



Memory and Reminiscence: traces in the city

*Could you make a museum exhibit
for the way of life in your own town
or city? Try it.*

Marshall Mc Luhan, 1977

Question 1

How does this element of the past that we call 'memory'; contribute into the making and cultivation of a new 'memory' for the future?

A market is defined as a place of regular gathering of people for the purchase and sale of provisions, livestock, and other commodities.

But does a market of the 21st century need to necessarily buy/sell and store physical goods? Could there be a market that deals with ideas and thoughts? A memory market!

mem·o·ry : remembrance - recollection - mind – reminiscence.
The power or process of reproducing or recalling what has been learned
and retained especially through associative mechanisms.



Architecture and Memory

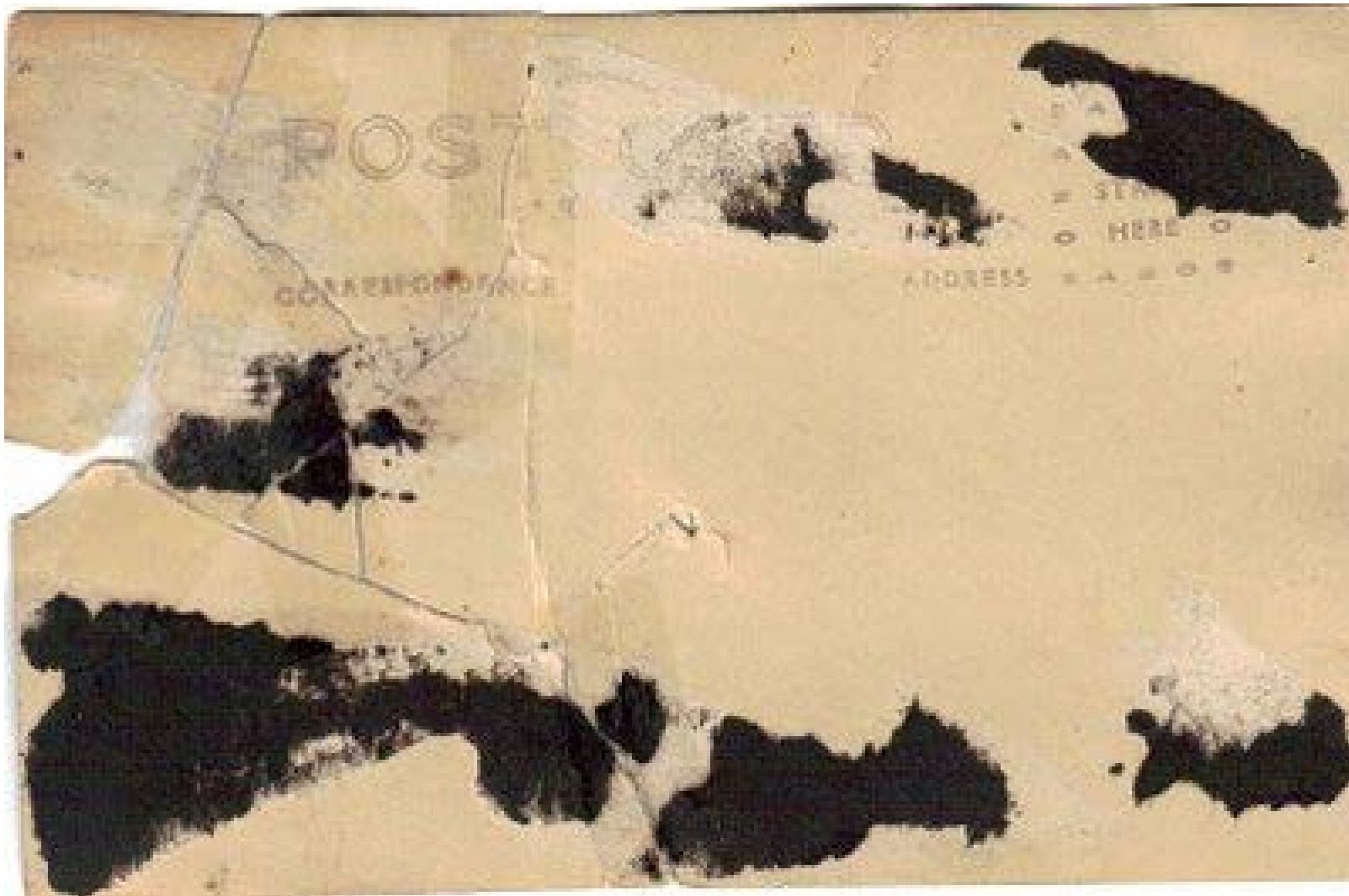
The Renaissance Studioli of Federico da Montefeltro



Robert Kirkbride

Adolf Loos writes for his childhood: "Here is the table, a piece of furniture completely crazy and dirty, a table that used to close using an astonishing mechanism. And yet it was our table, our table! And there is also the office desk with a stain that my sister Ermina made, when she was very young, by spilling the inkwell. These are the portraits of my parents! Such terrible frames! However, they were marriage gifts by the employees of my father. And an embroidered slipper where you could hang your watch, childhood work of my sister Irma. Every piece of furniture, every thing, every object tells a story, the story of the family. The apartment was never finished, it was growing with us and we were growing with it."

Since the 1980's, Western societies have developed a fascination with memory. In its many forms, memory has become a marker of global culture: in historiography, psychoanalysis, visual and performing arts and media- and particularly in urban studies, public art, landscape design and architecture.

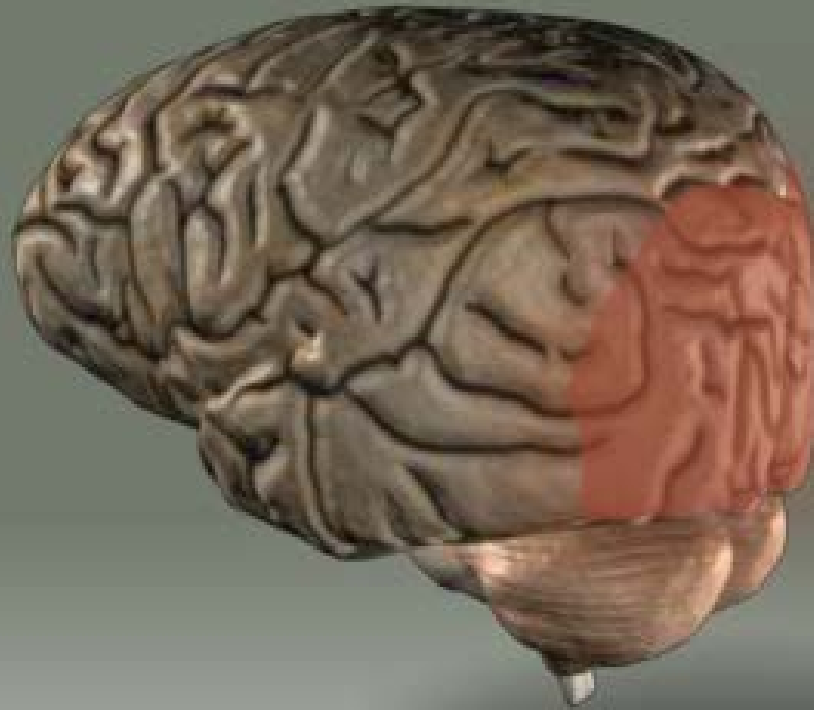


Ruins stand as reminders. Memory is always incomplete, always imperfect, always falling into ruin; but material ruins themselves, like other traces, are treasure: our links to what came before, our guide to situating ourselves in a landscape of time. To erase the ruins is to erase the visible public triggers of memory; a city without ruins and traces of age is like a mind without memories. Such erasure is the foundation of the amnesiac landscape that is the United States. Because the United States is in many ways a country without a past, it seems, at first imagining, to be a country without ruins. But it is rich in ruins, though not always as imagined, for it is without a past only in the sense that it does not own its past, or own up to it. It does not remember officially and in its media and mainstream, though many subsets of Americans remember passionately.

-Rebecca Solnit in her essay, *The Ruins of Memory*

FORMING MEMORIES

Before we can make memories, we need to perceive and process information. The cerebral cortex, the outer layer of the brain, is responsible for information processing, sensation, and voluntary muscle movement. Memories lasting mere milliseconds are called immediate memories and are made of sensory input received in specialized parts of the cortex, which are then passed and kept available in working memory for several seconds.



IMMEDIATE MEMORY



Visual Information

As you moved the cursor to reveal this text, your visual cortex was processing motion, form, and color information received from your retina to interpret and consciously understand what you are currently reading. The highlighted region is known as the occipital lobe, but visual information is processed beyond this region, extending to the areas next to it.



Auditory Information

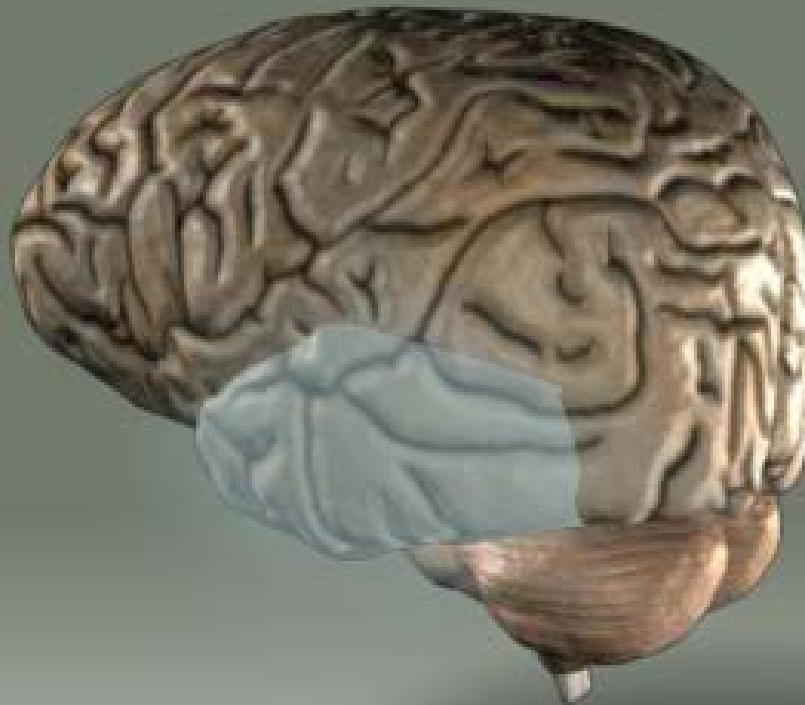


Motion & Sensations

WORKING MEMORY

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IMMEDIATE MEMORY



Visual Information



Auditory Information

When you listen to music, or to someone speak, this region is working to decipher the information. The highlighted region is known as the temporal lobe and deals with several functions, including language. Audio information processing and auditory memory are handled here.



Motion & Sensations

WORKING MEMORY



Thought & Reasoning

FORMING MEMORIES

Before we can make memories, we need to perceive and process information. The cerebral cortex, the outer layer of the brain, is responsible for information processing, sensation, and voluntary muscle movement. Memories lasting mere milliseconds are called immediate memories and are made of sensory input received in specialized parts of the cortex, which are then passed and kept available in working memory for several seconds.



IMMEDIATE MEMORY



Visual Information



Auditory Information



Motion & Sensations

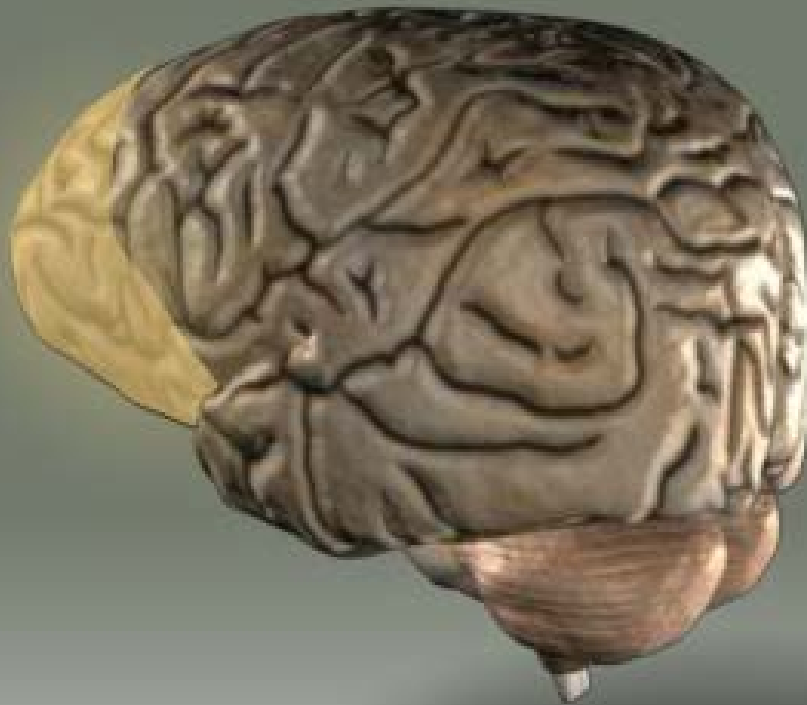
As you move the mouse to navigate through this interactive, the sections of the cortex that handle touch, visual information, and body motion are working together to coordinate your movement. Sensations are processed in the dark orange regions, while voluntary body movements are controlled in the lighter orange region that is part of the frontal lobe.

WORKING MEMORY



FORMING MEMORIES

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IMMEDIATE MEMORY



Visual Information



Auditory Information



Motion & Sensations

WORKING MEMORY



Thought & Reasoning

The prefrontal cortex gets information from the other parts of the cortex and keeps it available for immediate use (if asked what you're reading about, you'd say "memory") and coordinates its use by other parts of the cortex.

mahalle

bostan

market

~~mahalle~~

~~bostan~~

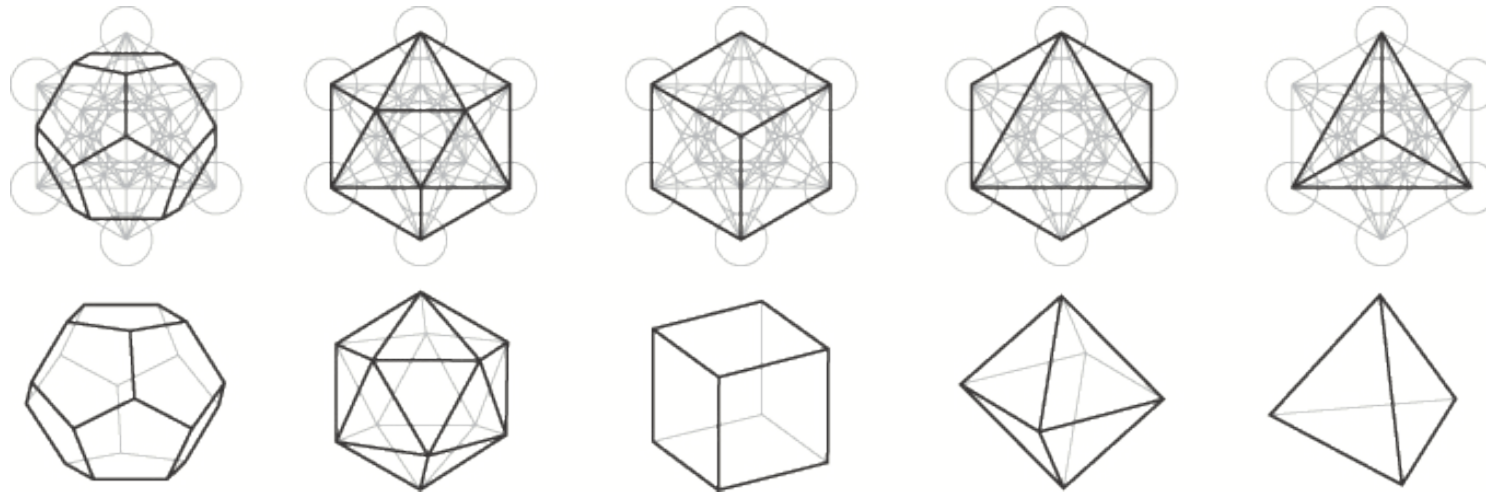
~~market~~

HERITAGE

memory of the city
character & ambience
feeling of belonging

Physical/Visible traces

_noun ἀρχέτυπον (archetupon) and adjective ἀρχέτυπος (archetupos), meaning "first-moulded", which is a compound of ἀρχή (archi,) "beginning, origin" + τύπος (tupos), amongst others "pattern, model, type".



An archetype is an original model upon which others are copied, patterned, or emulated; a symbol universally recognized by all. The Platonic philosophical idea, referring to pure forms which embody the fundamental characteristics of a thing. Plato's ideas were pure mental forms that were imprinted in the soul before it was born into the world. They were collective in the sense that they embodied the fundamental characteristics of a thing rather than its specific peculiarities.





THEORY FRAMEWORK





Immaterial/ Invisible traces



TOUCHING



HEARING



SEEING



SMELLING



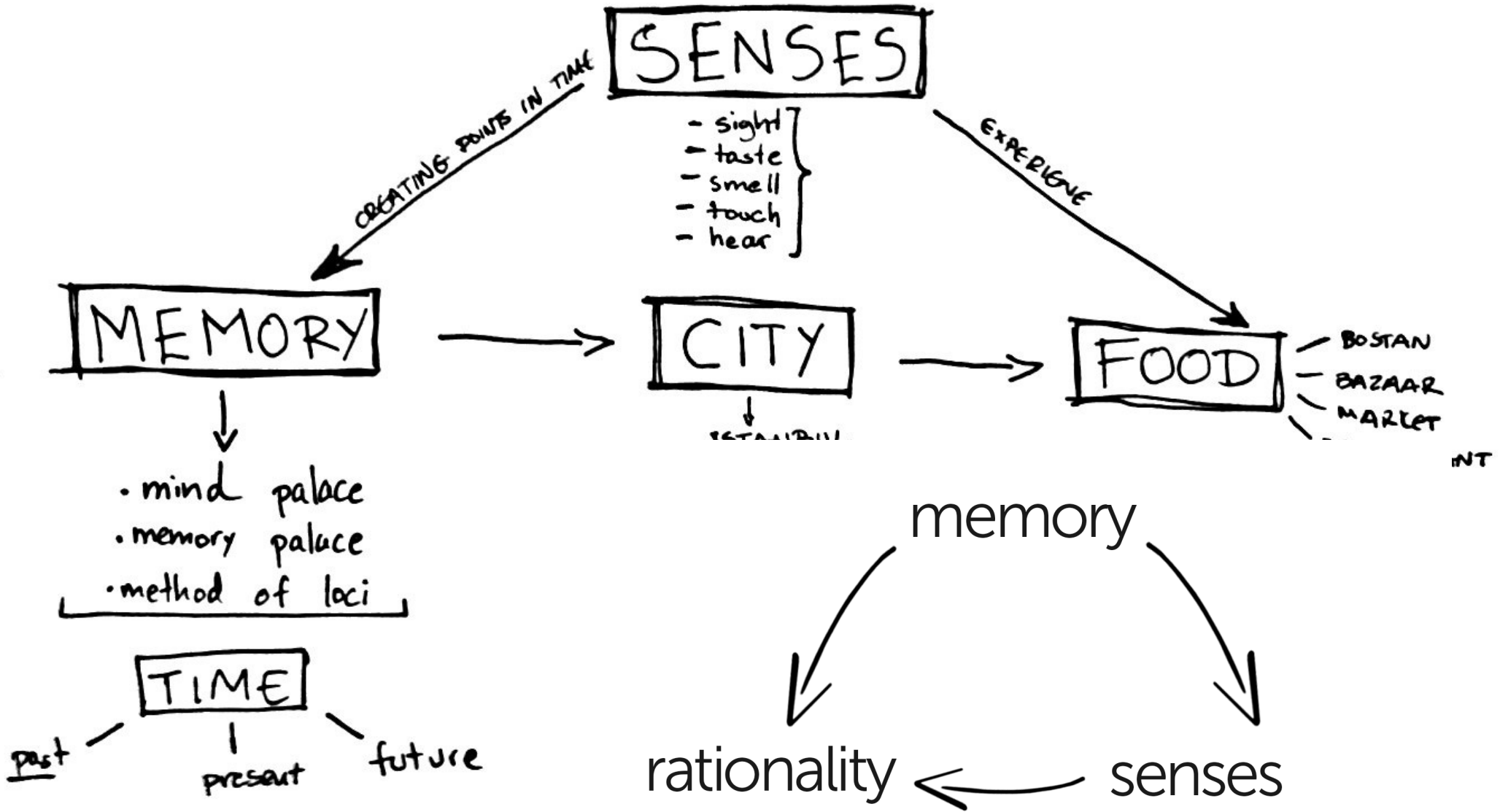
TASTING

Austrian painter Hans Makart and its title is Die Fünf Sinne, or "The Five Senses." The oil painting consists of five panels completed in 1879, though other sources claim he worked on it off and on from 1840 until 1884.

The reduction of the sensorium into five senses was first determined by Aristotle, perhaps for neat numerological reasons rather than physiological ones; but Galen said there were six, Erasmus Darwin thought there were 12, and Von Frey reduced them to eight...Zen Buddhist say there is a sixth sense...but a different one from the Western notion of the sixth sense as extra-sensory perception... Recent authorities calculate that there are 17 senses.

Anthony Synnott, 1993

FROM THEORY TO DESIGN



SENSES: VEHICLE FOR CREATING, STORING,
PERCEIVING AND AWAKENING MEMORIES



Linking to time



A City of Senses



RENE

CASTRAGE

TRON

ISTANBUL

ALEXANDRIA

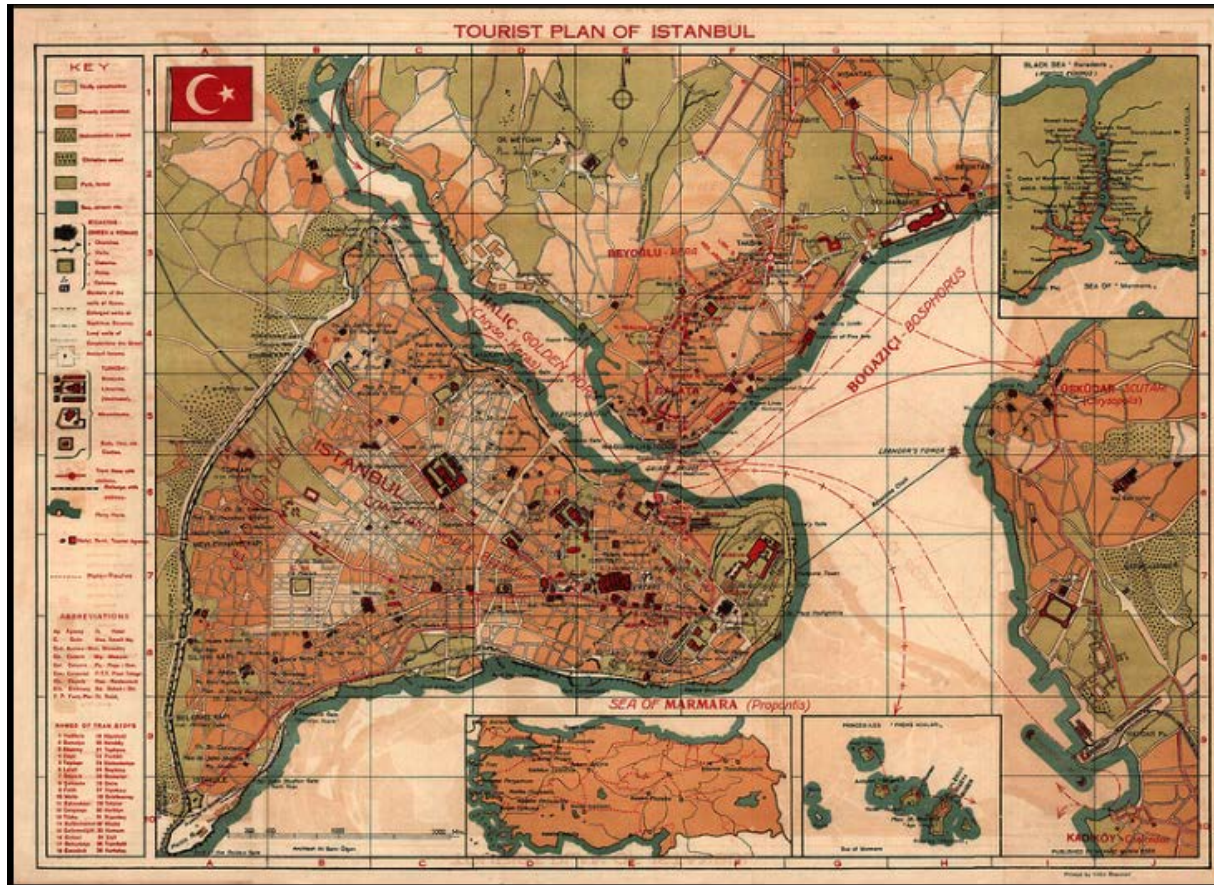


(Un)City – (Un)Real State of the (Un)Known

Streets are the dwelling place of the collective.

Walter Benjamin, 1927-40

ISTANBUL



City as a living museum

City as a Disneyland



Topkapi Palace was not only the residence of the Ottoman sultans, but also the administrative and educational center of the state. Initially constructed between 1460 and 1478 by Sultan Mehmed II, the conqueror of Constantinople, and expanded upon and altered many times throughout its long history, the palace served as the home of the Ottoman sultans and their court until the middle of the 19th century. In the early 1850s, the palace became inadequate to the requirements of state ceremonies and protocol, and so the sultans moved to Dolmabahçe Palace, located on the Bosphorus. But despite this move, the royal treasure, the Holy Relics of the Prophet Muhammad, and the imperial archives continued to be preserved at Topkapi, and—since the palace was the ancestral residence of the Ottoman dynasty as well as the place where the Holy Relics were preserved—Topkapi continued to play host to certain state ceremonies. Following the abolishment of the Ottoman monarchy in 1922, Topkapi Palace was converted into a museum on 3 April 1924, on the order of Mustafa Kemal Atatürk.

TOPKAPI: Museum as a City



Figure Ground: Landmarks

ANALYSIS



Figure Ground: Urban Conditions

ANALYSIS



Figure Ground: Water Edge

ANALYSIS



Figure Ground: Major Urban Spaces

“Arriving at each new city, the traveler finds again a past of his that he did not know he had: the foreignness of what you no longer are or no longer possess, lies in wait for you in foreign, unpossessed places.”

Italo Calvino, Invisible Cities

Mapping TOUCH: a tactile city



SURFACE OF THE CITY



BERLIN, 1998-2000, Allianz Courtyard



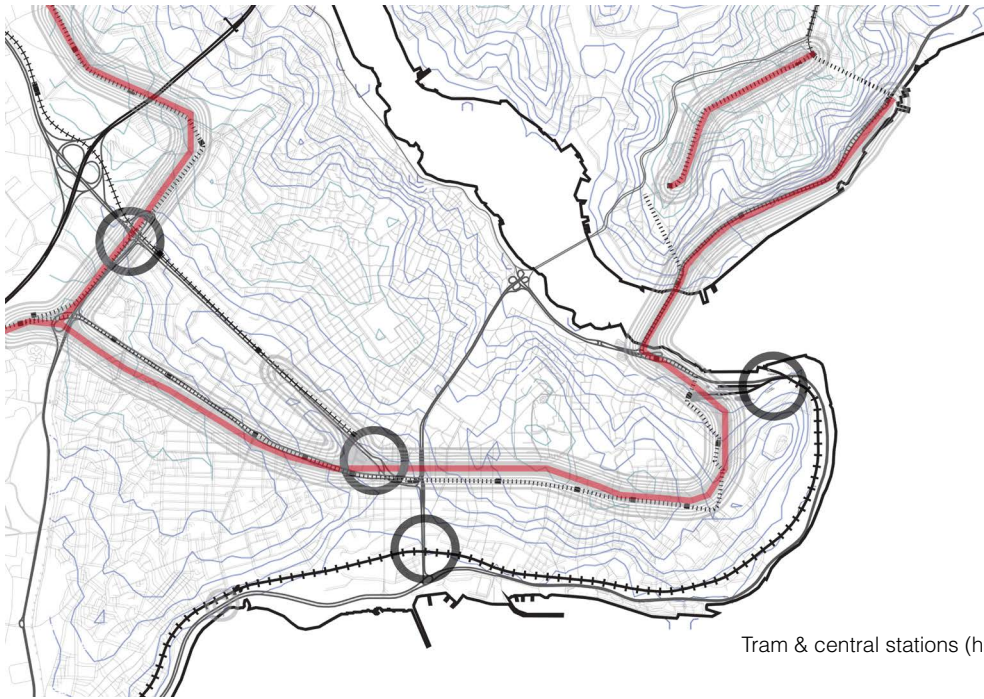
AMSTERDAM, 1997-98, West 8: Carrasco Square



UTRECHT, 1997-99, West 8: Plein West-Jaarbeurs

ANALYSIS

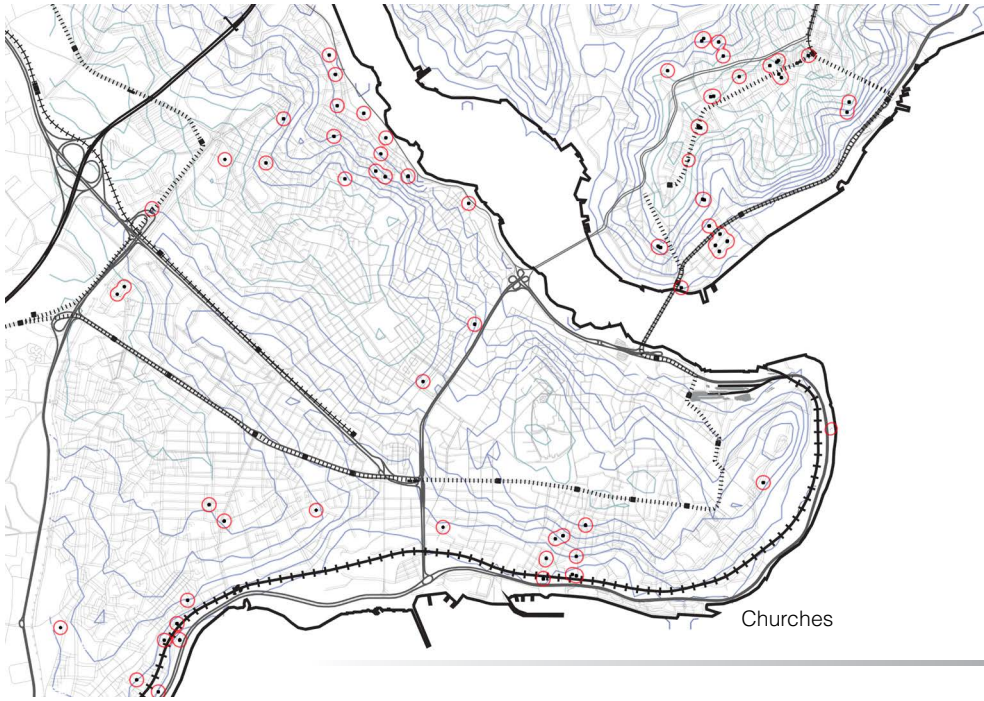
Mapping Sound: Soundscape of the city



Tram & central stations (hubs)



Schools

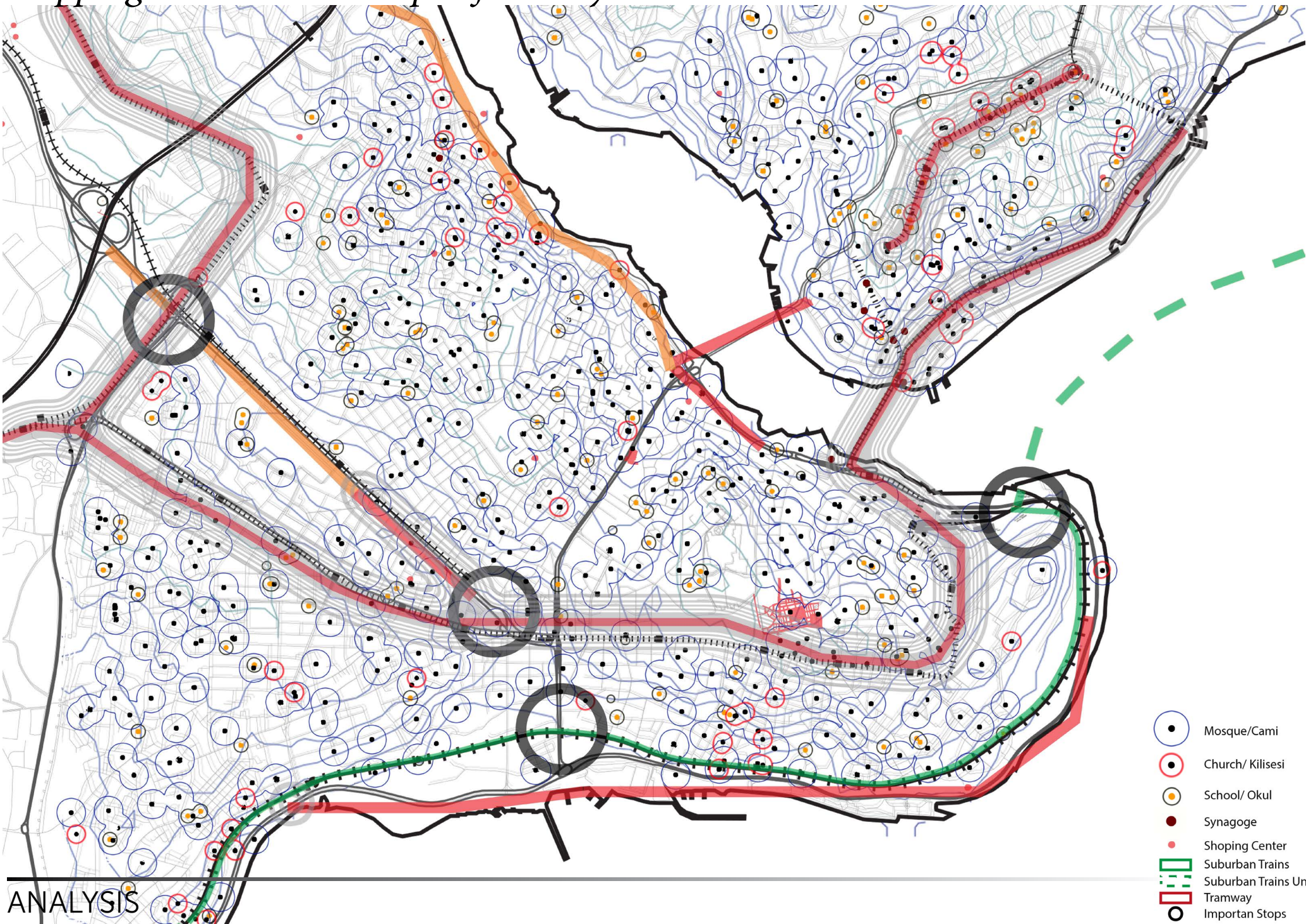


Churches



Mosques

Mapping Sound: Soundscape of the city



- Mosque/Cami
- Church/ Kilisesi
- School/ Okul
- Synagoge
- Shopping Center
- Suburban Trains
- Suburban Trains Under Construction
- Tramway
- Important Stops

ANALYSIS

Mapping Odours: Smellscape of the city



Barbecue chicken; teak; sugary nuts; a zingy, flowery perfume with a powdery trail; packaging; confusing perfume; renovation; garbage; butter.



Packaging; brunch; nail polish; sweet meat; hard-to-place perfume; plywood; upscale perfume; knish; charcoal; garbage; suburban shampoo; calamari; ceviche; beeswax; falafel.

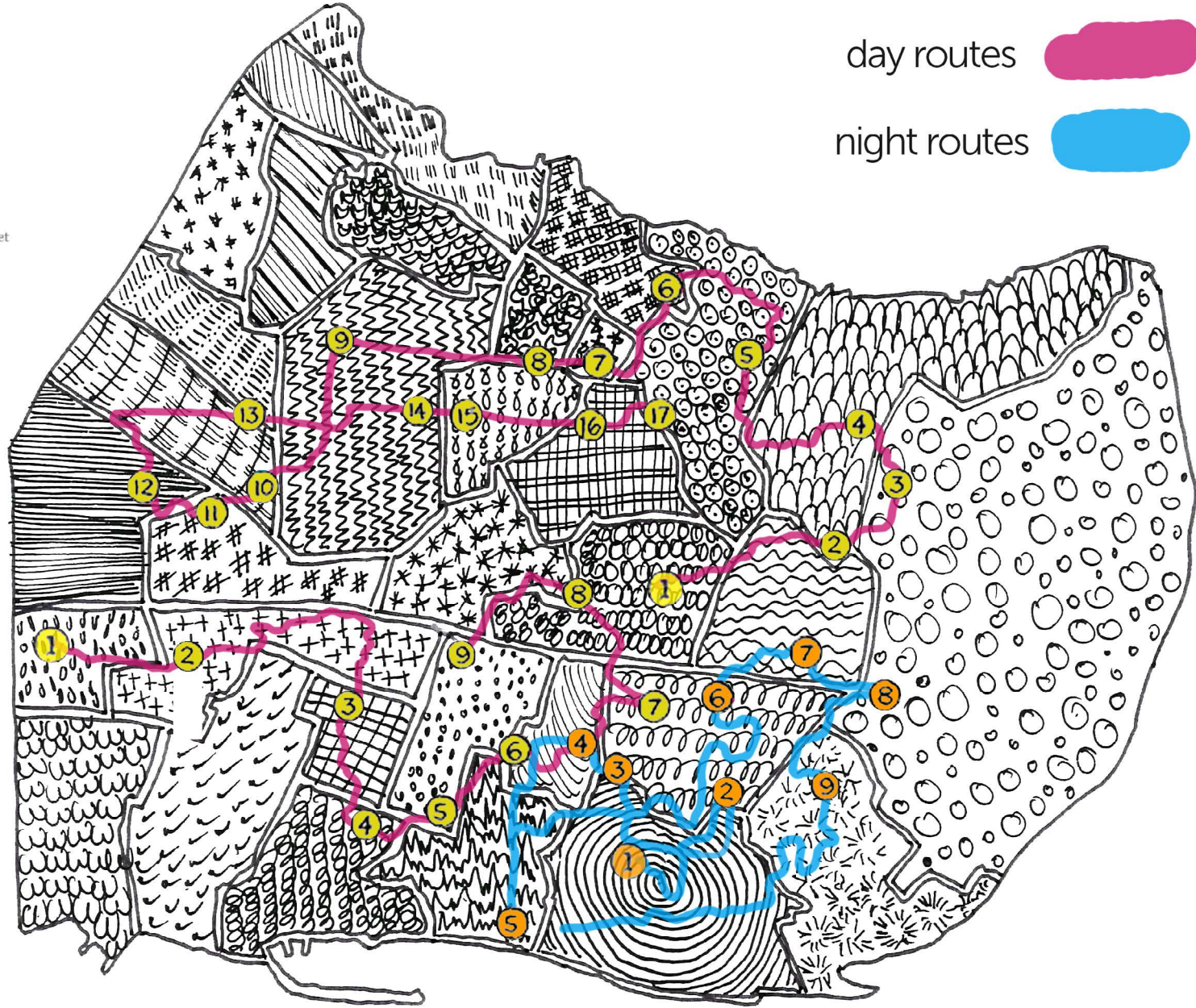


Green coconut milk; moldy newspapers; soap; muddy shellfish; lychee; fresh fish; clay; crabs; chicken; cigarettes; plastic; sharp, sweet pork; delicious Chinese lunch from trapdoor under restaurant; miniature orange tree in the sun; dried mushrooms; dried shrimp; still-breathing fish; tiny dried fish; unfresh snails; cigar; rum butter; something vanilla-coconut-sugary; soap; dog feces; garbage; floral sandalwood; pickled pavement.

day routes



night routes



Spray paint; garbage; vinegar.



Onion bagel; hot dogs; ice cream sandwich; cheap suntan lotion; cigarette butts; gas.

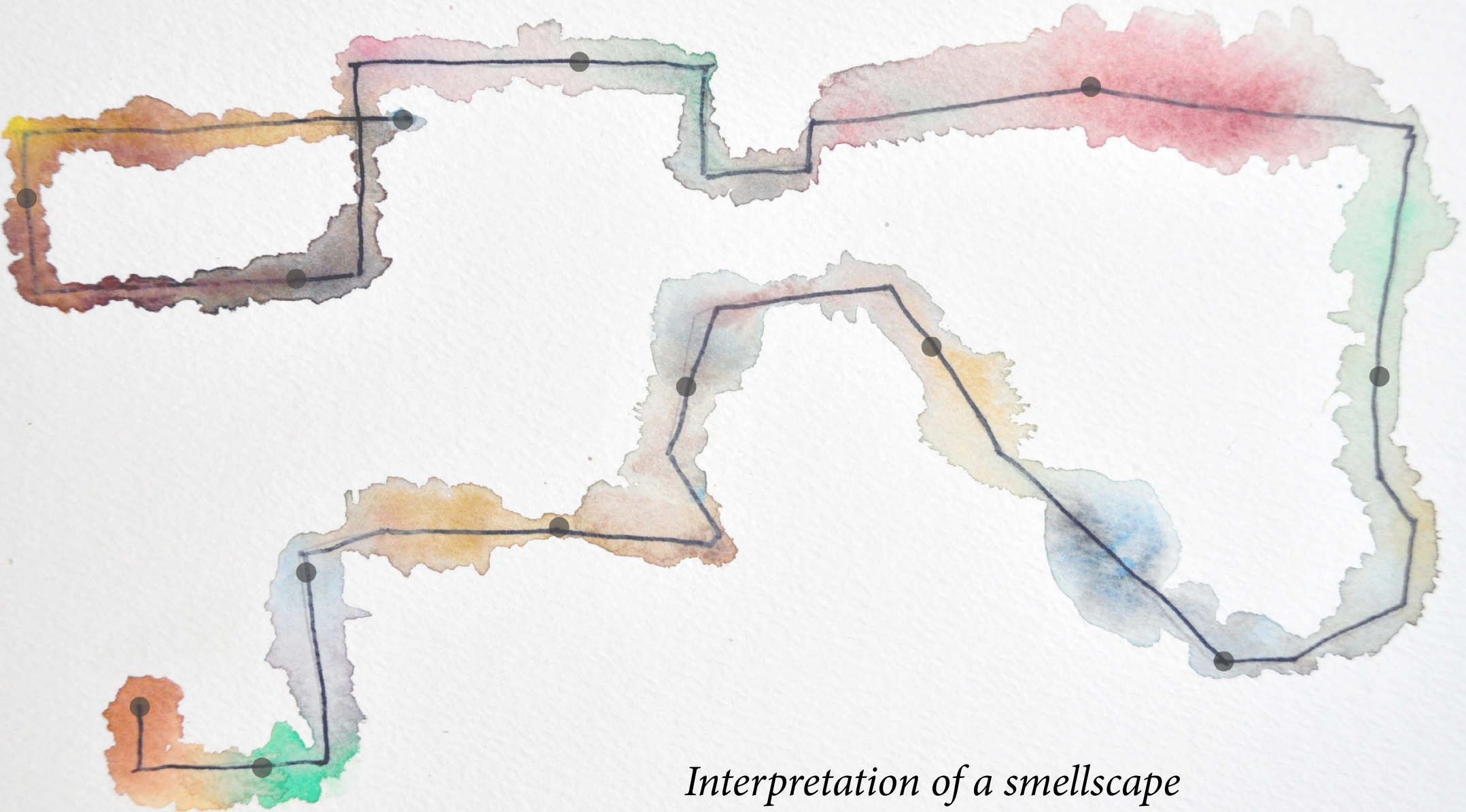


Energy drink evaporating on sidewalk; waffles; sweat; nectarines; fresh oysters; zingy bathroom; air duct.



Soap; cologne; feet; hot dogs; welding; gum; shoe polish; cigarettes; tangerine candy; deodorant; cedar; bus clutch; spilled gas; wet wood; candied almonds; bathroom deodorizer.

Mapping Odours: Smellscape of the city



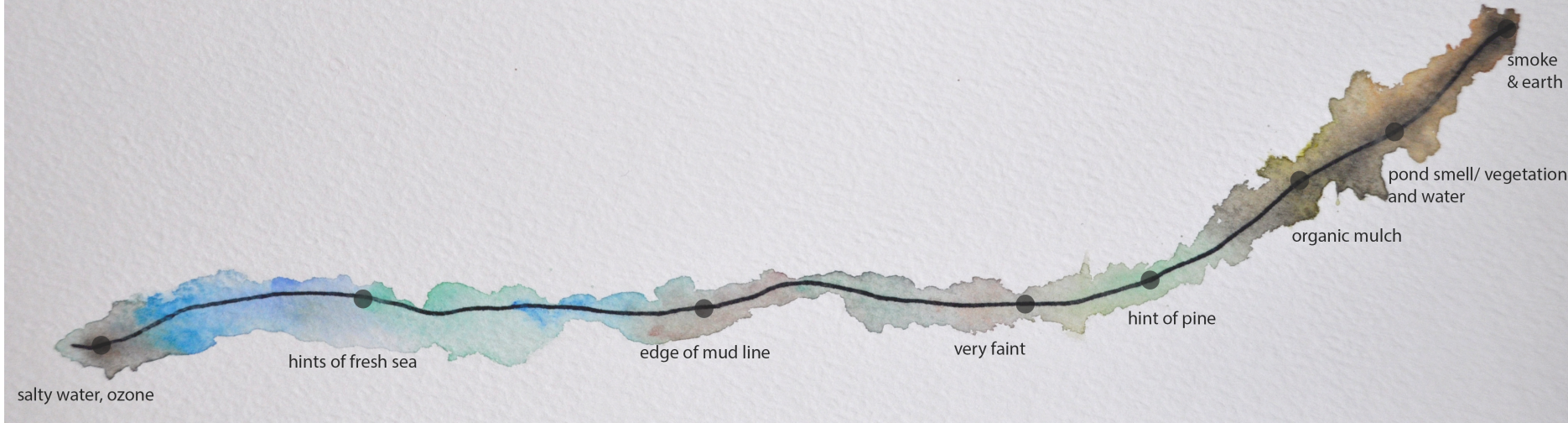
Interpretation of a smellscape

Smells are of movement, of reinvention, of rebuilding, of regeneration. A city of renewal.

Mapping Odours: Smellscape of the city



'We have 100 per cent smell recall after one year but only 30 per cent sight memory after three months'

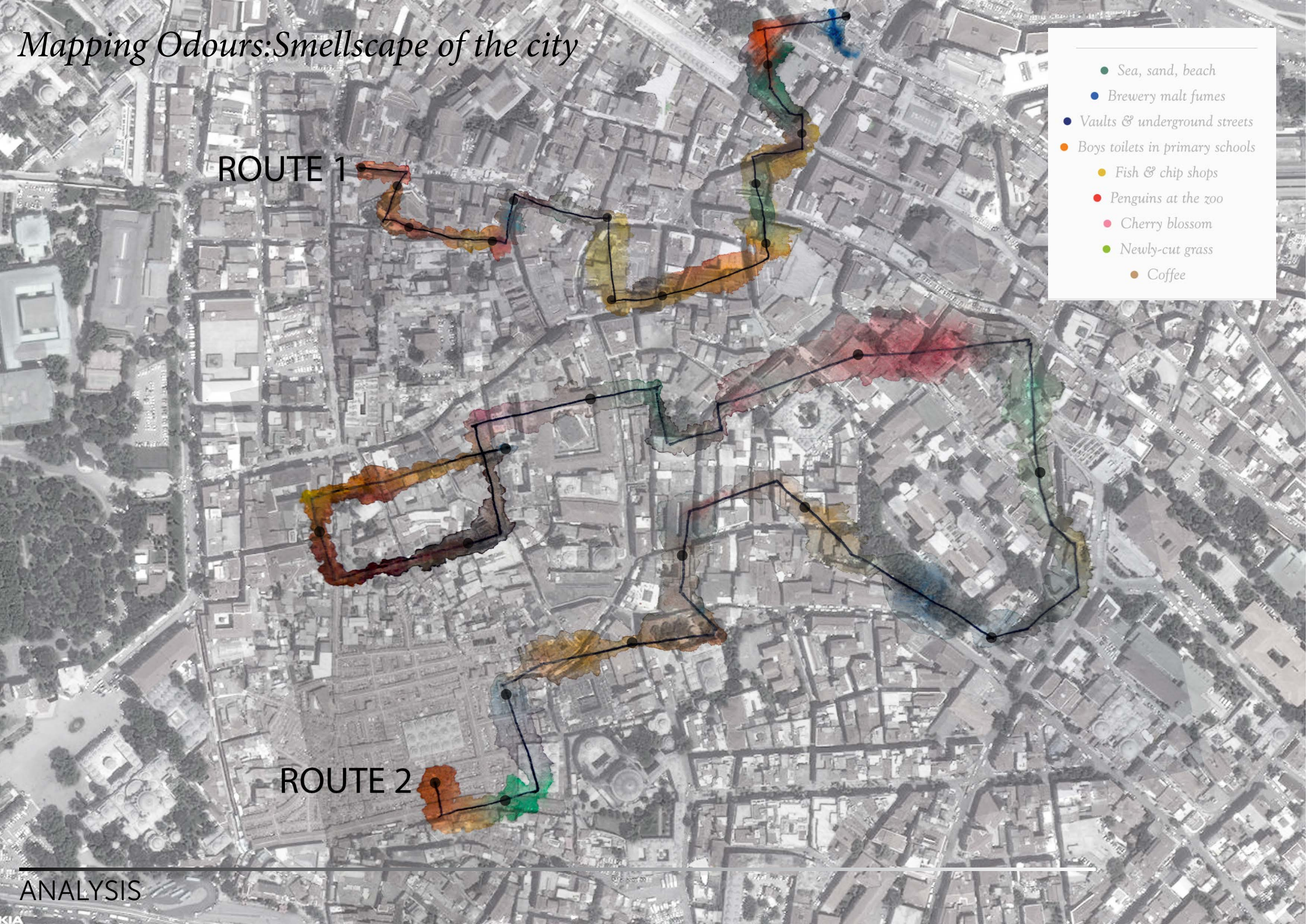


Mapping Odours: Smellscape of the city

ROUTE 1

ROUTE 2

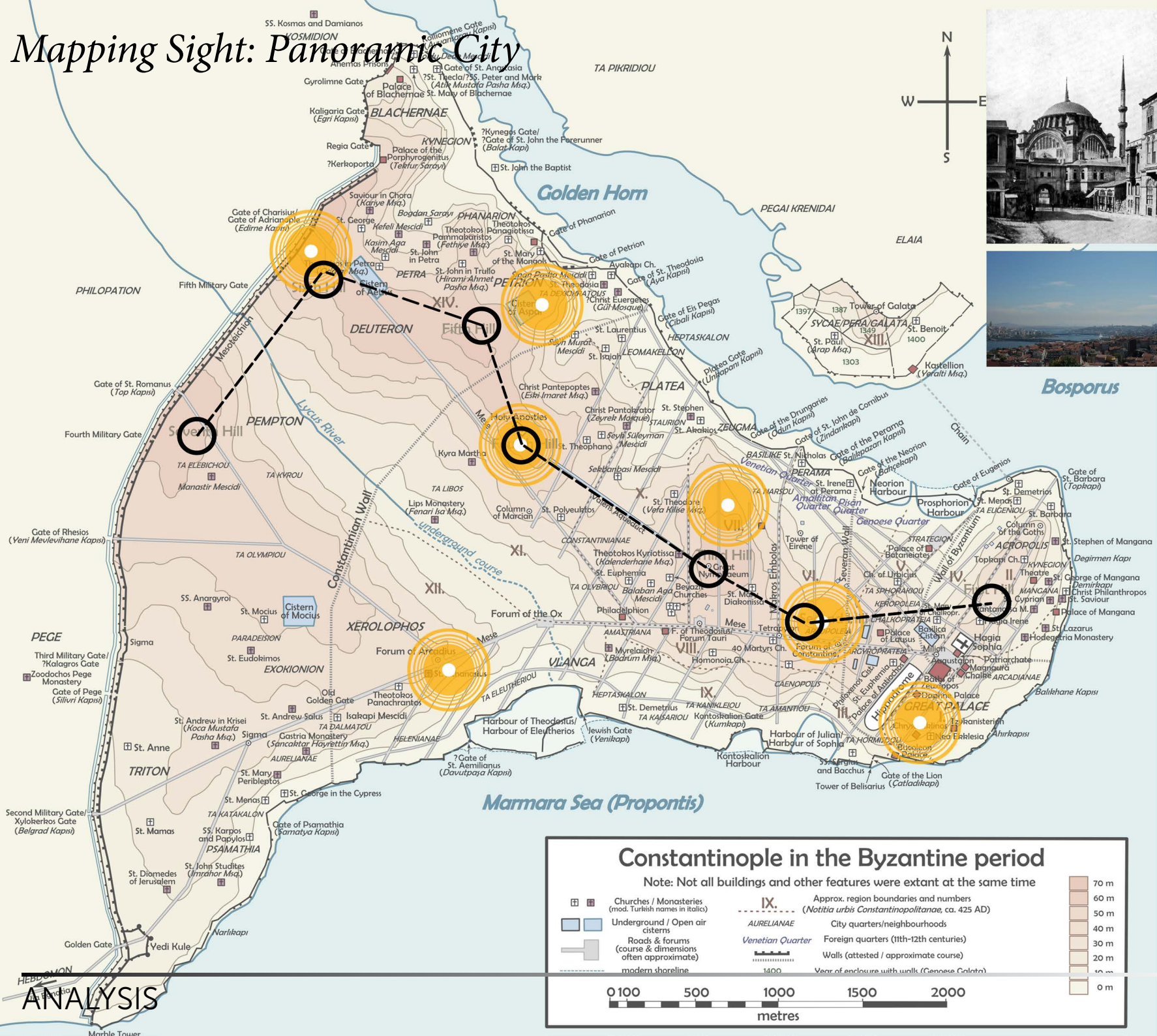
- Sea, sand, beach
- Brewery malt fumes
- Vaults & underground streets
- Boys toilets in primary schools
- Fish & chip shops
- Penguins at the zoo
- Cherry blossom
- Newly-cut grass
- Coffee



Mapping Sight: Panoramic City



Mapping Sight: Panoramic City

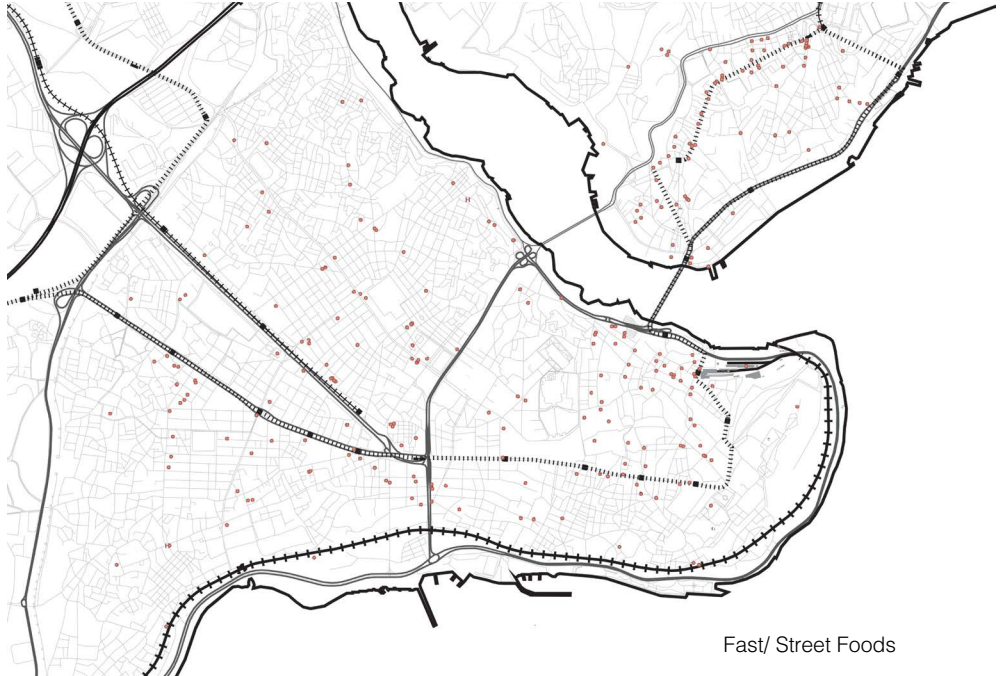


ANALYSIS

Mapping Sight: Panoramic City



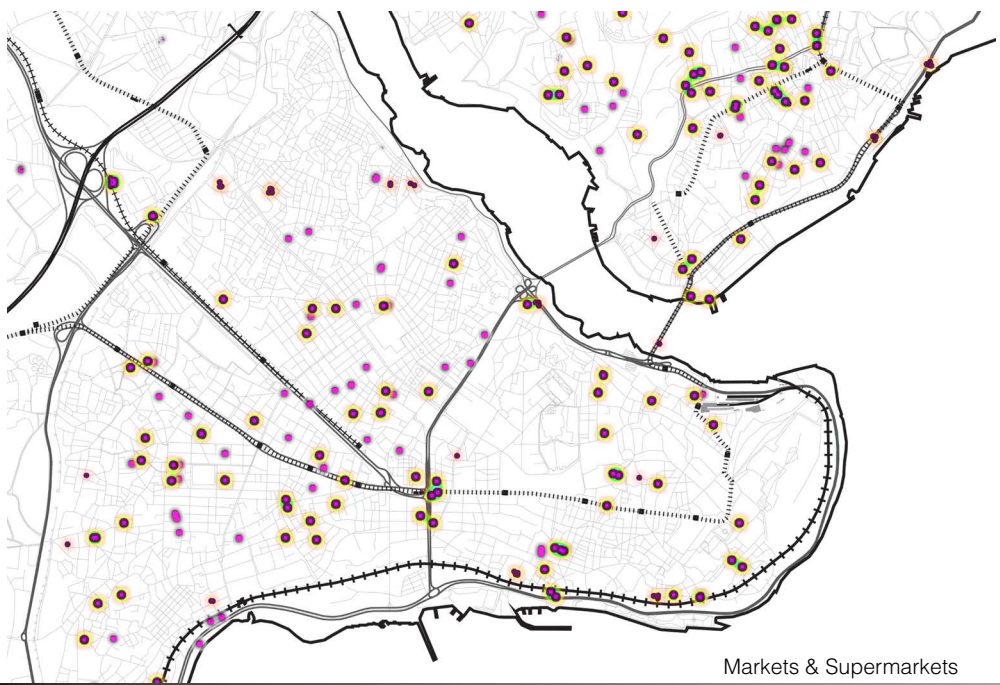
Mapping Taste: Hungry City



Fast/ Street Foods



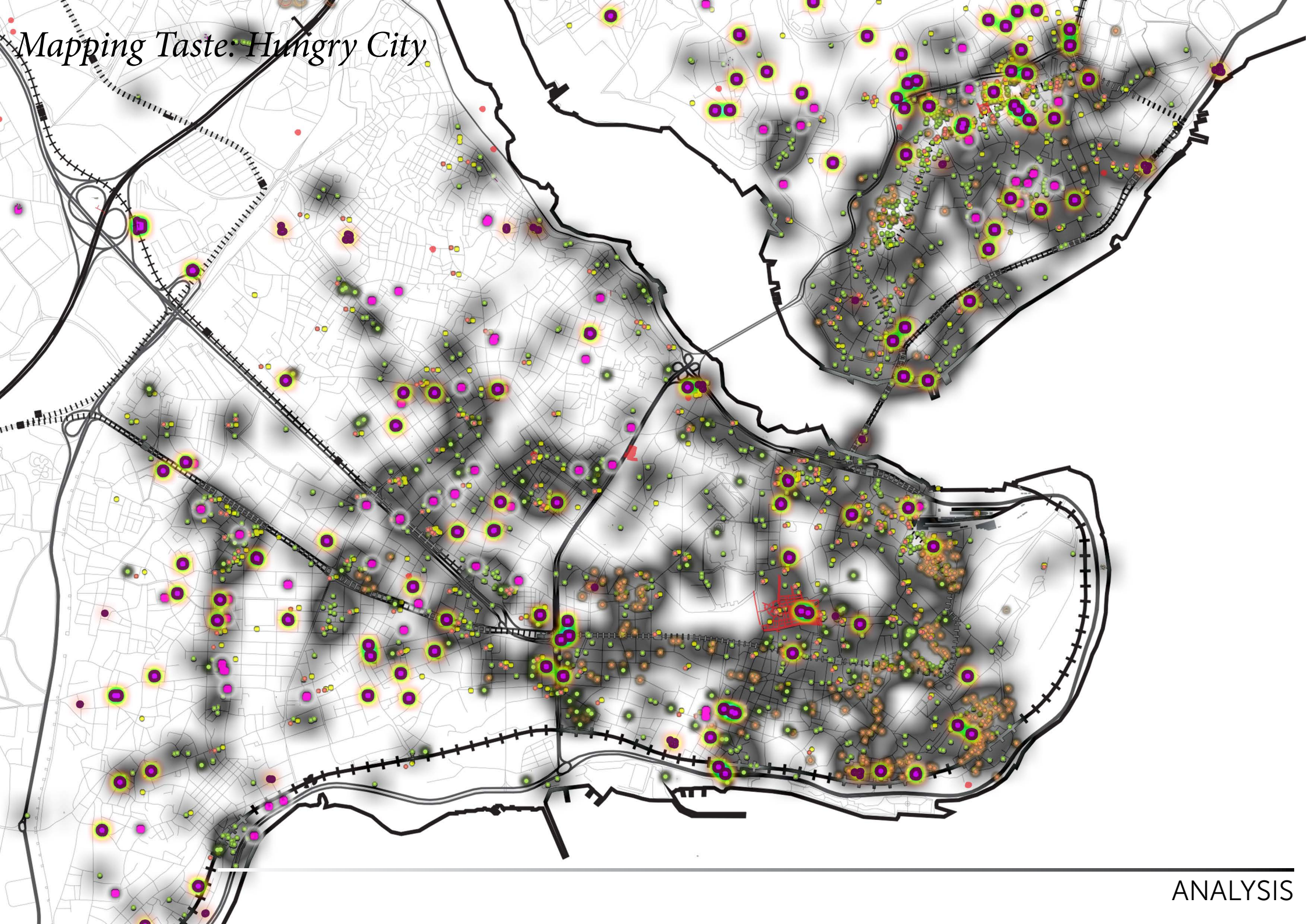
Hotel Restaurants



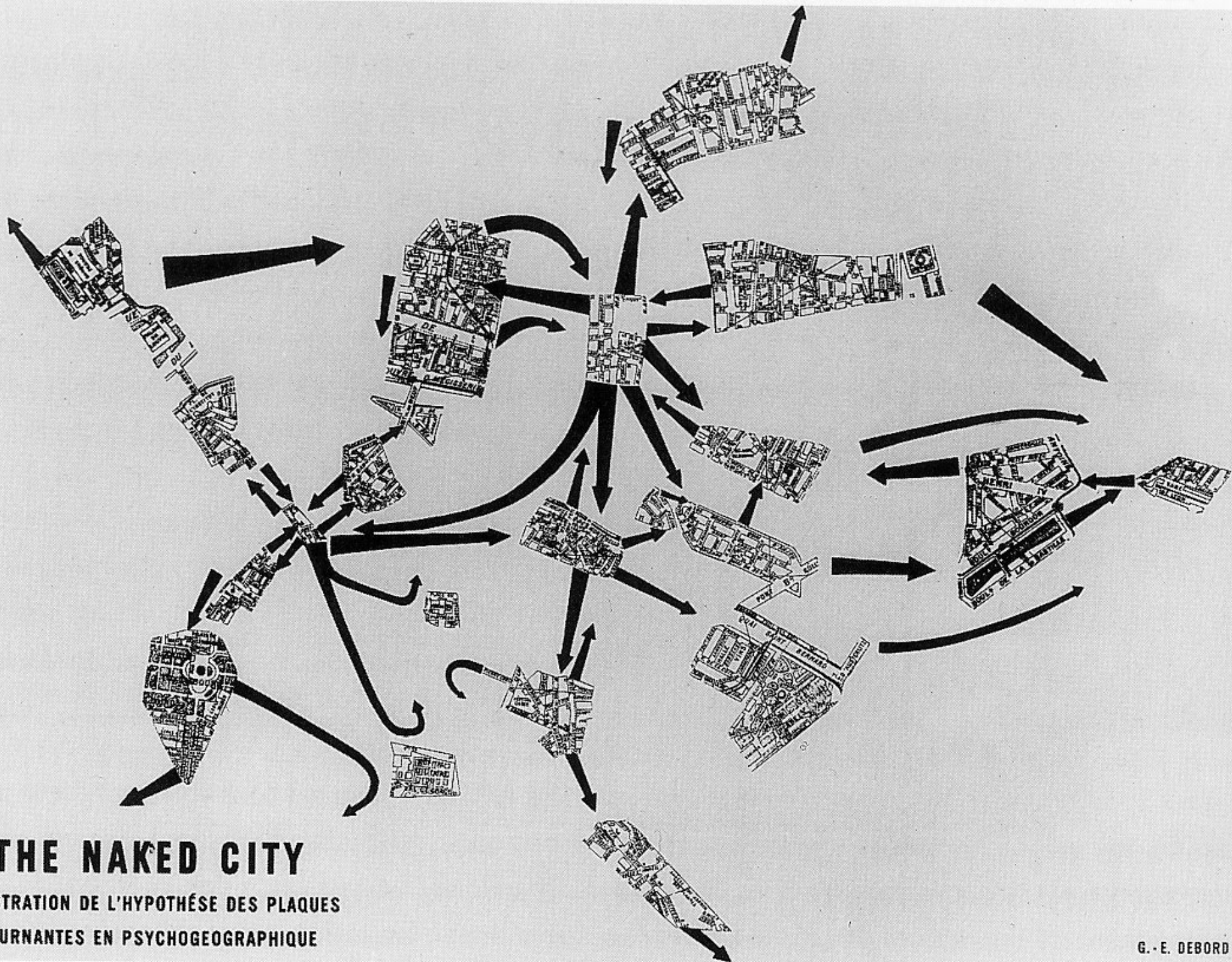
Markets & Supermarkets



Restaurants



Mapping Taste: Hungry City



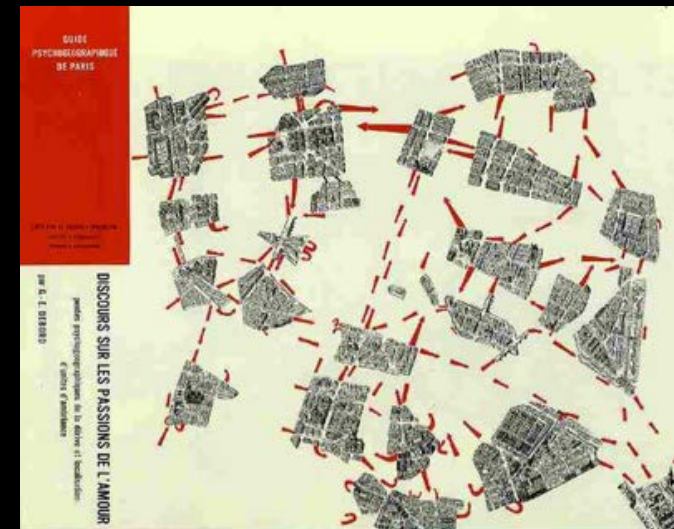
THE NAKED CITY

ILLUSTRATION DE L'HYPOTHÈSE DES PLAQUES
TOURNANTES EN PSYCHOGEOGRAPHIQUE

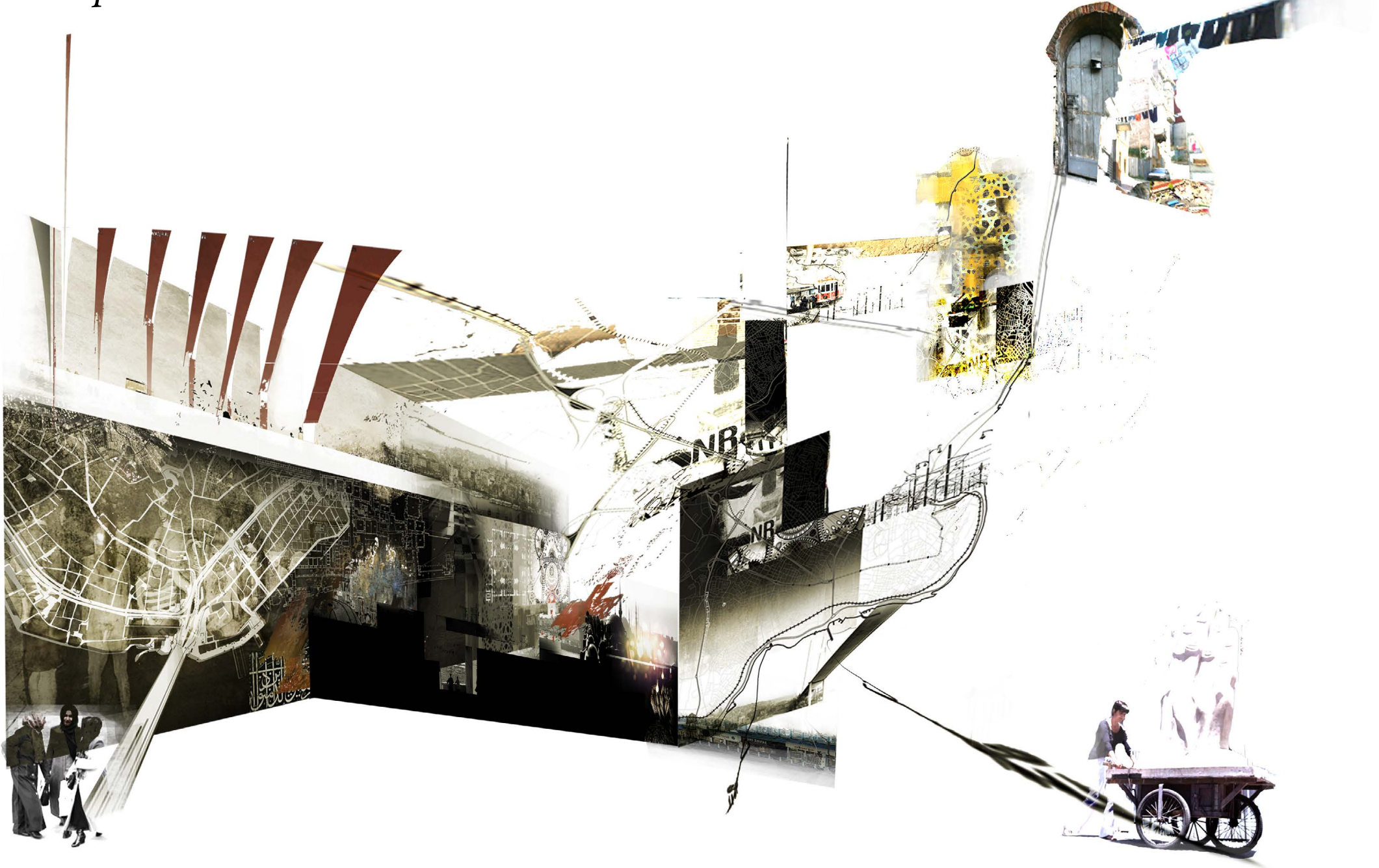
G.-E. DEBORD

I experience myself in the city, and the city exists through my embodied experience. The city and my body supplement and define each other. I dwell in the city and the city dwells in me.

Juhani Pallasmaa, 2005



Conceptual Dérive



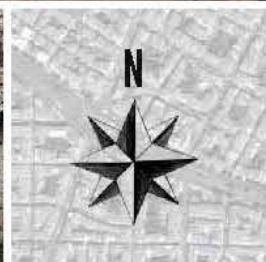
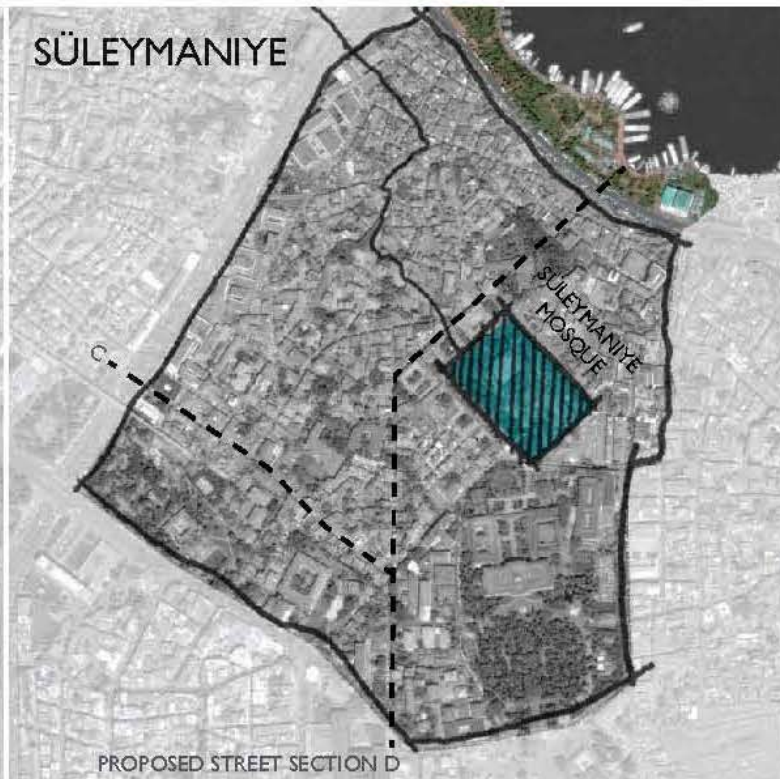
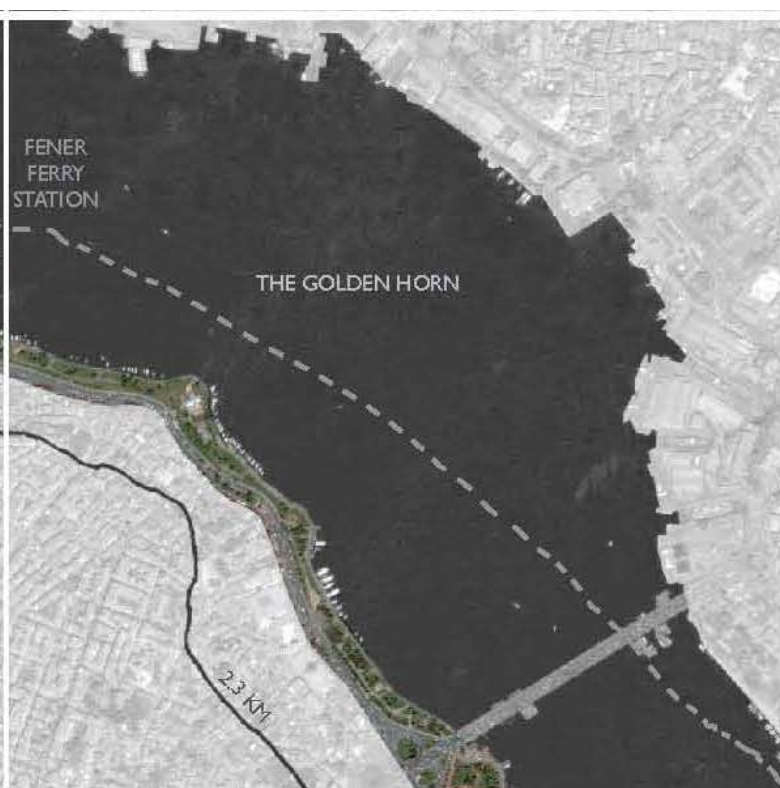
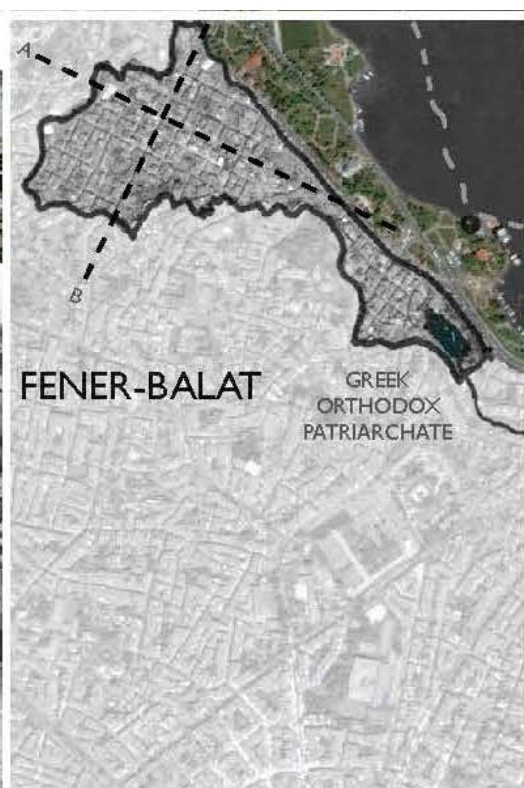
“The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls.”

Italo Calvino, Invisible Cities

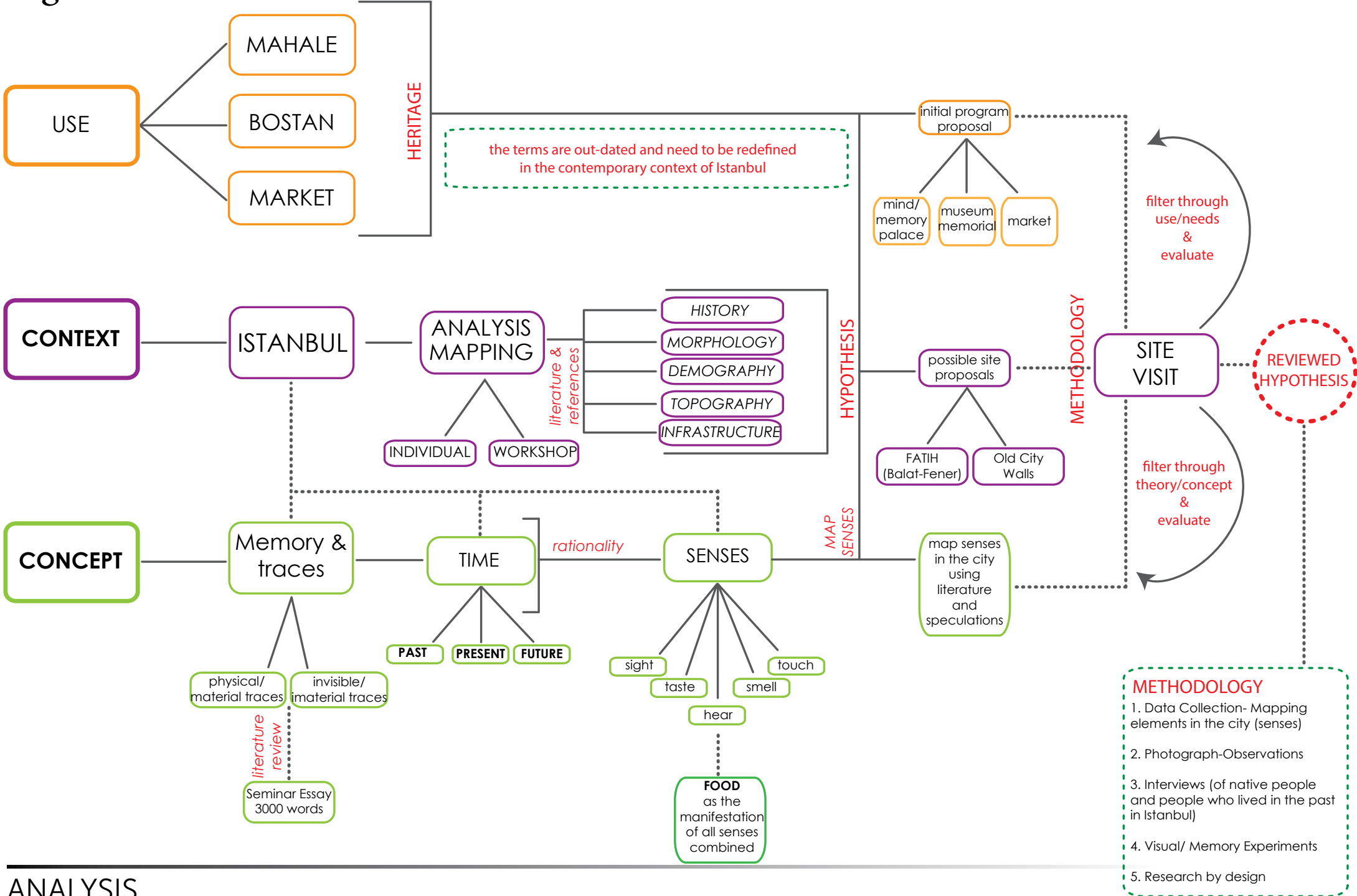


Initial Location Proposal





Organisation Scheme



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URBAN
DISSONANCE:
ISTANBUL'S
DIALOGUE BETWEEN
PAST AND FUTURE

