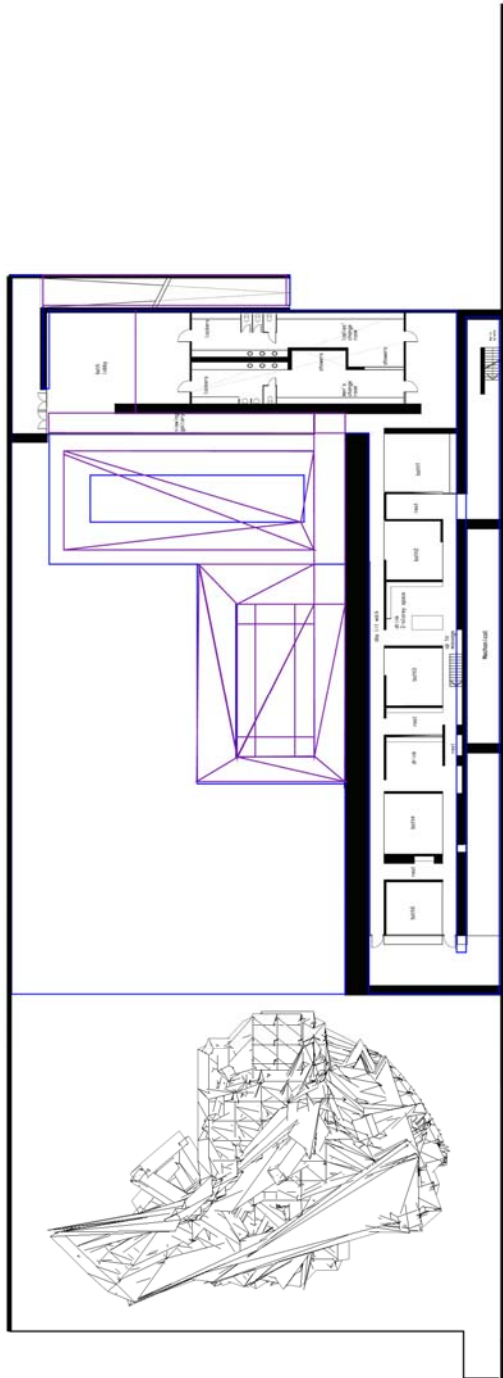
36 West East Section Looking to the North

Micro-heterotopia also merges two different modes of being, private and public. In other words, it places exiles

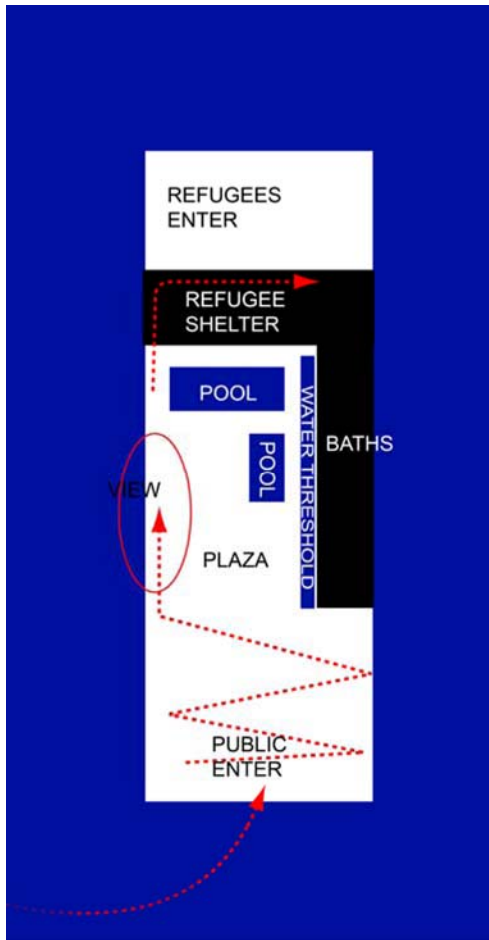
in isolation, but at the same time allows them to come comfortably close to public life. In this project the same spaces are used by exiles and by the general public during different times. This exilic experience is less about isolation, and more about transformation, as it offers a pilgrimage for each exile, a space for exiles to question themselves and their being, while staying relatively connected with public life. The dormitory offers an opportunity for exiles to turn their life around. The site, an island in the Bosphorus Strait, is surrounded by water on all sides, and exiles in this shelter experience an unbroken horizon, the end of which depends upon their own ability to transform themselves.



35 Axonometric



36 *This is the lowest level of the Hamam. It contains pools, change rooms, and baths. The exiles enter the space from the ramp illustrated on the east end of the complex. The public in contrast, enters through the café above on the southeast corner of the complex. The pools and baths are used by exiles part of the day and the general public the remainder of the day. The baths, spa, and massage salon are calming spaces for reflection: reflection on life for the exiles and an opportunity to relax after amidst a hectic day of work for the general public.*



37 *Entry onto the island is from the west end by public and east end by exiles and security. A water threshold separates the bath spaces from the plaza.*

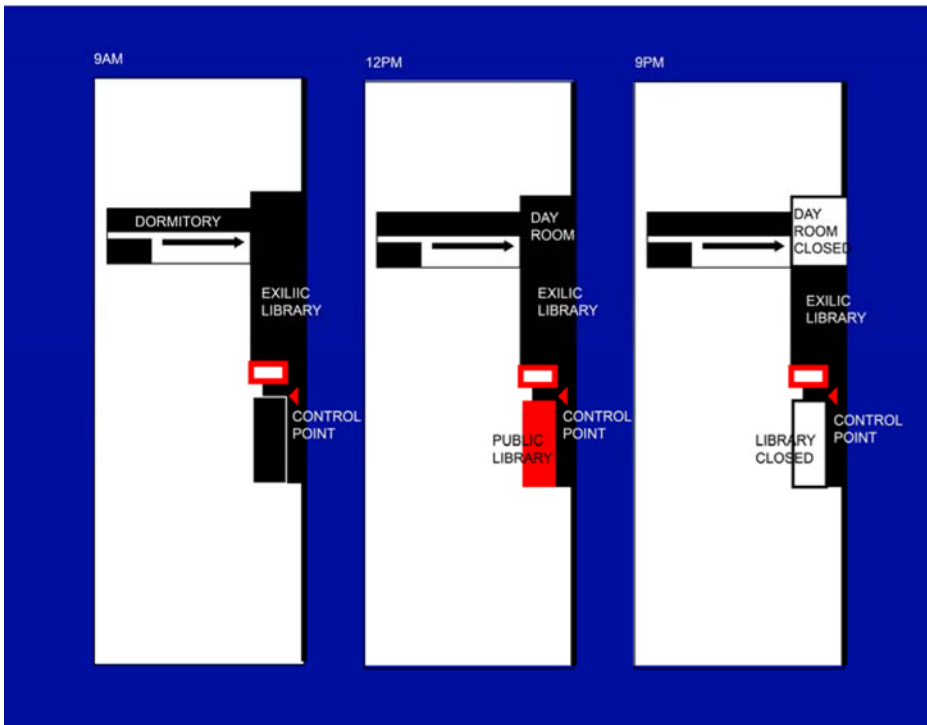
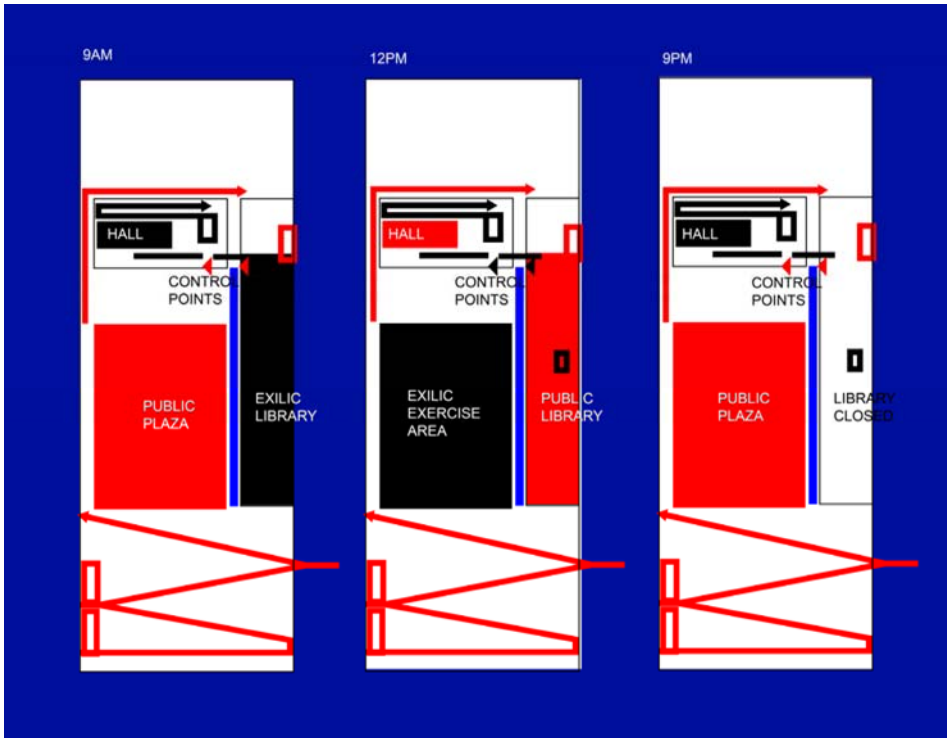
The *Hamam* complex proposal embraces the exceptional by juxtaposing formerly incompatible programs. For example, the public space serves as a playground for refugees in the morning, as a public leisure space in the afternoon, and as a tourist site in the summer. It subverts the normative understanding of a refugee shelter, as its permissiveness in exilic design, through the mixing of public and private realms, brings new meaning to

the architecture of shelters. The *Hamam* design counters the harshness and seclusion generally associated with shelters and refugee camps. But the success of the project depends upon the public's willingness to participate in new marginal spaces, spaces of subverted authority.



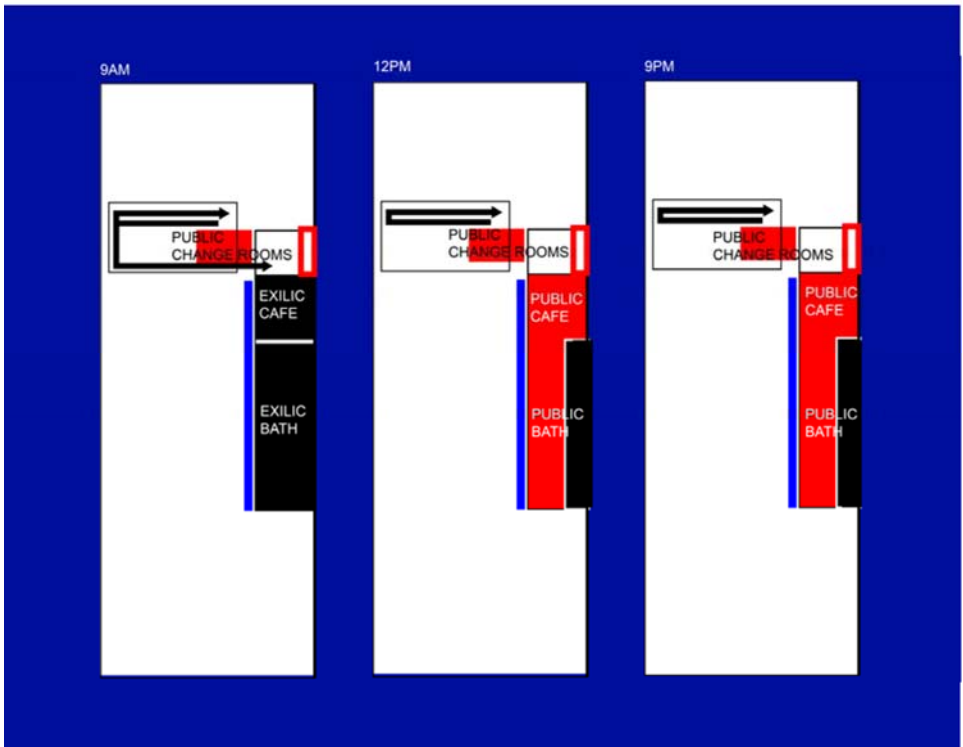
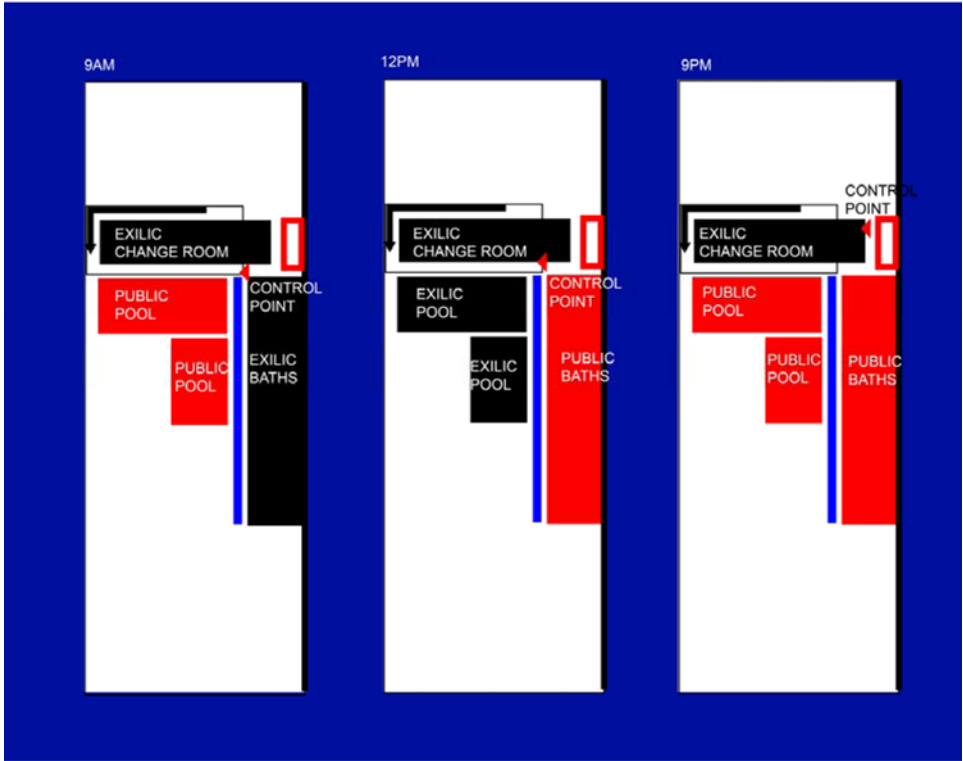
38 This vignette illustrates the water wall separating the baths from the public space. There is a pathway that runs parallel to the water wall and pools sunken into the courtyards adjacent to the North face of the water wall.

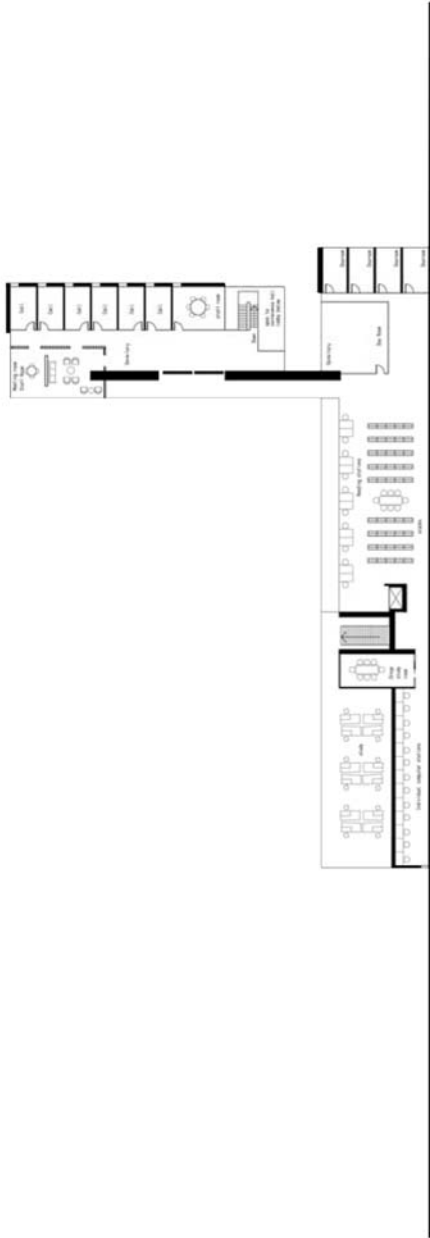
Body Builder



39 Each set of diagrams illustrates the changing use of space over the course of the day: morning, afternoon, and evening. Red indicates public use and black indicates exilic use.

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40 *This is the uppermost level of the complex. It contains the dormitories, day rooms, and more library space on the south wing. The dormitories all face east, so they get morning sunshine. In the library, there is a mezzanine reading space that looks to the library area below. The library again, like the other programs, has a temporal element to it. It is open part of the day to exiles and part of the day to the general public.*

This proposal works in opposition to existing spaces like Camp Guantanamo, which counter ideas of heterotopia. Camp Guantanamo is a part of public discourse, but not public law. Similarly, refugee camps, labour camps, detention centers, homeless shelters, and

slums exist outside the law, normalcy and “civilization.” They provide a contrast between the “bare life” and urban multiversity.¹¹³ Heterotopia is the opposite of the camps and could be a strategy for combating them, for “reclaiming places of otherness inside an economized ‘public life.’”¹¹⁴ Heterotopic spaces are not necessarily public spaces like squares or parks. A refugee shelter is neither public nor private. Rather, it is uniquely heterotopian, and further highlights the importance that heterotopias have fixed entrances and exits.



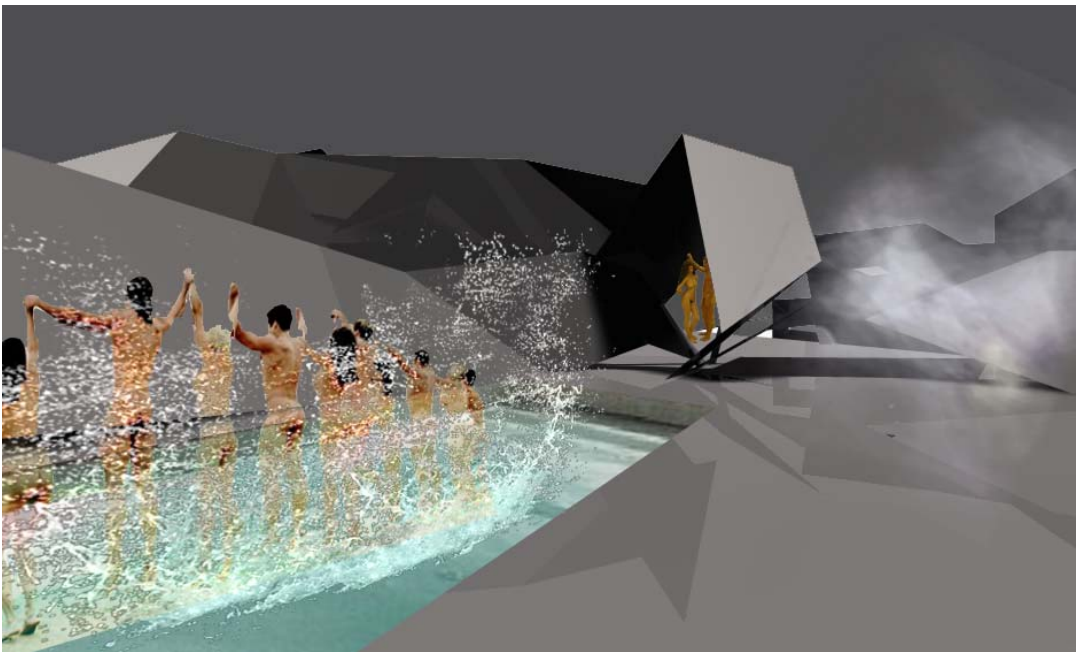
41 North South Plaze looking towards Hagia Sofia

¹¹³ Michiel Dehaene and Lieven De Cauter, “Heterotopia in a postcivil society,” in Michiel Dehaene and Lieven De Cauter, ed., *Heterotopia and the City* (New York: Routledge, 2008), p. 5

¹¹⁴ *Ibid.*, p. 4

2.6a Hamam as “a space of play” in the city sphere

In my *Hamam* complex proposal, city planning and the design of public spaces are investigated in an attempt to propose a place which is neither public nor private, neither a place of crisis nor a place of deviation, but rather a “space of play.”¹¹⁵



42 Wading pool in the common space

Ancient society was divided into *Oikos* (private household) and *Agora* (the public and political and commercial), the public and private worlds. Action (work) was the highest form of the *Vita Activa*.¹¹⁶

¹¹⁵ Michiel Dehaene and Lieven De Cauter , “The space of play,” in Michiel Dehaene and Lieven De Cauter, ed., *Heterotopia and the City* (New York: Routledge, 2008), pp. 87-102

¹¹⁶ Ibid, p.87 Hannah Arendt, *The Human Condition*, (Chicago IL: The University of Chicago Press, 1989)

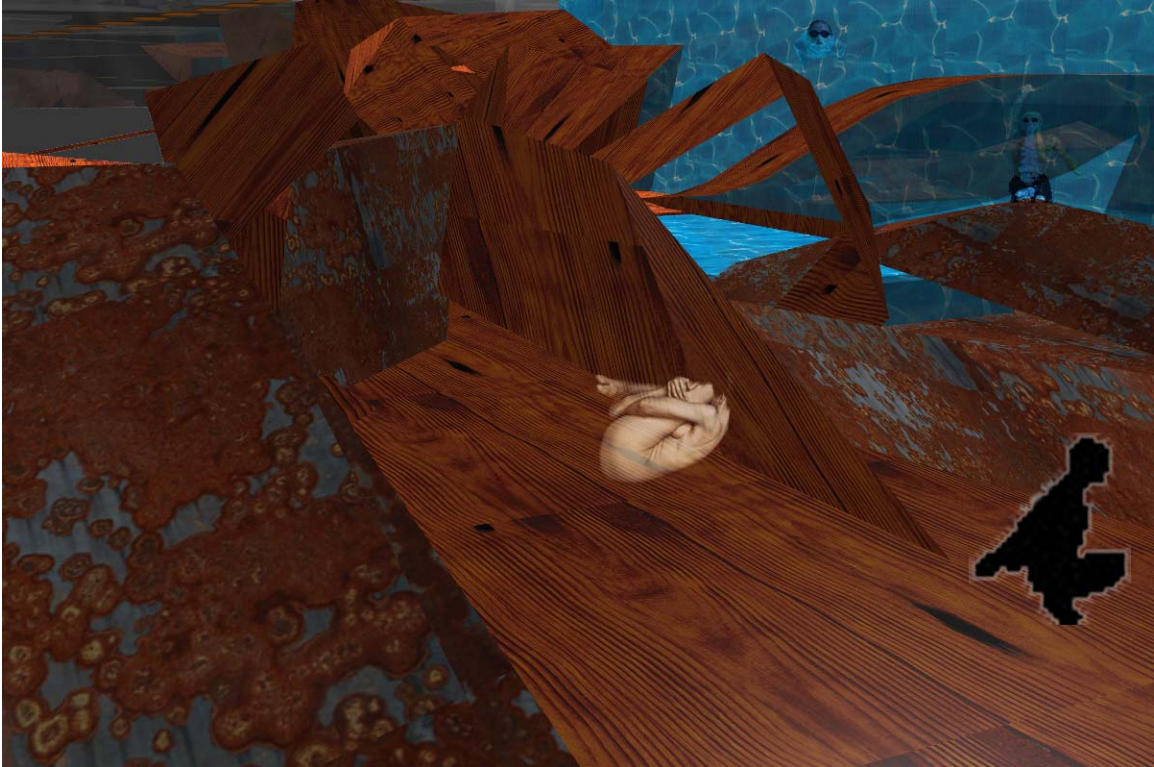
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43 Water wall threshold in the lower level of the Hamam (with steam)



44 Water wall threshold in the lower level of the Hamam



45 Vignette of more intimate spaces looking to the water wall and the pool

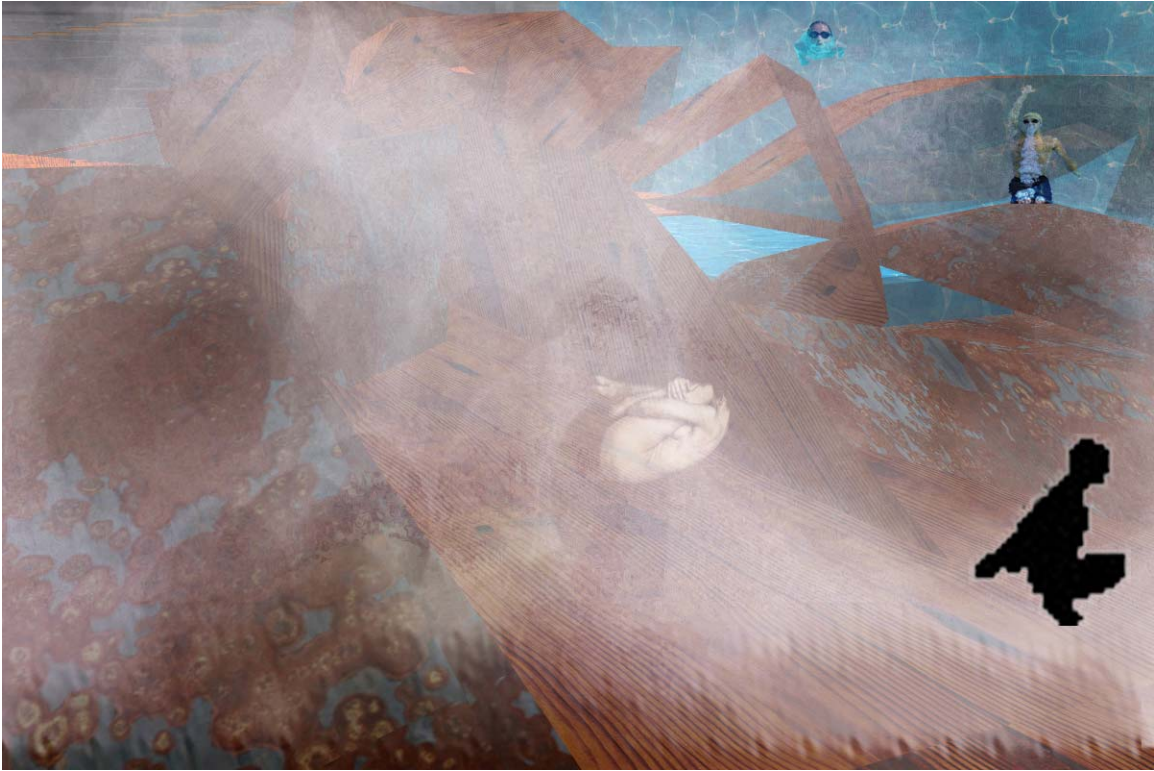
Aristotle and Hippodamus both discuss town planning from different perspectives. Hippodamus provides a threefold vision of Milete, a gridded residential compound that includes a market for commerce and an *Agora* for politics with precincts for sanctuaries.¹¹⁷ Robert Jan Van Pelt¹¹⁸ distinguishes the five components of an ancient Greek city: 1) the wall; 2) the emporium with its *Oikos*; 3) the *agora* with its stores; 4) the acropolis, a temple with its cemetery; 5) other structures such as the

¹¹⁷ Michiel Dehaene and Lieven De Cauter, "The space of play," in Michiel Dehaene and Lieven De Cauter, ed., *Heterotopia and the City* (New York: Routledge, 2008), p. 88

¹¹⁸ Robert Jan Van Pelt and Carroll William Westfall, *Architectural Principles in the Age of Historicism* (New Haven: Yale Press, 1993), p. 169.

theater, stadium, hippodrome, gymnasium, and *Palaestra* (a public place allocated for the training of wrestlers and other athletes). This other space (the fifth space) is the heterotopia. Suddenly we see again the otherness of this fifth space as distinct from *Oikos* and *Agora*. We commonly secularize this space, calling it cultural or recreational. Usefulness even then was primarily a matter of *Oikos* or *Agora*. The recreational was heterotopian. Sometimes the *polis* was not confined to the *Agora*. Sometimes the whole community could be part of the theater, including foreigners, slaves and women.¹¹⁹ Many of these heterotopias were founded by clubs or associations interested in their activities. Ownership seems not to have been important. Whether they were public or private seems to have been a variable too. These heterotopias have a very broad nature.

¹¹⁹ Dohaene and Caeter, "The space of play," p. 91



46 Vignette of more intimate spaces (with steam) looking to the water wall and the pool

The spaces in the *Hamam* that I propose are neither public nor private. Recreational spaces occur inside and outside the refugee shelter. The pools and the bath complex, for example, are used by the public for part of the day and by the refugees the remaining time. A similar sharing of space occurs with the main public plaza outside the shelter's walls. These spaces are time spaces. The types of activities that occur in these spaces – recreational, celebratory, or institutional – vary from sunrise to sunset.



47 Vignette of the Hamam, space of memory (with steam)

As noted above, the *Hamam* complex can be used by ordinary people, along with the exiles or people who are being prosecuted (like Turkish transsexuals), in their vacation or their spare time. In this sense this heterotopic space can be defined “in opposition to the architecture of everyday, as the architecture of the holiday.”¹²⁰ Interestingly, many of Foucault’s examples (graveyards, theatres, cinemas, libraries, museums, carnivals, fairs, holiday camps, *Hamams*, saunas, motels, brothels, and ships) have this characteristic. A refugee shelter may not be

¹²⁰ Ibid, p.92

a holiday campground, but it is a secluded place for personal reflection, rest and protection.



48 Vignette of the Hamam, space of memory

In Hippodamus's threefold division of space, the third division, sacred space, is very close to the heterotopic space that we encounter today. This third space is neither public nor private, although it is secularized.¹²¹ Where heterotopic spaces are similar to sacred spaces is through their otherness. This otherness implies the space is different from the *Oikos* (private home) and the *Agora* (commercial, political space); in other words, heterotopia is neither economical nor political. It comes closest to what we define today as cultural or leisure space. These other spaces act as

¹²¹ Michiel Dehaene and Lieven De Cauter, "The space of play," in Michiel Dehaene and Lieven De Cauter, ed., *Heterotopia and the City* (New York: Routledge, 2008), pp. 90-91

mediators between private and public; they are alternative spaces that help to break the rigidity of the public/private dialectic. In my design proposal, the *Hamam* mediates between the worlds of the normal and the abnormal, between society and its so-called “deviants.” It does this by providing leisure spaces that are used by cosmopolitan Istanbuli’s who are looking for temporary escape from dense urban life or who are looking for shelter from social prosecution, such as transsexuals or abused women. The *Hamam*, as noted above, also acts as a mediating space through the provision of time spaces: spaces used by different social minorities in different combinations at varying periods throughout the day.



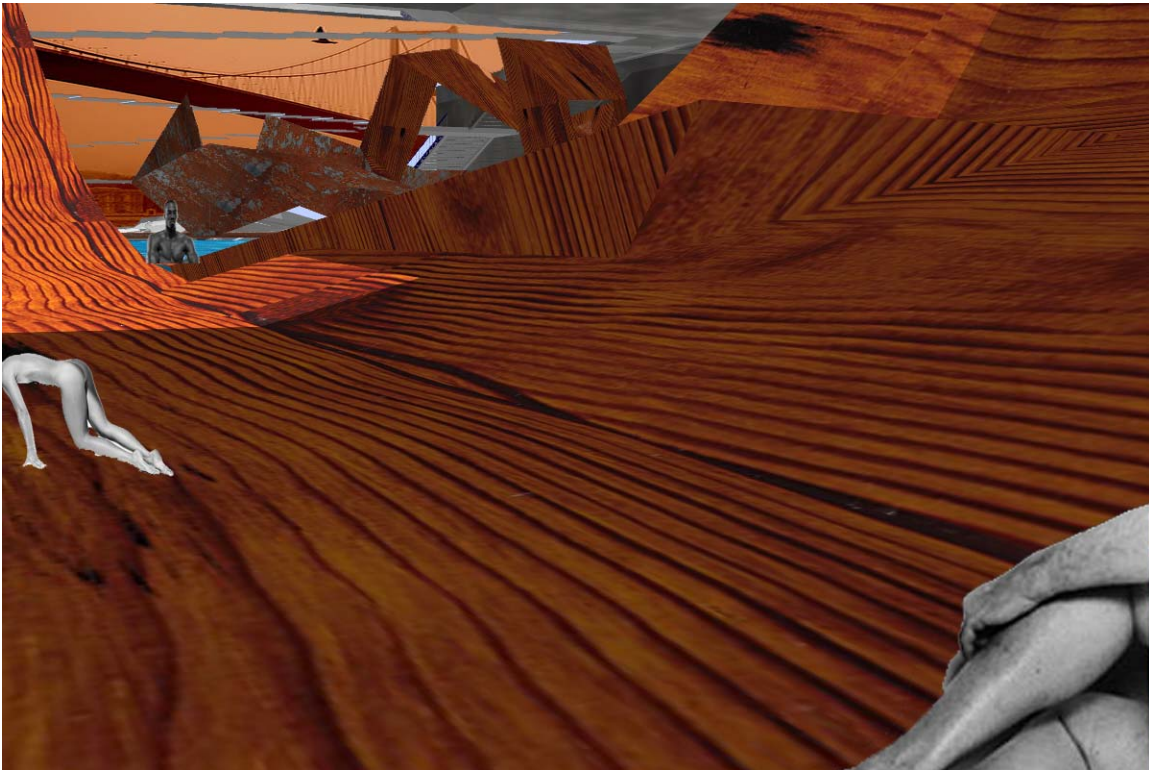
49 Vignette of the Hamam (with steam) looking north towards the Bosphorus Bridge

On a metaphysical level, the experience of the *Hamam* complex with its combination of many different spaces like library, conference hall, gymnasium and bathhouse, alternates between the mind and the body; it is a place that mediates between the body in its animal nature and the body in its trained, civilized, cultured nature.¹²² The world of sports and games mediates between the childish and uncontrolled element of human nature, and controlled, civic life under the law.¹²³ Heterotopic experience in these facilities is important in its mediating function. It does its service between the life of *Polis* and *Oikos*. It is restless

¹²² Ibid, p.93

¹²³ Ibid, pp.93-94

and unstable and incomplete but that is why it requires its own place. In this place heterotopia needs privacy and closure, an element of the hidden, in the way that the theater has costumes and masks, the church has the liturgical costume and the *Hamam* or bathhouse has the private world hidden in nakedness.



50 Vignette of the Hamam looking north towards the Bosphorus Bridge

The main activity happening within the borders of heterotopic space is play.¹²⁴ If we look at the concept of play through Johan Huizinga`s discussion of *Homo ludens* or “Man the Player” (alternatively, Playing Man),¹²⁵ the

¹²⁴ Michiel Dehaene and Lieven De Cauter , “The space of play,” in Michiel Dehaene and Lieven De Cauter, ed., *Heterotopia and the City* (New York: Routledge, 2008), p. 95

¹²⁵ See the following link: [http://en.wikipedia.org/wiki/Homo_Ludens_\(book\)](http://en.wikipedia.org/wiki/Homo_Ludens_(book))

element of play precedes culture. Over time many activities have shed their beginnings in play and ritual, but it is still possible to trace the demands of playfulness in them. In these activities seriousness now replaces levity. That is to say, play is a free act unlike other prescribed cultural activities. Play is 1) outside everyday tasks, 2) without direct purpose or material, 3) within a dedicated space and time, 4) bound by rules, 5) often associated with clubs or special societies, 6) frequently hidden or disguised.¹²⁶ For example, the *Hamam* is not just about the act of bathing, but rather is site for ritual that requires chanting and very particular methods for cleansing the body such as rinsing the inner mouth and sniffing the water and blowing it out. These rules apply to everyone who enters the *Hamam*. In Muslim religion men and women visit the *Hamam* after having sexual intercourse, having sexual discharge, or at the end of the menstrual cycle.

¹²⁶ Dehaene and Cauter, "The space of play," p. 95



51 Vignette of the Hamam beneath the plaza (with steam) looking south

There is no particular logic how or why this cleansing is performed, but it is carried out in a dedicated manner following certain activities or occasions, as described above. Also, there are separate *Hamams* for men and women, concealing the activities of one sex from the other. Sometimes, the activities taking place inside the *Hamam* contradict the cultural norms and the religious nature of the place. Gay sex can happen in the darker niches and shower stalls. In other words, an activity typically forbidden in private occurs within a very public space. This breaking of the existing moral rules is a sort of play that at the end nobody will be responsible for. This play can only happen

within the borders of the *Hamam*. The Middle Eastern cultural understanding of homosexuality is rooted to this play of *Hamam*; therefore, for a Middle Eastern man, homosexuality is what they do, rather than who they are. So, the play of the *Hamam* precedes the cultural understanding of homosexuality.



52 Vignette of the Hamam beneath the plaza looking south

One of the interesting factors in play is the role played by a boundary (the magic circle in some games).¹²⁷ That boundary determines the reserved space of religion, what is inside and outside, the reserved space of such

¹²⁷ Michiel Dehaene and Lieven De Cauter , “The space of play,” in Michiel Dehaene and Lieven De Cauter, ed., *Heterotopia and the City* (New York: Routledge, 2008), pp.95-96

places as the *Hamam*; that is, a *temenos*,¹²⁸ which is a place cut out or separated from the collective fabric of the Turkish culture. On the one hand there is the enclosure in which the activity takes place, and on the other hand there are those outside the enclosure. This nature complies with Foucault's definition of heterotopic space with clearly defined entrances and exits.¹²⁹ There are, therefore, rules concerning admission and participation. My thesis design project plays off such ideas of inside and outside, openness and enclosure, safe and unsafe, sacred and profane. In these heterotopias one usually stays for a limited period of time, but there are those who seem to live in them for longer periods of time, including refugees, abused women and transsexuals.

¹²⁸ Ibid, p.95

¹²⁹ Michel Foucault, "Of Other Spaces" (1967) in Michiel Dehaene and Lieven De Cauter, ed., *Heterotopia and the City* (New York: Routledge, 2008), p. 21



53 Vignette of the *Hamam* underneath the pools (with Steam) looking north towards the Bosporus Bridge

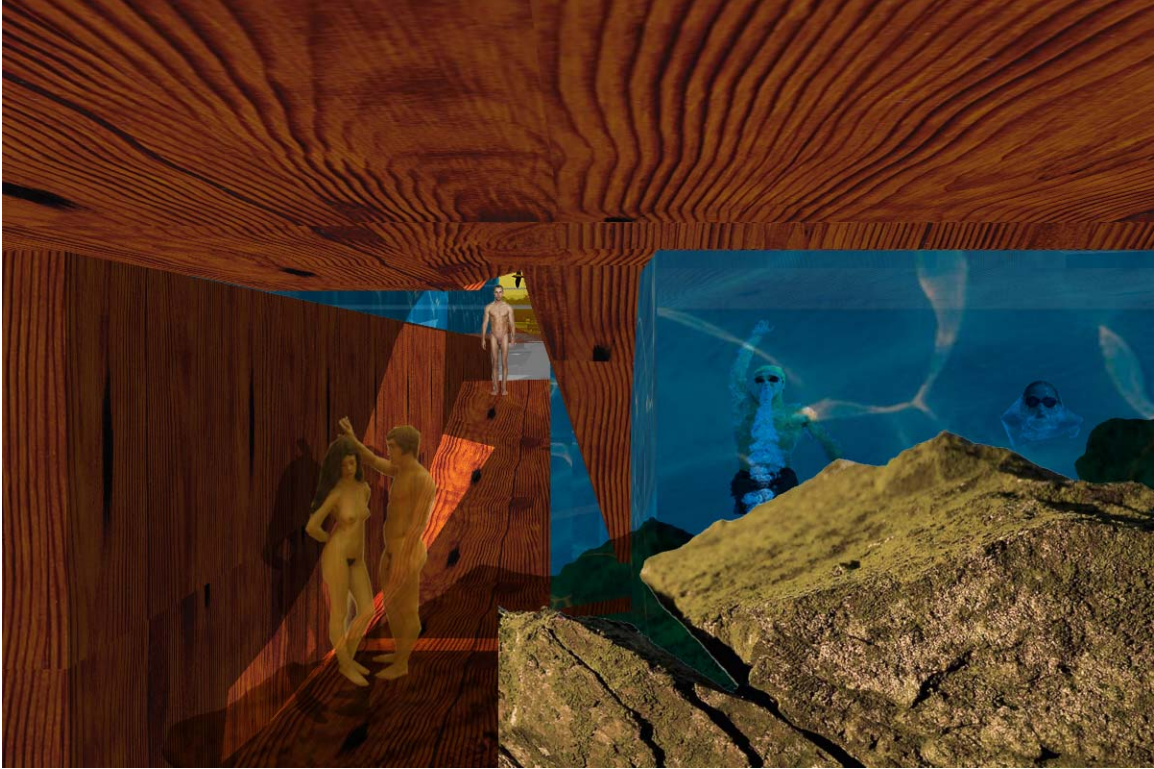
These heterotopians are frequently outsiders, because their otherness; although every culture constitutes its own heterotopias and heterotopians.¹³⁰ It is a game that civilizes the untrammelled and untamed and unclothed, by marking the boundary between liberation and obedience.

“HETEROTOPIANS OF ALL COUNTRIES,
UNITE!”¹³¹

¹³⁰ Dehaene and Cauter, “The space of play,” p. 100

¹³¹ *Ibid*, p.100

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54 Vignette of the Hamam underneath the pools looking north towards the Bosphorus Bridge



55 An intimate niche underneath the folded surfaces

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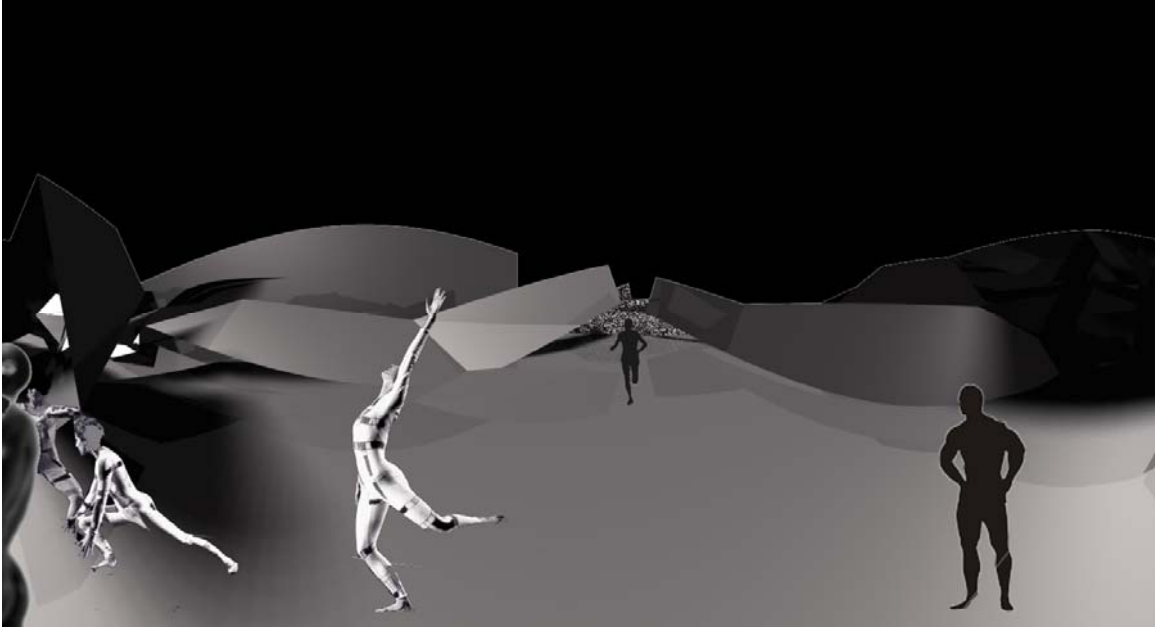


56 An intimate niche (with steam) underneath the folded surfaces



57 Wading pool (with steam) in the common space

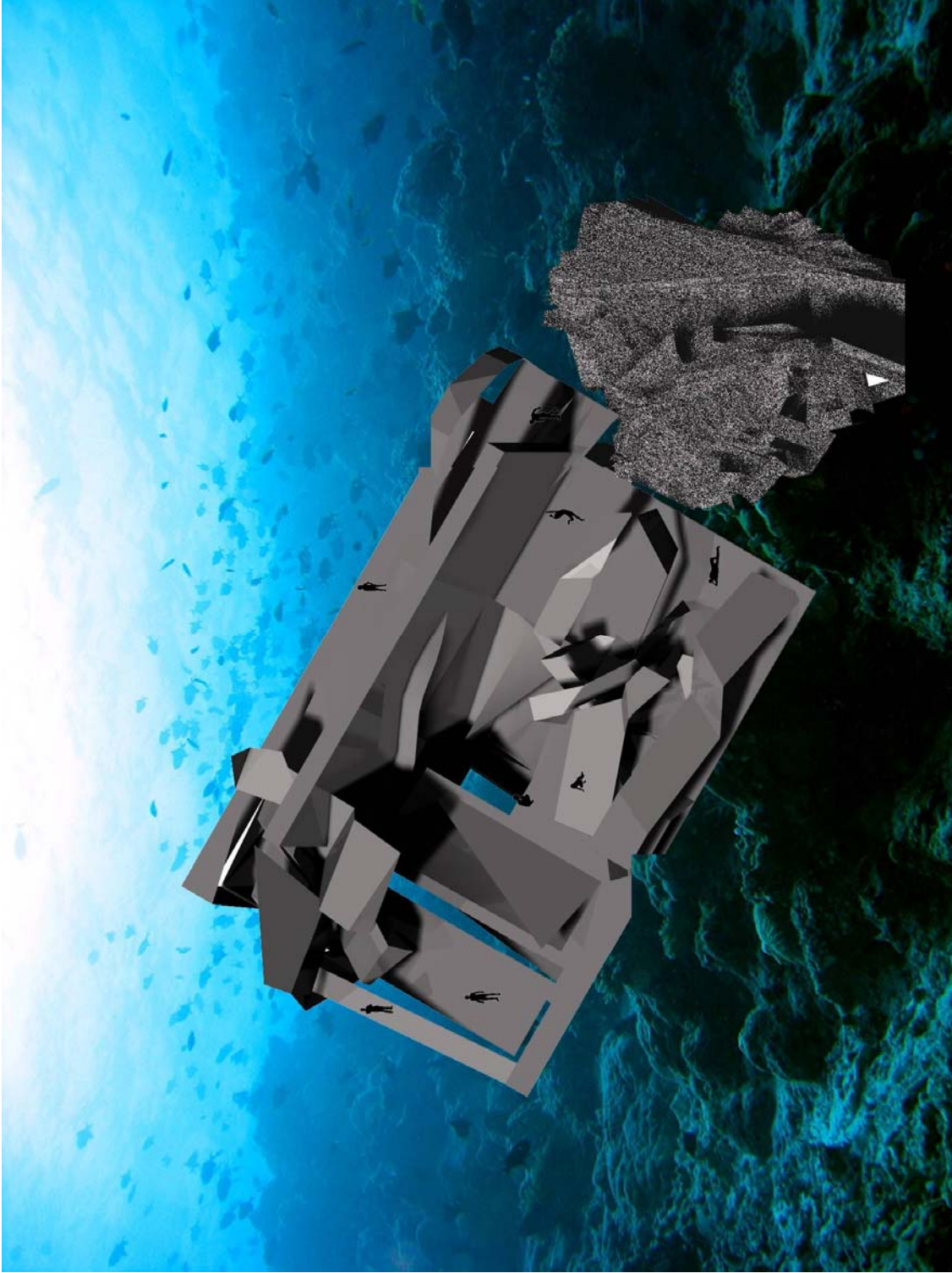
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58 A space of play looking towards the existing rock



59 A space of play left of the water wall

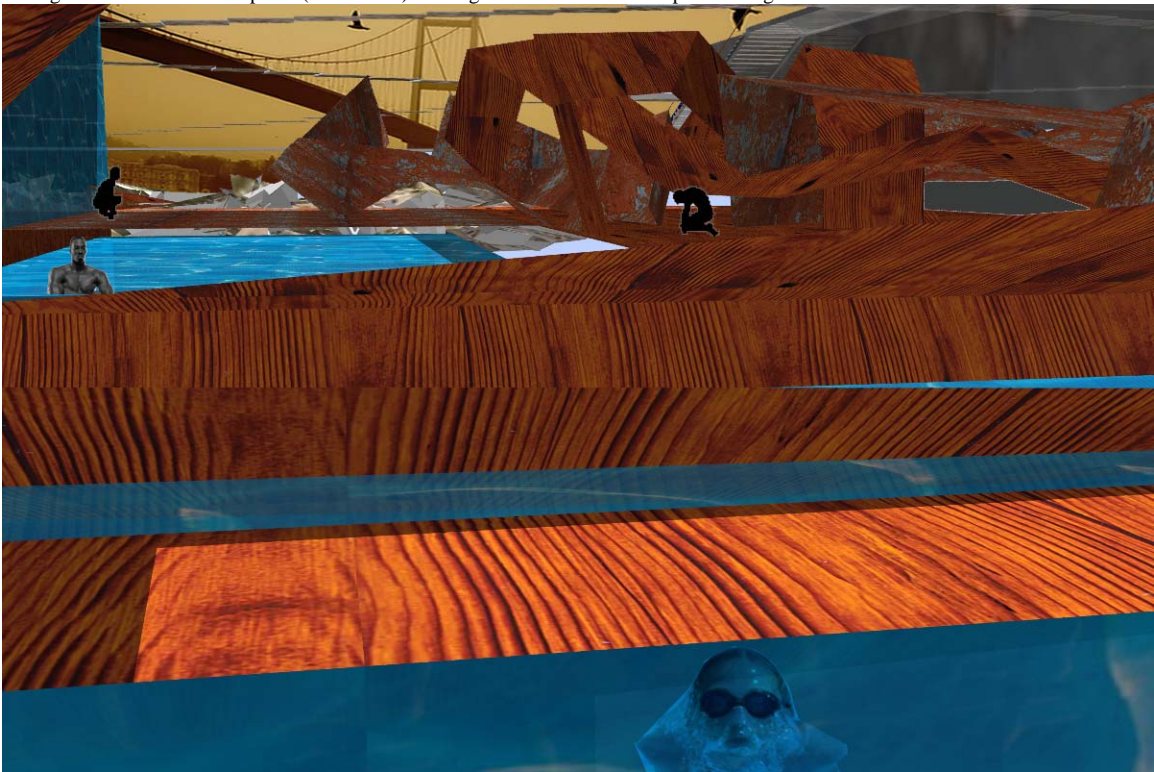


60 Axonometric of the lower level of the *Hamam* in relation to the existing rock

Body Builder

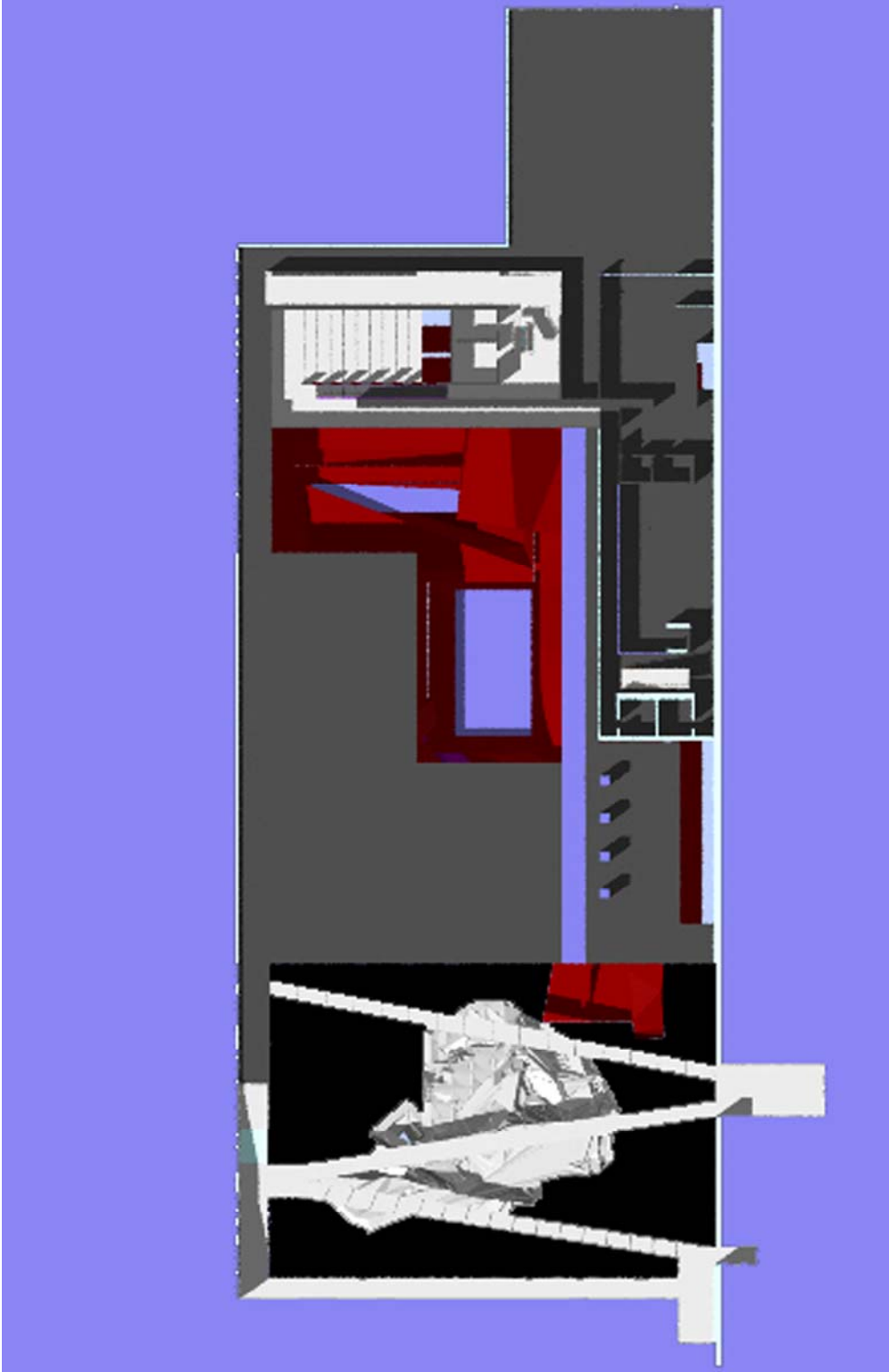


61 Vignette of the *Hamam*'s pools (with steam) looking north towards the Bosphorus Bridge



62 Vignette of the *Hamam*'s pools looking north towards the Bosphorus Bridge

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63 Axonometric Aerial.

3- EMPLACEMENT

3.1 “Exile as” State of Being”

One may be separated from home, familiarity and family, city and country, by personal action, action upon oneself by another, singular or corporate. That is exile.

Exile can be characterized by loneliness, isolation, alienation, anger, and resentment, hence melancholy.

Language, custom, occupational issues, and cultural difference can separate, alienate, exile.

There is a state of mind that can be called exilic. In it one feels separated from what was familiar and known. One feels alone, without the old companions with whom one shared life’s questions and experiences. Who are these new people around me? Can I trust them? And how far? How much time will it take to get back what I once had of confidants and friendship?



71 Oedipus at Colonus, Fulcran-Jean Harriet, European; French, 1778 - 1805

This painting depicts the ancient mythical Greek king Oedipus with his daughter Antigone. Following Oedipus's self-inflicted blinding and exile from Thebes, Antigone guided him to the city of Colonus. The two grieving figures are shown here.

I lived in Istanbul. One day I felt a strong and sudden urge to leave my city and my country. There was a practical reason as well: I was to be conscripted to the armed forces, and I did not want to do military service. The urge to live prevailed. In part I was feeling some alienation from my country. There was no rational reason for alienation; I cannot describe its logic entirely. I felt that I needed to go somewhere else, I thirsted for something

completely new and different, but the question was
“Where?”



72 Theo Tobiasse, “Evaporated Destinies”

Theo Tobiasse was born 1927. He was brought to Paris from Palestine as a child and completed his first drawing before World War II. He and his family barely survived the Nazis. In the post-war period he developed skills as a successful commercial artist. He ultimately abandoned this area and devoted himself to painting. Since 1961 Tobiasse has become increasingly recognized and popular in New York, Paris, Caracas, Tel Aviv and Tokyo. His paintings transcend history, blending images into one moment-warping time into the present tense; his past, his dreams, mythology, Judaic legends and, biblical stories all inter-twined to become understandable in today's terms.

Even though I love German philosophy (Nietzsche), Russian literature (Dostoyevsky) and art (Kandinsky), and French cinema (Chabrol), I did not think that Europe was the place that I should be. Europe seemed to me to be too homogeneous, in spite of the many different nationalities it includes. Europe is like a mosaic, and every piece of this mosaic preserves its unique and distinctive quality, but together is smoothed out into a unified pattern. I think I wanted a culture that is ambiguous, hybrid, nomadic, and transitory. I desired to be lost in a mix, transformed into something new, an alloy of many peoples and cultures. In my country, since the establishment of the Turkish Republic in 1923, there has been pressure to be the same, to lose our individual history, to embrace what is called “modern,” a faceless uniformity. I did not want this and, as a result, I fled from this uniformity.



73Rama Grieving at the Sight of Clouds at Mount Pampasar Center right portion

Rama in cave, Rama and Sita spent time at Mount Pampasar during their exile, prior to her abduction.

I emigrated to Canada, a nation where I have found there is still space between people. It is a country whose central characters are immigrants either in time or place (somebody who does not feel at home in a particular period); immigrants clearly inscribe the allegory of the Canadian nation.¹³² Most importantly there is no defined image or description of what an immigrant is (see Coleman¹³³ on “generative deferral”);¹³⁴ the identity of Canadian immigrants is continuously being reinvented at the margins of the nation. Therefore, you can be your own self in infinite variety. As a result the understanding of

¹³² Mavis Reimer, “Making It Home,” in *Home Words: Discourses of Children’s Literature in Canada* (Waterloo: Wilfrid Laurier University Press, 2008) p.7

¹³³ Daniel Coleman, “Immigration, Nation, and Canadian Allegory of Manly Maturation.” *Essays on Canadian Writing* 61 (1997). *Proquest*.17 Sept. 2004
<http://cybrary.uwinnipeg.ca/proxy.cfm?url=http://proquest.umi.com/pqdweb?did=15172213&sid=2&Fmt=3&clientId=38831&ROT=306&VName=POD>.

¹³⁴ *Ibid*, pp.7-8

“community” in Canada is not homogenous but rather understood as a heterogeneous collection of people.¹³⁵ In contrast to the faceless uniformity of Turkey or Europe, Canada offers a community of shared difference. So I immigrated to Canada, a country where I thought I could be myself. The ancient philosopher, Plotinus, observed that “immortal souls first migrated to the realm of matter.”¹³⁶ I have traveled like them to a new realm. I have made my pilgrimage. Canada was the destination of choice, “my chosen home.”¹³⁷

¹³⁵ Ibid, p.8

¹³⁶ Brett Steele, “Nomadism and Design,” in *Corporate Fields: Office Projects by the D[R]L design Research Lab* (London: AA Publication, 2005) p. 198

¹³⁷ Reimer, pp.8-9



74 Bosphorus and the Island seen from Europe

3.2 Melancholy, *Huzun*, and Hope: The Bosphorus

Richard Burton wrote that “All other pleasures are empty. None are as sweet as melancholy.”¹³⁸ It sounds self-serving, self-justifying but there is truth in it. Artists know a strange satisfaction of creativity rising or emerging from melancholy. It is amazing how new and bright ideas crystallize in the void of melancholy.

¹³⁸ Robert Burton, “Passions of Mind” in *The Anatomy Of Melancholy*, Introduction by William H. Gass (New York: The New York Review of Books, 2001), pp. 250



75 Junction of the Bosphorus and Marmora Sea

Orhan Pamuk describes Istanbul as a city of melancholy in *Istanbul Memories and the City*¹³⁹. It pervades the entire place; it is a constant presence, an ongoing melody that cannot be wiped from the head. Pamuk writes one incredible sentence of approximately 937 words (I lost count several times) to describe its presence in the everyday incidents of the city. Pamuk and I were neighbors; we went to the same university and took the same course, and when he talks about melancholy I recognize the feeling. We share it. The Turkish word for melancholy is *Huzun*. In the Koran the word denotes a deep spiritual loss that may go in two directions.¹⁴⁰ One is the spiritual loss arising from being too involved in material accumulation. A true Muslim should not experience

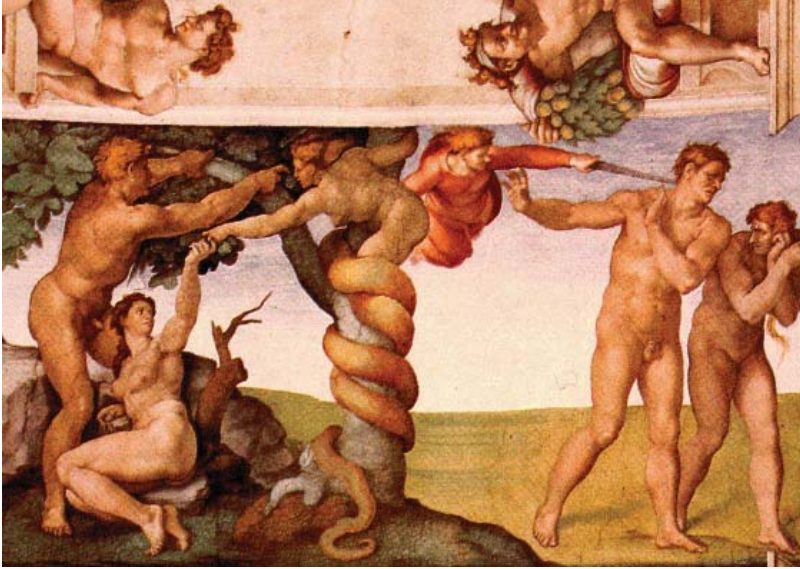
¹³⁹ Orhan Pamuk, *Istanbul, Memories and the City* (New York: Vintage Books, 2005)

¹⁴⁰ *Ibid*, p.90

longing for material things. The Christian version of this is “You may gain the whole world but lose your own soul.” It means material world and spiritual world are embattled. It is a question of priorities.

The second reading of *Huzun* has its roots in Sufi mysticism, according to which melancholy is the result of human inability to come close to Allah. Again, in Christian terms it recalls the consequence of The Fall. In Christian myth the fall is the beginning or the moment of individual and corporate exile from God and perfection. We are separated from the infinite, unable to cross the frontier between immanence and transcendence. We are so separated that we cannot even feel the failure or loss. We are completely alienated. Pamuk says we have not suffered enough!¹⁴¹

¹⁴¹ Orhan Pamuk, *Istanbul, Memories and the City* (New York: Vintage Books, 2005), p.92



76 Michelangelo. The Fall of Man and the Expulsion from the Garden of Eden. 1508-1512. Fresco. Sistine Chapel, Vatican.

A Jewish interpretation of this Fall can be found in Stanley Tigerman's book, *The Architecture of Exile*.¹⁴² In this book, Tigerman uses the myth of the Garden of Eden to portray the human exilic condition. His argument consists of four parts: sign, challenge, displacement, and exile. The only way we know this myth is through narratives. In the Garden of Eden, there are no signs, just sound. When humankind was displaced from the Garden of Eden it started living in the real world. Signs, according to Tigerman, are tools used to transfer knowledge to future generations; but without signs, we cannot fully express this myth. This is the challenge; with words we cannot convey the whole entirely. We need photos or images. Through the

¹⁴² Stanley Tigerman, *The Architecture of Exile* (New York, Rizzoli, 1988)

interaction of sign and challenge, we become displaced. In other words, we become displaced because we cannot construct the former reality; therefore, we move from the original interpretation or space to a new place. In the end, what we are experiencing through this constant displacement can be compared to the process of exile. Tigerman defines this “exile is the unhealable rift forced between human being and a native place, between the self and its true home... Alienation is the only ground accessible to an exilic state.”¹⁴³

The Sufi connection to Sufi thought renders the concept of *Huzun* rarified and therefore more important. As a consequence this melancholy is valued, sought out, prized by artists and citizens alike. “It is a state of mind” writes Pamuk, which hovers over the whole city like a cloud.”¹⁴⁴ In Istanbul people do not just endure the presence of decay, they accept it as part of their environment and absorb it as a part of the self.

¹⁴³ Stanley Tigerman, *The Architecture of Exile* (New York, Rizzoli, 1988), p. 121

¹⁴⁴ Orhan Pamuk, *Istanbul, Memories and the City* (New York: Vintage Books, 2005), pp.94-95



77 An Istanbuli sitting in the bay of the Golden Horn

Huzun has a corporate quality. Often it is joined with Claude Levi-Strauss's French word *tristesse*. Levi-Strauss has produced, in *Tristes Tropiques*, a form of urban semiology, apropos of the *Bororo* village whose space he has studied according to an essentially "semantic approach."¹⁴⁵ Pamuk approaches Istanbul similarly in this book, suggesting that *Tristesse* has its corporate manifestation in Istanbul. Its people take no pride in the neglected and shabby monuments of its past, but simply let them be, slowly deteriorating and crumbling in a culture of indifference.¹⁴⁶ In a western city such monuments would be glamorized or set apart or featured in some fashion (Las

¹⁴⁵ Roland Barthes, "Semiology and Urbanism," in Joan Ockman and Edward Eigen, *Architecture Culture 1943-1968, A Documentary Anthology* (New York: Rizzoli, 1993), p. 413

¹⁴⁶ Orhan Pamuk, *Istanbul, Memories and the City* (New York: Vintage Books, 2005), pp. 113-114

Vegas represents the other extreme: gone wild, artificial).

Not in Istanbul.



78 Bosphorus Yali

Huzun thus gives resignation a kind of honour or dignity. It is not a result of Istanbul's failures but rather the noble cause of their downfall. It gives them permission to fail. There is nothing here of the solitary hero, the valiant crusader for justice against the forces of evil. Instead one is taught contentment, little or less, endurance and difficulty, living peaceably with the culture around them and seeing past defeats as honorable beginnings. *Huzun* is not,

therefore, defeat or disgrace, but the starting point of honour. They have no sense of “living happily ever after”¹⁴⁷ but only of striving to the end. To bear it one can go for a walk along the Bosphorus.



79 Bosphorus Yali



80 Bosphorus and the Ferries

¹⁴⁷ Ibid, p. 115

Yahya Kemal¹⁴⁸ has said that the Bosphorus has a soul.¹⁴⁹ This seeming absurdity arises from the mysterious and contradictory nature of the waterway. It can be as still and reflective, as shiny and silken as a mirror, when suddenly the unexpected roar of the current sweeps the surface. It has a life. It can arise instantly and change a placid excursion in a rowboat to a skill-testing trial of will and courage. It is not a sleepy canal like the Rideau in Ottawa where one can escape the hurly-burly political life. Like Turkish politics the Bosphorus rocks passing ships and can quickly feel like the open sea. It runs deep and dark, but its surface can be white with foam and wave crested. It spurs memories of wasted victories. Its winds are the winds of wilder waters. Its colours and changes of mood seem mercurial and tormented. But this strait flowing through the middle of the city carries difference, a difference like night and day, from the sooty diesel fumes, and the pretenses and deceptions of the city streets and squares and salons. As an escape from family stress, from economic hardship, cultural or political crisis, a stroll along or a visit to the Bosphorus remains the one available solace, a promise of good times to come, an elixir for discomfort and

¹⁴⁸ See the following link: http://en.wikipedia.org/wiki/Yahya_Kemal_Beyatl

¹⁴⁹ Orhan Pamuk, *Istanbul, Memories and the City* (New York: Vintage Books, 2005), p.115

malcontent, healing, yes, a cure for the soul. Pamuk closes his chapter on the Bosphorus by saying “ As in my childhood, we still see it as the font of our good health, cure of our ills, the infinite source of goodness and goodwill that sustains the city and all those who dwell in it.”¹⁵⁰



81 Ferries on the Bosphorus, 1960s, Ara Guler

Figure 32 combines a typical great house of the Bosphorus shore while the smoking ferry recalls its role in commerce. Often such pictures feature someone fishing,

¹⁵⁰ Orhan Pamuk, *Istanbul, Memories and the City* (New York: Vintage Books, 2005), p.61

children leaving school, people lazing or stuck in traffic.



82 Bebek by the Bosphorus, 1960s, Ara Guler

Along the Bosphorus, mosques, living quarters, minarets, towers, gardens, and bridges are crowded together, one upon the other. They represent many different styles and centuries. Narrow streets and alleys wind up the hill between these groups of buildings. To get a comprehensive impression of the shore front one should take the ferry or rowboat out on the Bosphorus itself.



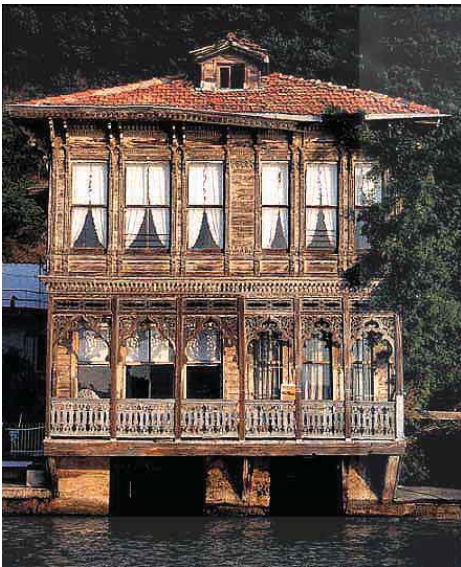
83 Bosphorus Yali

One sees everywhere the remains of a once sumptuous civilization that is no more; magnificent iron gates; the proud Yalis bereft of paint; fine woodwork; heavily shaded gardens; Judas trees and plane trees grow on the hills. Pamuk says that this makes him think of a great civilization, which once stood here, and that people like him lived here with a life very different from what exists now, and that this thought leaves him “feeling poor; weaker, more provincial.”¹⁵¹

The modernist movement by stripping away the height and depth of myth displaced modern people from their traditions. We (modern people) are exiles who still want to be home, although without myth we are homeless. In this state of homelessness, the imperfect, the fragmented, the incomplete might more easily relate to our feelings of

¹⁵¹ Orhan Pamuk, *Istanbul, Memories and the City* (New York: Vintage Books, 2005), p.49

fragility and vulnerability. At the moment we are treading water. Imagination can create a new ground beneath our feet and a solution to our homelessness. Hilde Heynen says that “what I have in mind is a mode of thought that moves dialectically without denying the dilemmas and which acknowledges the conflicts and ambiguities that are peculiar to modernity without watering down their implications with noncommittal answers.”^{152, 153}



84 Bosphorus Yali

This dialectic mode of thought is the heterotopia. In these spaces we exist without our judgment or intellect. In heterotopias the body explores reality by touching and imagination. Exiles, transsexuals, Istanbulies, melancholics and social minorities will claim their own space in

¹⁵² Hilde Heynen, “Architecture Facing Modernity” in *Architecture and Modernity* (Cambridge: MIT Press, 1999), p. 25

¹⁵³ According to me heterotopia operates in that dialectic mode of thought (reflective modern).

heterotopias. The inclusive nature of heterotopia will allow minorities to coexist and grow. They will inhabit this space with their imagination and instincts. That is how this space will regenerate the existing system -reflective modern- by allowing the imagination to act and freedom to flourish. Heterotopias are “generative deferrals”, in this thesis; they are represented as spaces which are constantly reinventing the margins of the system. Those spaces prevent us from typecasting and absolute definitions of our values and boundaries. All that we have written in this thesis about exile pilgrimage, refugees, and heterotopias summon responses because they are loaded in our imaginations. I am optimistic that our imagination may yet create a new ground for our existence.

APPENDIX

A.1 Brief history of my thesis:

In my thesis I would like to describe the “being exile” condition. I want to elaborate this issue by investigating my own experience of being an exile. Its revelations in my personal life can be a beneficial and copious groundwork for constructing both my thesis structure and my personal identity.

I approach my body as an interface between the built world and my inner psyche that has its own conscious and subconscious dynamics. Evaluating this inner personal experiment and its relation to the built world and the social infrastructure can identify the boundaries of my life and myself. I would like to use two books as the beginning point for this discussion: Andrew Levitt *Inner Studio* and Georges Bataille *Interior Experiment*. Another source would be Sigmund Freud’s *Bildende Kunst und Literatur* with his speculations on Leonardo de Vinci.

This enlightening inner experimentation process would be a fertile ground for later speculations on identity, citizenship, sexual orientation and religion. Mapping of my physical and psychic landscape by writing my own scientific and architectural life story will be the first step of

my thesis exploration process. Therefore I research several pertinent examples of literature to invent a way of evaluating my personal narrative. I should highlight three of them for this annotated bibliography:

Ernst Bloch's *The Principle of Hope*, Aldo Rossi's, *A Scientific Autobiography*, and Gershom Scholem's *Sabbatai Sevi The Mystical Messiah*.

The narrative section of my thesis consists of two main parts, which are my distant past and my exilic experience. My mother and father are both officially Muslims. But my family roots come from a Judaistic background, namely a Sabbatean upbringing, followers of Sabbatai Zevi. Because of my distant past I have focused mostly on Sabbatai Sevi's exilic and marginalized life, which overlaps my experience in some ways. Today, Sabbateans are called *Donmehs*, which is a slang term meaning "converted" because Sabbateans are converted form of Judaism. On the surface they appear to be Muslim faith but in actuality their practices are rooted in Judaism. The term "Donmeh" is also used to refer to transsexuals: it describes the parallel reality lived by transsexuals and Sabbateans. Therefore I elaborate in detail on the experience of transsexuals. Like the transsexuals,

Sabbatean people in Turkey do not have a physical space where they can openly practice their beliefs.

A.2 My own interpretation of the” Of Other Spaces” (1967)

(Paraphrased version)¹⁵⁴:

The 19th century was obsessed with history. It dealt with development and stagnation, crisis and cycle, and so forth. Our present prefers to deal with space. We talk about near and far, juxtaposition and side by side, of dispersion and network. Structuralism, one of our concerns, tries to establish a relationship that combines elements, makes them appear connected with each other even if they are opposed. Still space plays an important role in our concerns. Foucault points out that in the Middle Ages there was a hierarchy of spaces, some sacred, some profane, some open, some protected, urban and rural. Furthermore there was the celestial and terrestrial. This treatment created a “space of localization.”¹⁵⁵

Galileo provides the real scandal, not so much by his discovery that the earth revolves around the sun but by making plain the vastness and infiniteness of space. All the

¹⁵⁴ Michel Foucault, “Of Other Spaces” (1967) in Michiel Dehaene and Lieven De Cauter, ed., *Heterotopia and the City* (New York: Routledge, 2008), pp. 13-29

¹⁵⁵ Michel Foucault, “Of Other Spaces” (1967) in Michiel Dehaene and Lieven De Cauter, ed., *Heterotopia and the City* (New York: Routledge, 2008), p. 15

spaces of the Middle Ages suddenly dissolve. A place became movement. Extension replaces localization. Today emplacement substitutes for extension. It is location and supply of space and the relationship between places that matters. Time is only one of the operations of distribution in this spreading out of space.

This may seem to desacralize space (unlike the medieval perception) but we still set places aside or demark them out of some similarity that we may call sacralization. We speak of private space and public space, family space and social space, cultural space and useful space, workspace and leisure space. There are areas that cannot be touched – like sacred space revisited. Bachelard has noted that our space is loaded with different qualities: light, transparent, ethereal, dark, encumbered, rough, of heights and depths, movement and stillness. But note that these are primarily about inner space. Our outer space is about things in space, relationships to one another. Emplacement determines where in space we step foot next.

Foucault then goes on to identify these different emplacements. He starts with utopias, which he then describes as having no real place.¹⁵⁶ Utopias, in his words, “have a general relation of direct or inverted analogy with

¹⁵⁶ Ibid, p.17

the real space of society.”¹⁵⁷ It is society turned upside down or society perfected but essentially, therefore, unreal. There are also places written into civilization that are “effectively radical utopias.”¹⁵⁸ These are outside all places but are actually localizable. His example is a mirror. On the one hand reflection has no place so it is a utopia. I see myself where I am not. But, of course, it really does exist. It is there. I see myself there. It is localizable. He calls these heterotopias, unreal but virtual.

Foucault classifies heterotopias in two major types. The first is heterotopia of crisis. There are reserved places for individuals such as adolescents, pregnant women, and the elderly. These crisis heterotopias might include the military schools that used to be so prevalent for adolescent boys. Here the assumption was that the first manifestation of male sexuality should take place away from home. Today we have more frequently old age homes since old age is a crisis. A few years ago older members of the family were kept at home. Psychiatric homes or hospitals are another case. He calls them heterotopias of deviation. Old age, prison and mental health are places of deviation.

¹⁵⁷ Michel Foucault, “Of Other Spaces” (1967) in Michiel Dehaene and Lieven De Caeter, ed., *Heterotopia and the City* (New York: Routledge, 2008), p. 17

¹⁵⁸ Ibid, p. 17

History has devised heterotopias that have changed the way they function. The function has not disappeared but it has a different form. Here Foucault's famous example is the cemetery. Where once it was closely attached to the town and even the church in the center of town. Indeed there have been such forms as the charnel house, burial inside the church, magnificent family places of burial as well as today's cemeteries, fields of burials each grave having an upright stone or marker. More recently they have evolved into vast open green spaces with small foot markers to name the site. But perhaps most dramatically they are no longer in the city center but on the outskirts, the boundaries of the town. Cemeteries carry the message of our fear of death and disease away from us. They are our other city of dark dwellings now.

Thirdly, heterotopias can put in one real place several different and incompatible spaces. For example, the theater brings the stage with various sets and the audience in the body of the theater together. The garden has a particular history, initially of a very sacred space with individual parts representing special parts of the world.

There is a time element to some heterotopias. Museums and libraries accumulate huge quantities of time.

There are also examples in the AGO (Art Gallery of Ontario) galleries of rooms devoted to a single work or to small collections of related work. Whereas such spaces used to be places of individual choice, now they try to accumulate and display the world, all times, all tastes, all cultures. Another example of the time element is the heterotopia of the moment. A carnival or a fall fair or a vacation village or a circus would serve as examples. We even have world fairs, which try to be like a short-lived library of festivity.

A fifth principle concerns their necessity of entrances and exits that can open and close, isolate or give access. The prison, for example, constrains its inhabitants. A Masonic lodge has rights of admission. A *Hamam* is entirely devoted to activities of purification, on the one hand hygienic and on the other religious. The Scandinavian sauna would be another example, or the Aboriginal sweat lodge. Some like the modern motel seem like simple openings but you have to pay. In these places, illicit sex may be totally hidden from the public but fools no one. Or they may be shelters from the night. He mentions Jesuit colonies and brothels as well where the heterotopia is a form of social organization. Finally the ship is presented as

the ultimate form of social organization. The ship, he claims, (and today's flood of tourists brochures confirm it) is the ultimate heterotopia of all.

A.3 Annotated Bibliography

Gershom Scholem`s *Sabbatai Sevi The Mystical Messiah*:

According to Scholem one of the remarkable features of research on Sabbatianism is the tendency to minimize the scope of the movement and distort its meaning. The critical faculties, which are so alert when dealing with other weighty issues, seem almost to slumber and to become blinded when it comes to the Sabbatian movement. I find Scholem`s approach to Sabbataism is quite fair, objective and humanistic. I am not familiar with the whole content although my research on his career and his book confirms my comments.

“I know how men in exile feed on dreams of hope.”

Aeschylus (525 BC - 456 BC),

Agamemnon

Ernst Bloch's *The Principle of Hope*:

These volumes are used as a philosophical resource for my narrative. Bloch's work is, in a sense, also a practical guide for an exile to live with hope. It embraces all levels of culture, seeking out psychologically and socially utopian elements in every field of human activity, from scientific and artistic endeavors to religious thinking and even the simple daydreams of everyday life. *Principle of Hope* was written during the 1930s in the United States, where Bloch lived in exile from Nazi Germany. He returned to East Germany after the war, and this work was published between 1954 and 1959. During the construction of the Berlin Wall, Bloch resettled in West Germany. This characteristic of his life story makes *The Principle of Hope* a necessary resource for my narrative. *The Principle of Hope* is published in three volumes. Volume 1 lays the foundations of the philosophy of process and introduces the idea of the Not-Yet-Conscious, the anticipatory element that Bloch sees as central to human thought. It also contains aesthetic interpretations of utopian "wishful images" in fairy tales, popular fiction, travel, theater, dance, and the cinema, which I think is remarkable.

Volume 2 presents "the outlines of a better world." It examines the utopian systems that progressive thinkers have developed in the fields of medicine, painting, opera, poetry, and, ultimately, philosophy. Bloch concludes this volume with a discussion of technological achievement in which he outlines the alternate possibilities of a rational society released from its drudgery or social enslavement, leading to total destruction through nuclear war if technology is not harnessed for peaceful purposes.

Volume 3 offers a prescription for ways in which humans can reach their proper "homeland," where social justice is coupled with an openness to change and to the future.

Aldo Rossi's *A Scientific Autobiography*:

Of the people who have influenced me Aldo Rossi ranks near the top. Part of the reason for this is the connection I find between his life and mine. We both were injured in a car accident. He used this time to plan the Modena Cemetery. I read his book, *Architecture of the City*, while I was recovering from my accident. His car accident occurred in 1971 and was a turning point in his life, ending his youth. (*A Scientific Autobiography*, Rossi)

Because of the coincidence of the car accident I feel some correspondence and empathy with him.

Rossi's book *A Scientific Autobiography* is based on notebooks composed since 1971, Aldo Rossi's memoir intermingles his architectural projects, including discussion of the major literary and artistic influences on his work, with his personal history. His ruminations range from his obsession with theatre to his concept of architecture as ritual.

I also choose the thesis below because of its personal approaches to the theses format. It is very personal. I would like to highlight two parts from Jonathan Friedman's thesis, *The Girl, The Wolf and The Desert*, which are chapter three: "Death and Burial" and chapter four: "Home and Homemaking". In chapter four he talks about a story of exile and feelings of exile. I benefited from his bibliography.

Stanley Tigerman's *The Architecture of Exile*

His argument consists of four parts: Sign, Challenge, Displacement and Exile. The discussion of each of these section flows into the next. The author defines the human condition as exilic. This understanding uses the Eden myth to portray our existence as exiles. I like the way

he defines and moves, integrates and separates each of the above. In his discussion of sign he shows how we identify and separate how our words describe and fail to describe. Challenge either reinforces, and, therefore expands, the sign or displaces it. Challenge is an inevitable because it arises from our verbal incapacity to comprehend the whole. The result of the interaction between sign and challenge is displacement. You moved from the original to a new place. With this action we move even further from the original place of signing. "Exile is the unhealable rift forced between human being and a native place, between the self and its true home... Alienation is the only ground accessible to an exilic state."

Sexual Orientation:

Statelessness is a common example of exile. Sexual orientation can be another ground. In this sort of discussion these books can be helpful. I would like to elaborate feminism and gender space related to the sexual orientation section. Therefore some of the resources are from that field of study. I read Tamsin Spargo's book, *Foucault and Queer Theory*, as an introduction to gender studies.

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