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The Divan Dialogues
Günce Çavuşoğlu

Table of Content

Abstract

Introduction

Methodology

1 Reading the Interior

1.1 The exterior of the Divan: The
Courtyard

1.2 Elements: Doors

1.3 Elements: The floor (the couch as
an extension of the floor; the carpets)

1.4 Elements: Walls and Windows
(Windows, the Surveillance Window)

2 The Weight/Problem of the Archive

2.1 The word "Archive"

2.2 From Flat to Space

3 Contemporary Approaches to Archiving

4 Design Methodology

4.1 "The Difficult Whole"

Conclusion

References

Bibliography

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The Divan Dialogues

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Abstract

The Divan was a governmental body in the Ottoman Period (1299-1923) where the governors and the Padişah¹ were gathering in Topkapı Palace in Istanbul to discuss and confirm decisions on parliamentary elements. It was a place of gathering, structured by a specific interior system, which considered every component of the interior such as floor, ceiling, wall and other objects within the space. The entire space functioned as a recorder, which is one of the main meaning of the word *Divan*: defter which translates into notebook. The surfaces in the room communicated with each other to solidify as a space of archive.

In my thesis, the research through understanding the surfaces of the Divan will help to re-imagine the organization of the room itself as a space that functions as a recorder. The research will lead to exploring a different tool for another kind of communication between past, present and the future with the possibilities of an act of archiving.



¹Padişah: It is the title of the Persian sovereign, meaning master and king. In the Ottoman Empire, the rulers used this word, which was interchangeable with the word Sultan. The word sultan derives from an Arabic word meaning authority or power, particularly the strength, authority and position of a ruler or dictatorship (Gamm, 2013)

Introduction

During the Middle Ages, in Muslim majority countries and especially in Persia, nowadays known as Iran, the Divan was a civil servant's room where the servants were seated on a long bench (which is also named divan. Later, the government of the Ottoman Empire used the word Divan as title for "notebook", a sort of archive of government business procedures. It integrated with the word "customs". After the Seljuk's² period, the Divan, as Imperial Council, was kept as an governmental institution for the Ottoman rulers where they discussed and exchanged ideas about government with the members between 15th Century until mid-17th century. It was a consultation place where there would be, four times a week, discussions of certain topics with the experts. Gatherings always ended with the confirmation of the Padişah. Every member had to enter and leave the room according to a protocol at "court" in a hierarchical order to another room where the ideas became provisions and later were archived in the "notebook" by a special penman. From this simple room, they could provide knowledge and communicate through three continents in the world. (Ortaylı, 2009; my translation).

In addition, the structure of the Divan interior has a relationship with the previously nomadic period of the Turks. The style that was reflected to the mobile tent elements for sleeping, sitting, eating and storing, turned into mobile furniture after they started to settle. These types of furniture were almost like an extension to their bodies since they were changing place often and working as farmers close to the floor. The style of these furniture can be traced in the palace interiors. Even after the existence of Divan diminished the design and structure of the interior developed over time and continued to exist within the establishment of traditional Turkish houses between 18th and 19th centuries, preserving elements of the Palace interior³. The open space, structured by the interior itself, is providing a natural space for participation but it is interesting to think about how an interior can give space to participants, facilitate freedom of gathering and discussion, while reminding them they are being watched or hosted.

During this historical period, the word Divan did not only have one meaning but it had widened its meaning and actually became an interior which embodied the history itself.

The Divan has a specific form of an interior. Its components have a co-existed relationship with each other. I was initially interested in the historical and cultural background of the Divan in Turkey and became curious to research further what was so special about this room and its specific structural elements. Since the word itself means "notebook", the space and all the components within functioned as an archive.

Each component of the Divan has a role in the composition of the space. I will continue with an investigation of the elements that we can relate with the interior of Divan today. It was a place where everything was recorded while structured by a visual depiction of a history. It was a place that brings in the past; woven carpets, depictions and ornaments on the walls were all communicating a story which carried a certain history behind it. The significant moments in their lives are turned into symbols or surfaces to preserve. If we relate this to today, with what elements of today allow us to record our past or preserve our past?



² Seljuq, also spelled Seljuk, ruling military family of the Oguz Turkic tribes that invaded southwestern Asia in the 11th century and eventually founded an empire that included Mesopotamia, Syria, Palestine, and most of Iran. Their advance marked the beginning of Turkish power in Middle East.

³ The Divan was dissolved in 1826 and it was replaced with ministries. After the end of the Ottoman Empire, the history of the modern Turkey begins with the foundation of the republic in 1923. Even after the dissolution of the palace life, the similar spatial settlements of the Divan were sustained as guest houses in the traditional Turkish houses (Kuban, 2017).

What are the remnants of the Divan and what elements of the Divan can be translated into our current interiors to re-think a space that is “recording”? How can we decipher the elements of the Divan and learn from it? Is it possible to think about these elements to create a productive space for archiving our past and reflect on our future?

The Divan is structured in a very particular way in order to allow for the public to hear conversations that were held inside and thus let the public participate to some extent. Hence, the following question arises: How do we allow the public to participate in governmental issues?

In the following Chapter, I would like to notes within the text, reflecting these questions. I am aware that the Divan carries numerous historical, political and social contexts. Though I wish to focus on the Divan as an archive since it feels like the most important element that needs to be examined in relation to contemporary interiors that take on a similar archival function and their relationship to how we process or deal with our past, present and future. Though I do not wish for it to be my focus, I feel the importance of including information on the structure of the Divan in relation to governmental bodies, how they communicated with the public and how it cannot only be described in terms of private or public space.

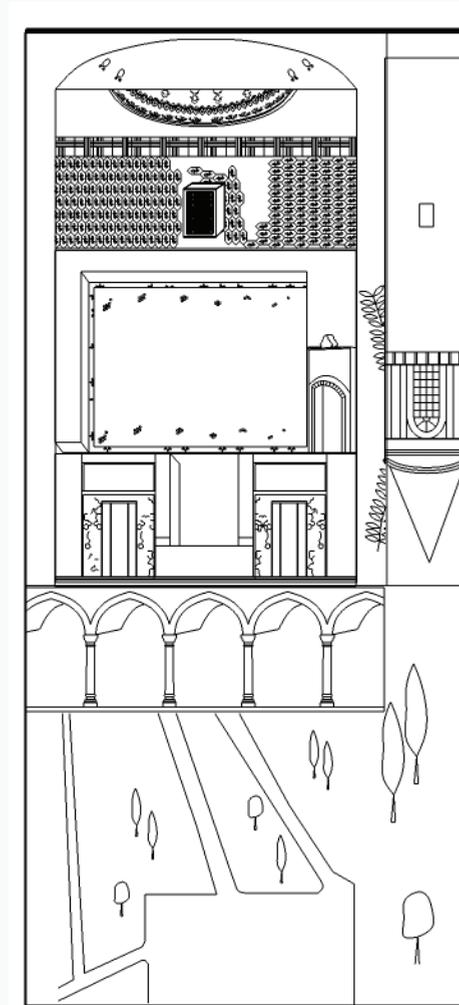


Figure 1:

Methodology

In my thesis, I wish to apply a variety of methods, based upon the following elements:

Decomposition:

Each component in the Divan holds symbols and connotations within the interior and in relation to each other. My research will start with the decomposition of these elements and in this context, I will investigate the hidden meanings of each one of them. This decomposition will become a method in which I can create my future designs, reforming the extracted elements. Before I explain the next aspect of my methodology, I wish to elaborate what I understand from "decomposition".

Each surface of the room and the objects as extensions of these surfaces create a complex interior structure. The components have co-existed and have a relationship with each other within the whole but also individually; they have symbolic connotations and a consistency with the notion of power. Therefore, it is important to examine each element separately. It is necessary to mention Elements of Architecture, an exhibition at the 2014 Venice Architecture Biennale, where fundamentals of buildings are presented by revealing their individual micro narratives. In the foreword by Koolhaas of the book titled Elements of Venice, he indicates that the research was not to uncover a single, unified history, but the multiple histories, origins, contaminations, similarities, and differences of these elements. (Foscari, 2014)

Decomposition⁴ does not only mean separating the components from each other but also identifying them in order to have a possible functional re-composition.

⁴As seen in Figure 1, I used the depiction technique of the Ottoman Period, which is drawing by the absence of the perspective and created my own perception of the room. In this way, all the components can be considered as surfaces. In the Figure 2, I decomposed all the layers from each other. In the drawing below, it can be read as these decomposed surfaces imply that they can not function individually. This can be considered as the visualizing the problem of these surfaces.

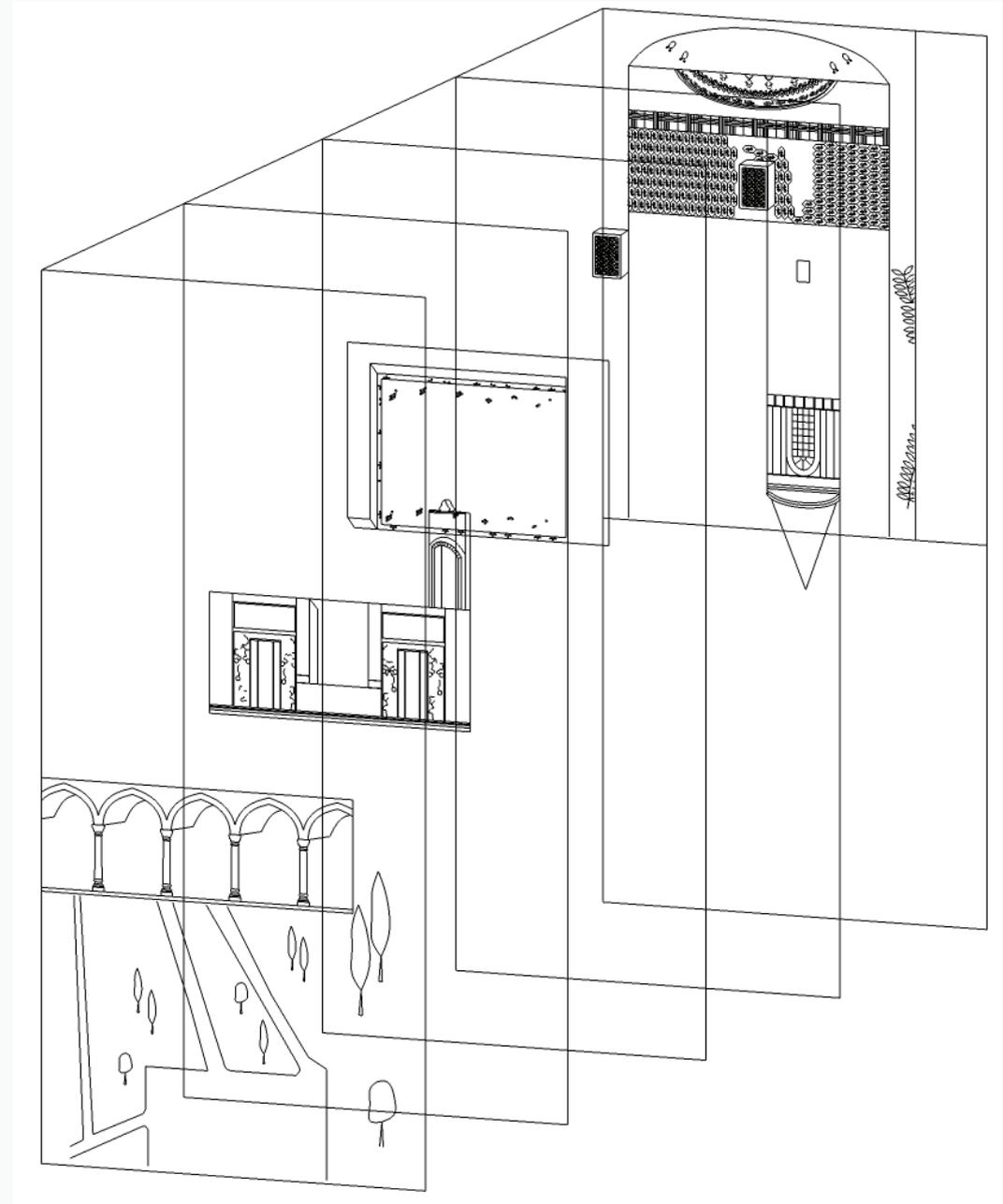


Figure 2: depicting the decomposition of the elements

Research:

A research will be gathered in the thesis and in a timeline from the development of the Divan and the different meanings that arose with it, spanning from the Divan at the Topkapı palace itself to the well-known Divan in popular culture and the Freudian Divan. These serve as contextual background. I will select a particular location, Topkapı Palace, to be able to establish and discuss my argument elaborately. It will also help me to base my design ideas on this chosen location, that forms the platform for my design imaginations, interpretations and collages. I will work with hand and computer drawings, and collages to form my ideas and compositions.

This research could be perceived as a lens, which provides an easy way to approach a historical period and acts as a gateway to a specific period of the Ottoman Empire and its rich interior formulations that were charged with meaning, protocol, disciplining and performative aspects.

This historical information was collected through research done in different realms, printed versions of academic books, online libraries, the historical books and lectures about the Ottomans. For further design imaginations, I will use references from Magazines, Artistic Projects and Design Approaches.

I Chapter One Reading the Interior

Reading the Interior

This chapter is considered as an introduction to the room and its components that is witnessed and shaped by the Ottoman period. Furthermore, there will be an investigation of the relationship with the essence of the meaning of the word Divan and the surfaces of the room. As an extension to the readings of each surface, connections with some relevant references are intended to be provided.

The etymology of the word “Divan” can be found in the Persian language as *divan*, meaning civil servants room where he is seated on a long bench in Muslim countries and especially in Persia. The word *divan* had evolved from *dipi-vahana*, a house for writing. In early 1070s, the word Divan was used as *defter*, notebook, in Turkish language in the early 1400s as *meclis*, council. The word itself has evolved many times depending on the function. Additionally, the European language adapted the word in the sense of “low flat sofa or bed” in the late 19th century.

Additionally, the word *divan* is a collection of poems by one author, usually excluding his or her long poems. The word itself and its derivations come from the act of collecting and stand for archiving.

The government in the Ottoman Empire used the word Divan as “notebook” for the archive of the government business. After the Seljuk’s period, between the 15th and 17th century, the Divan was kept as an institution, a governmental body for Turkish governors where they discuss and exchange ideas about government with the members of the Divan, which are government officials. It also functioned as the court of law.⁵

Everything that was discussed in the room would be written directly by penman into the notebooks that belong to the government. These notebooks called *Mühimme Defterleri*, which contain reports of day-to-day summaries of all outgoing correspondence issued from the Imperial Council⁶. (“Ottoman State Archives”, 2013)

The *de facto* cabinet was structured at Topkapı Palace, in the area of the old city of Istanbul. In the 15th century, the palace served as the main residence and administrative headquarters of the Ottoman sultans. The cabinet⁷ is located behind the main entrance in the second courtyard which is also dedicated to the Divan (Figure 3).

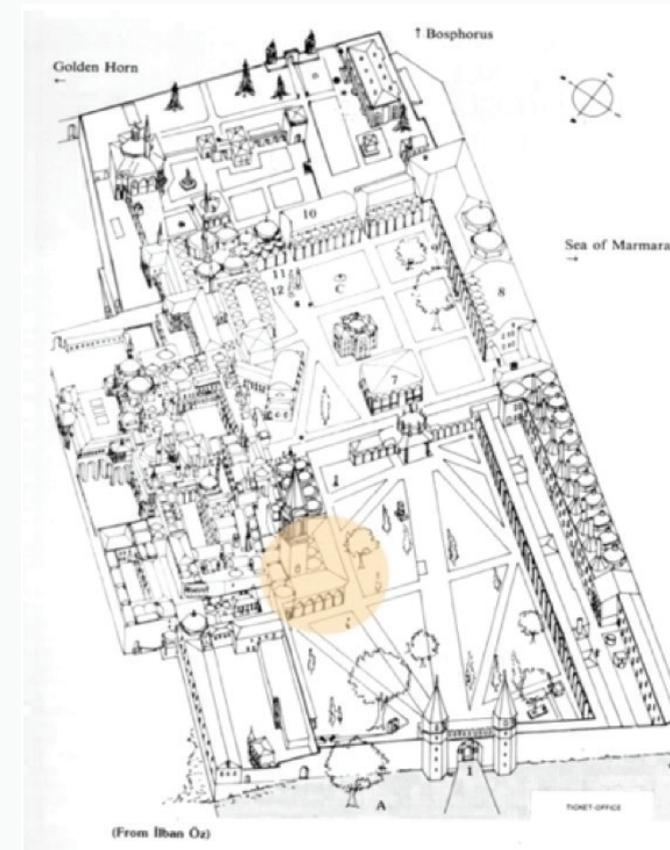


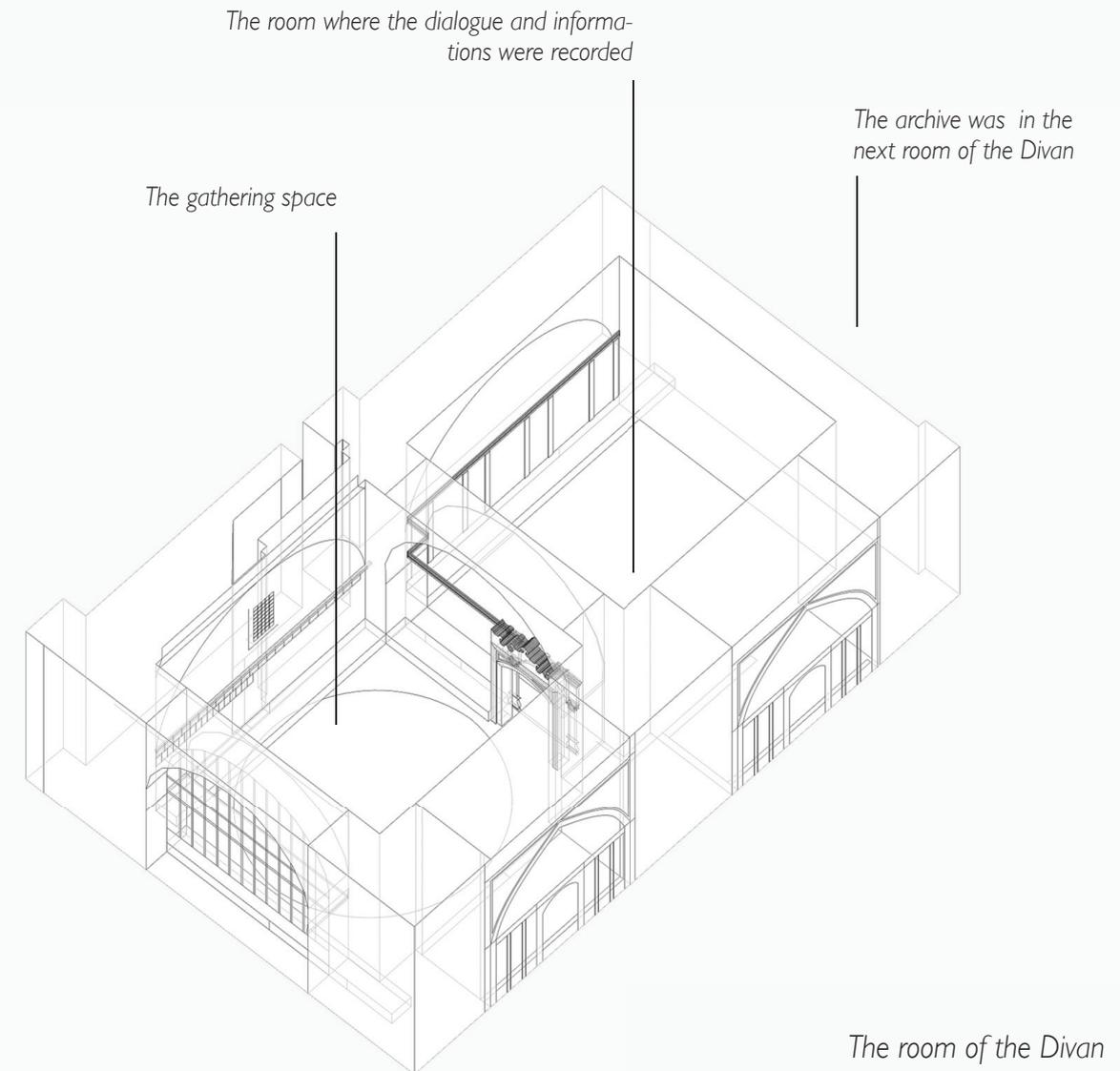
Figure 3: The plan of Topkapı Palace, the Divan indicated with colour

⁵The Divan is more or less “domestic” space (it echoes domestic arrangements from nomadic times), while today’s parliamentary spaces are deeply influenced by the interior architecture of the theatre: stage/audience. That is resulted to be described as a both private and public place for a governmental body. This is an interesting spatial organization, as it leads to the question about how do we allow public to participate in governmental issues in a spatial point of view. The Reichstag building, the Parliament of Federal Republic of Germany, in Berlin is a good example of transparency where people can view from above with an appointment. In addition, the former Provisional Parliament House of the Federal Republic of Germany in Bonn which the visitors could enter above to overview the parliament.

The significance of archiving for maintaining the sovereignty of the empire cannot be overestimated. Therefore, the organisation of the room supported the idea of archiving and being archived. The Ottoman Padişah used the organisation of the room as a reflection and representation of their power at present times but also for the times to come one could assume.

While everything was recorded in the notebooks, every important moment was also required by the Padişah to be painted. The lasting image of a bygone era in the future was only possible by an extensive archive. For an empire that was intended to last forever, it was imperative to have an archive in itself, encapsulating a certain time span and a whole Empire.

In my thesis, Chapter One will be composed by the elements of the Divan separately: the courtyard, the doors, the floor, walls, and windows, in order to excavate the hidden meanings in each surface. This separation will later provide an ease to understand the communication between these surfaces and finally to re-think the organisation of the room.



⁶The archive of the Imperial Council has different types of notebooks. The notebook that record the decisions and summaries of gatherings in the room Divan titled Mühimme Defterleri. There are 419 registers formed during the period in 961-1333 /1553-1915. "The second category of notebooks consists of the cadastral survey registers (tapu tahrir defteri), which contain the land and population surveys from most of the provinces and territories of the Empire. The collection includes approximately 1,153 separate registers, the earliest of which is a timar register of a sancak in Albania completed in 835/1431. It should be noted that registers pertaining to Arabia, Egypt, and North Africa are not included among the Ottoman archive's collections. The last category of notebooks contains information related to the financial administration of the empire and consists of registers on income and expenditures, including many salary registers of palace and state employees." ("Ottoman State Archives", 2013)

⁷The function of the Divan as consultation and a place for taking decisions on parliamentary elements can be traced back to 3000 BC in Anatolia, by some architectural structures. The first settlements of a space as the Divan can be seen between the years 1451-1481 in palace interiors. The Divan that is mentioned in this thesis structured by Suleiman the Magnificent between the years 1525-1526. Before this settlement, there was another used for gatherings and functioned as a council in the palace which is called the old Divan. It replaced with the new Divan because it was not meeting the expectations as a space. (Arslan, n.d.)

3.1

The Exterior of The Divan: The courtyard (Second Courtyard)

The courtyard is a significant component of the Divan and has a constant dialogue with the room and elements within it.

The Topkapı Palace has 4 main entrance doors and 4 courtyards. The second courtyard of the "Topkapı Palace" was named "The Courtyard of the Divan" and it was located behind the main entrance. The entrance to the room of Divan was from this courtyard and when entering the room there were always ceremonies. The members of the meetings were entering following an order determined by their status.

Additionally, the courtyard used mostly for enthronement ceremonies and salary payment of soldiers. Every ceremony that took place was almost like a theatrical stage. (Necipoglu, 1991) For each ceremony, depending on guests and events, the courtyard was decorated with carpets in order to affirm the power and position of the government. In the times that the Padişah was not attending the meetings anymore, the symbol of his existence as a protagonist was embodied by a monumental door which provided entrance to the guest room. (Figure 4)

This magnificent door was the important part of their theatrical stage but additionally, all the doors in the palace were embodying a status which will be investigated in the following part.



Figure 4: The courtyard of the Divan

3.2 Doors

The doors at the palace were symbolizing the existence of the Sultan and related to his status.

The first and the second courtyard of the Palace was divided with a monumental door. Following a tradition from Abbasid and Byzantine used in reign gates, no one but the Sultan could enter with their horses. Moreover, the distance between the guests or members while approaching to the gate was different according to the status of them. The second courtyard with the offices of the administrators were after this symbolic door. This second courtyard, as mentioned previously, named "The Courtyard of the Divan". In this courtyard, the focal point was the third door. The door was the symbol of the existence of the Sultan when he was not attending to the celebrations in this courtyard. The ornaments were supporting the importance of the door. In addition, the location of these offices exhibits the dependence on the Sultan provided with this door. The door has the concrete meaning of an architectural component but also an abstract meaning of a governmental term⁹. (Necipoglu, 1991)

When mentioning doors, the acoustics of the room can be noticed, as doors are the openings between public and private areas.

All the doors of the Divan were open to the courtyard. The conversations that were held in the room were meant to be heard from the outside. In addition, the acoustics of the room is designed to create an atmosphere where everybody can hear what is being said inside.

Thus, the interior of the Divan could be connected to the exterior, which indicates the transparency of the council. (Figure 5)

In the later manifestations of the Divan the Padişah would watch from a window, this was not always the case. Even though the council was open to everyone which was in the courtyard, Padişah needed to keep the distance between him and the others, he decided to watch the consultations and meetings from a window which placed above the bench divan. This was indeed necessary because of an incident when someone came from the courtyard of the Divan and asked: "Who is the Padişah?". According to governors, the relation with the public became too familiar since it was considered impolite against his status. (Ortaylı, 2009; my translation)

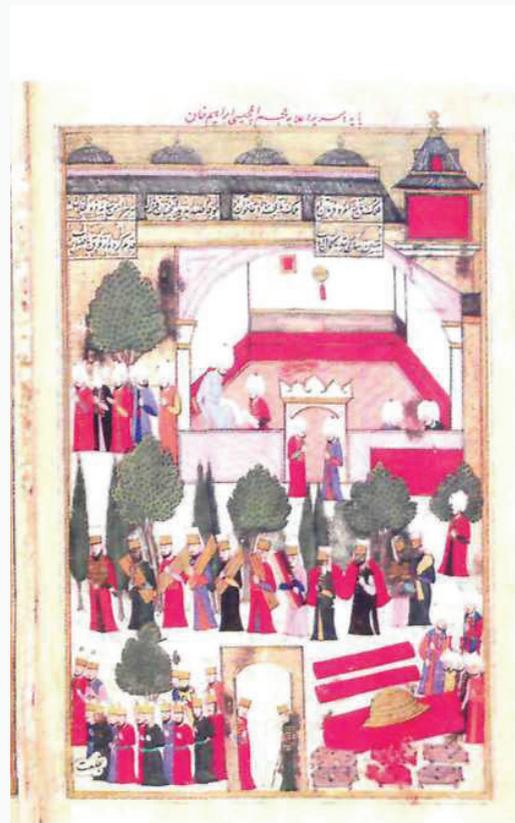


Figure 5: Miniature depicting receiving a guest, the door is illustrated in the middle

⁸The structure of this door was similar to a castle. The inner walls was used to hang guns and additionally can be transformed to a jail. (Necipoglu, 1991)

⁹Porte, shortened from French Sublime Porte High Gate, rendering the Turkish title Babi Ali, the imperial gate, which was regarded as the seat of government. (En.wikipedia.org. (2018). Sublime Porte. [online] Available at: https://en.wikipedia.org/wiki/Sublime_Porte [Accessed 13 Jun. 2018].)

3.3 The floor

The open space of the floor provided room for interaction. This open space is decorated as thoroughly as the floor. In addition, there are the divan and the couch, as an extension of the floor: The floor of the Divan was formed mainly by these two elements. As a result, I will examine the element floor in two sections.

The couch: The couch which is also called divan, is the extension of the floor. It was where the Sultan and the members of the meeting, were placed in a hierarchy, although in fact, the bench-shaped surface has no place to indicate or embody a status. Therefore, the couch and the elements of the room were orienting the members in order to compose a hierarchy. For instance, the viziers' place was in front of the door and to the left of the viziers¹⁰, there were high officials on the couch. In addition, the posture of a person can display an attitude. It is an element which can provide a space to perform one's identity with the posture of sitting (Paquot, 2011). The Sultans while sitting on the Divan, were also showing their attitude, positioning with their status, within the room against the members. (Figure 6)

The couch's height was only half a meter from the floor. As a hierarchical point of view, while the Sultans were seated, they were close to the guests and other members of the Divan. This lack of hierarchy between the Sultan and the members can be translated into a spatial arrangement significant to the Divan (Akbayar, 2017). But the notion of being close to the floor, the slight difference of level from the floor, was indeed related to the history of nomadic Turks as mentioned previously. Around 600s CE, the hunter-gatherer Turks were working in contact with the soil as they were farmers, there were inherently positioned close to the floor while eating, sitting or working. (Kuban, 2017) Thus, the style of the furniture, specifically for seating, were reflected on by this legacy.

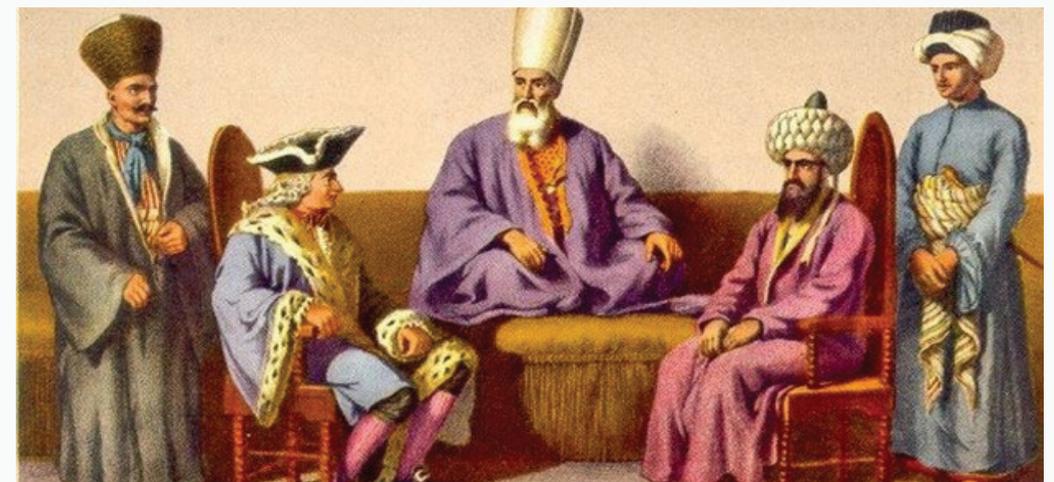


Figure 6: the Head of the Clerks and Foreign Minister: Reis-ül Küttab, seated on the divan, in the meeting with a foreign guest

The couch remained with the name divan, and appeared in other historical periods of different countries as a sitting and resting element. The upholstered couch is a symbol of intimacy. It has a direct relation to the emotional feeling of being in a private space even if it is placed in public. The divan was used as a consulting element in Sigmund Freud's consultation room in Vienna (Figure 7). Diana Fuss (2015, p. 446-475), in her article *Berggasse 19: Inside Freud's Office* investigates a research about the composition and the connections between the elements of the room. Freud's interior, with the collected antique objects, patterns and colours – an “exteriorized theatre of Freud's own emotional history” (Rice, 2007) –, persuaded patients to reveal their inner thoughts. Moreover, the distribution of objects in the room produced a new structure within the room and a reconfigured doctor-patient relation. The couch was exposing the patient to the center of the room while Freud was seated next to the patient, providing a passive listening atmosphere. Since this excursion to Freud's room is interesting from the point of view of my research of the Divan as a recorder, I will explain it in the next chapters in detail connected with the archive process.



Figure 7: Freud's couch

The carpets: The history of Turkish carpets¹¹ also dates back to the nomadic roots of the Turks in Central Asia. Because they were moving quite often and lived in tents, the carpet was a portable object which made the ground easy to step on.

The carpets were also perceived as visual documentation of the historical, cultural, economical and social life of Turkish people. (Engul, 2016)

At the same time, carpets were used as a medium of communication by the women who were weaving them. From the earliest civilisations in Mesopotamia, the woman was depicted on the carpets as a strong and important figure. Later on, as seen in Figure 5, these carpets included figures that embodied the memories of women and their good intentions towards their life. The symbols were a tool between the women¹², an invisible language for the things that could not be said directly or freely. (Figure 8)

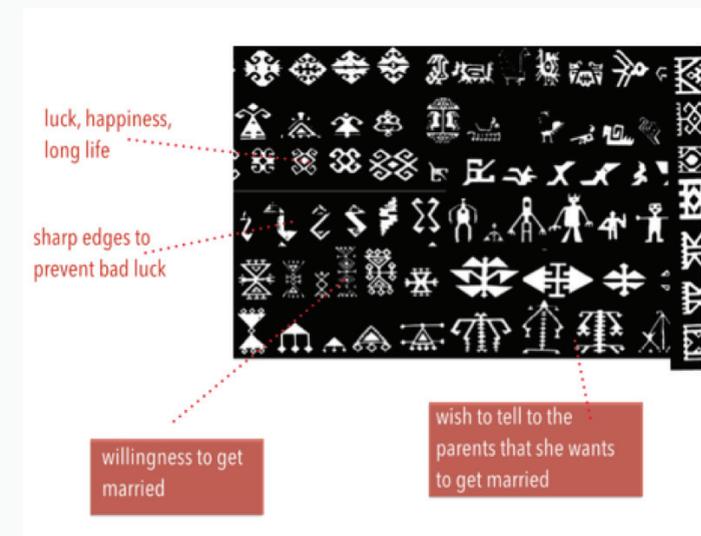


Figure 8: Some of the symbols on mentioned carpets and their meanings

¹⁰The members of the Council, namely the Grand Vizier; the Kubbealtı Viziers, the Supreme Military Judges of Anatolia and Rumelia (the European part of the Ottoman Empire) would deliberate on state affairs, take decisions and pronounce judgments on judiciary cases to be submitted to the Sultan as the highest authority. The Sheikh ul-Islam, the chief religious official in the Ottoman Empire, (Şeyhülislam) would, when invited, participate in some important meetings. Other officers of the Council were, the officer in charge of affixing the monogram of the Sultan on decrees and other official documents: nişancı; the treasurer: defterdar; the Head of the Clerks and Foreign Minister: Reis-ül Küttab; the writers of official communications/messages, permits, licenses and certificates: tezkereciler and the clerks: kâtipler." <http://topkapisarayi.gov.tr/en/content/kubbealti-divan-i-humayun>

¹¹The carpets that I will be mentioning in this thesis, should not be confused with prayer rugs.

In the article *Walter Benjamin: Traces of Craft*, Ester Leslie (1998) emphasizes Benjamin's theory about weaving which appears as the paradigm of authentic experience and the process of memory. When mentioning carpets and weaving as a way of communication¹³, it is important to refer to Walter Benjamin's note that the Latin word "text", *textum*, means "something woven" a web. Weaving becomes a figure for authentic memory or the procedure of rendering the infinity of memory. (Leslie, 1998). Comparing with the situation where the rooms were decorated with the carpets by women into which they wove their stories or things that they want to say, it is relevant to say that it is almost as if they are imprinting themselves into the viewer's fantasy, awaiting retransmissions and after-lives.

Finally, beside the open space provided by the surfaces of the floor and the walls of the room, the Divan did not have any physical obstructions between the space and the occupants. This was providing a clear communication between these surfaces and the rest of the room. (Figure 9)



Figure 9: A scene from a meeting in the Divan, painted by Jean-Baptiste van Mour 1724

¹²In Topkapı Palace, the women from the family of the Padişah lived in harem, which translates into women's quarter. In Arabic, the word itself means a sacred place that not everyone can enter and a place that belongs to Padişah. This place had many rooms for gathering for the women and the guests of the family members. In one of the interior, as we see in Figure 10, women seated in divan as well. Although the women were not members of the Divan, the Imperial Council, they had meeting rooms that can be referred as *divanhane*, a gathering place in a house. (my translation).

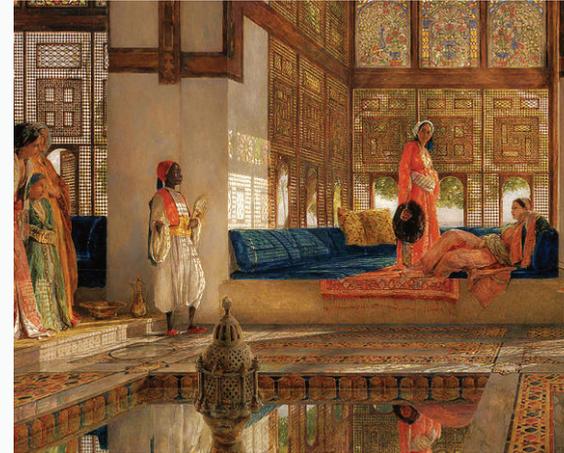


Figure 10: A scene from Harem

¹³I would like to give an example from France, Bateux tapestry, to indicate the role of tapestry in Western art history. It is an important piece since it carries the world's oldest information archive based on a long linen material. It is embroidered which is denser than a custom woven fabric or carpet. It depicts a sequence of scenes telling the story of the events which led up to the Norman invasion of England in 1066.



Bateux Tapestry



3.4 Walls and Windows

The windows in the Divan and in other rooms in the palace demonstrate a significant relation between exterior and interior. Windows, depending on their scale, let plenty of sunlight in and demonstrate how much we want to invite the exterior into our interiors.

Generally, the windows were arranged in two layers in the palace. It is unknown if this settlement followed a tradition but it is mostly used in the palace interiors. The functional aim was to keep the big windows in the first layer closed with shutters during the cold weather while the small windows from the second layer letting the sunlight in (Kuban,2013). Additionally, the windows had filters to prevent too much sunlight in the room. The motifs carved into the first layer cast decorative shadows on the floor and carpets as the sunlight shines through them, brightening the woven memories of the carpets.

Besides the function of the filters which was preventing the sunlight, this arrangement can be related with inviting the exterior into the interior. In comparison to our interiors in the modern age which because of the windows the interiors are becoming transparent, the windows in the palace were small and filtered to keep the privacy. The interesting part of this organisation is that, even though the room has a filtered relation with the exterior through the windows, the imagined exterior elements, such as certain types of trees and plants, were depicted on the walls as symbols and geometrical shapes related with immortality and life.

A modern approach would be the Arab Institute by Jean Nouvel, which was built between 1981-1987. The south façade of the building is covered with light-sensitive diaphragms that regulate the amount of light that is entering the building (Winstanley, 2011). It is an overall experience since through the apertures creating different patterns during the day and meeting with the mosaic floor or the walls of the space. Through these filters the relation between the exterior and the interior kept dynamic, which is a different atmosphere than the Divan had since the filters were stable. This is a good example of further thinking, what would it be if the patterns or filters were constantly changing in the room Divan? It would positively create other focuses, keeping the totality of the room and its hierarchies in a constant flux.

The windows and filters can be an allegory to today's screens in some ways. In his article titled *Interior Decorating in War Time*, an adaption of the Benno Premesela Lecture in the magazine *Mac Guffin: The Life of Things* "The Window", Matthew Stadler points to screens replacing windows and in this age of technology, opening a screen lets us travel in public."The artificial openings entered our rooms with tapestries then paintings, TV, and computers. We made our "view out" through these tools (Stadler, 2015). According to him, we depicted surfaces with what we want to take into our interiors rather than watching outside through architectural openings. Currently, through screens, we are almost all the time online in an artificial public space with an environment that constantly changes depending on people's actions.

If we consider Matthew Stadler's thinking along the lines of how screens and the realm of the Internet record every time that we enter the Internet, we can argue that the Divan is the analogue version in the format of a room –in a sense an allegory of the Internet. Following İlber Ortaylı's thinking, one could argue that within the Divan, the so-called "defter" (notebook), every element that is part of the performative script held within the Divan becomes a tool that is part of the archive. In the following chapter, I will explain in detail, within the notion of archiving, how these elements are connected together in this context.

Panopticon was an example of architecture being not only make efficient surveillance possible, but also publicly to represent the presence of it (Mitchell, 1996). William J. Mitchell, in his book *City of Bits: Space, Place, and the Infobahn*, points at when the electronic era dawned, as George Orwell's anticipated in 1984, the television monitor became an ever-present instrument of surveillance. Mitchell indicates that, Orwell did not really think about the technical details but what actually happened now is, every computer input device become a potential recorder of our actions. It is almost can be called as an archive which one cannot control of which actions are going to be recorded "Efficient software could be written to collect fragments of information from multiple locations in cyberspace and put them together to form remarkably complete pictures of how we were conducting out lives." (Mitchell, 1996). (p. 156-157) Mitchell's words are interesting from the perspective of the Divan being a recorder and the archive of it can be realized that it is controlled by the surveillance.

A part of Divan culture included that after the Padişah have retreated from the room of the Divan, he listened and watched the entire meetings via the surveillance window, a meshed texture which was placed above the couch. Knowing that the Padişah could be watching at any moment without you knowing influenced every members ease of mind and affected their freedom of discussion. (Ortaylı, 2014).

Additionally, as mentioned in Stadler's (2015) article, the windows, which can be seen as parallel to computer screens today, are as interested in us as much as we are in them. It is a fact that, through these screens we are being watched and recorded through our actions. Here the whole Divan itself becomes - acting as surveillance, in this way it can be seen as an analogue version of the Internet, by the similarity of the surveillance window and the screens through which we are being watched or monitored today.

As a conclusion of this chapter, I intended to investigate the hidden meanings of each surface and make connections to that which exists in our recent history. I tried to indicate each element's power in regards to the notion of the archive, which will be developed further in the following chapter.



Chapter Two

The weight/problem of the archive

2

The weight/problem of the archive



2.1

The word “archive”

Before I speak about connotations of the Divan, I wish to point out its important function as archive. The notebook of the Divan, the archive, was an important element as it holds a lot of information, reflecting knowledge about a specific historical period. In recent times, many artists have given attention to work with archives, hence, I think it is important to think of its meaning and to further place my design thinking along the lines of the potential that archives offer.

Initially, I wish to trace the meaning of the word archive and draw connections with the Divan. Secondly, I will mention how an archive works and the necessary elements that give context to archiving. It is also necessary to gather knowledge in order to form my definition of the archive which will be reflected in my design process.

The word archive can be traced back to 7th century BC Athens. The power of the king was transferred to the **Archons**. There evolved a system of three concurrent Archons and they were also in charge of organizing festivals bringing together poets, actors and wealthy citizen patrons. (Derrida, 1996).

The Greek word **Arche** has two meanings referring to two principals at once: beginning or source, commencement and commandment, where the social order and authority are excised. These two meanings can be connected in the following: To command is the beginning of an action, the source of the action. As Derrida traces the meaning and sources of the word Arche, he refers to a *there*, a place where orders are given, he shows how this definition of Arche, an origin of the word archive, has always belonged to a place, a *there*.

Archeion, comes from Greek, initially a house, an address, the residence of the Archons (which they also command) and the place where they kept their official records. Thus, the word Archeion is at the root of the term archive. It was a place where people gather together, dedicated to public records where historical documents are kept and archived by these Archons. The power of Archons was provided by the power of keeping and ordering the archive. Having a power of archiving and ordering information brought another power; that of interpretation (Derrida, 1996).

In the book titled *Archive Fever: A Freudian Impression*, Derrida (1996) starts his discussion on how an archive functions, with an introduction about the origins of the word archive, as mentioned above. As he further indicates, the power of categorizing the archive is indeed relying on the person who holds it, which can also be reflected from the origin of the word itself. These lines lead us to the fact that the archive can be interpreted by who ever has the power of creating and storing it.

An archive keeps records of the past, but it is also related to the future: the keeper of the archive can decide which records need to be kept. This is one reason why archiving represents power, and why the power keeps archives.

When mentioning records of the past, it is crucial to make a statement on the notion of the memory. Derrida (1996), makes a clear explanation of the difference between two Greek words, *anamnesis* and *hypomnema*. The word *anamnesis* stands for memory, a spontaneous, alive and internal experience. While *hypomnema* "under (the) memorial" i.e. the structure that supports memory, that forms the foundation of it "There is no archive without a place of consignment, without a technique of repetition, and without a certain exteriority. No archive without outside." To rephrase it simpler, the memory is not an archive because it is internal and it is not being "said" yet, it is not being analyzed or categorized through an exterior/outside. For instance, a *hypomnema*¹⁴ is a sense of note, notebook, where there are anecdotal records. A said memory, placed in an exterior.¹⁵

At this point, I would like to stress the connection with the Divan. In the Divan, the environment for the action of the archive was built with all surfaces and symbols of the room. The notebook of the Divan, where everything was collected and written, was the reason for the room. After the first settlement, the archive started to reflect and repeat itself in this room. Later on, we can say that the room turned into the reason for the notebook. Both notebook and room became the reason for each other. This is because all the parts of the room and the archive became interdependent. The absence of one element means, the absence of everything.

Additionally, although the notebooks were not placed in the room of Divan, the room was the representation of the archive, a reflected "exterior" of the notebook. An analogy to this could be to that of our computers, where often the actual archive of our documents does not reside on our own hard disk, but "in the cloud", in physical servers away from the computer or the place that information is being record.

From the lines that I briefly explained how an archive works, what possible details are relevant for archiving and how is the system structured.

¹⁴ Foucault mentions the difference between archive and diary. "In this period there was a culture of what could be called personal writing: taking notes on the reading, conversations, and reflections that one hears or engages in oneself; keeping kinds of notebooks on important subjects (what the Greeks call 'hypomnemata'), which must be reread from time to time so as to reactualize their contents."

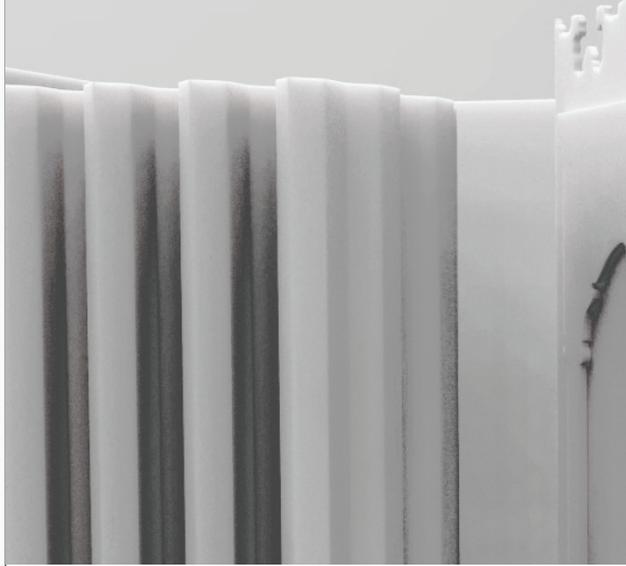
"As personal as they were, the hypomnemata must nevertheless not be taken for intimate diaries or for those accounts of spiritual experience". <https://en.wikipedia.org/wiki/Hypomnema>

¹⁵ In this case, as mentioned previously, carpets on the floor in the Divan also played a role as an archive piece. According to Laura Millar in her article Touchstones: Considering the Relationship between Memory and Archives, she points out "in the metaphor of archives as memory, we see our memories as being "of the past," and we see archives as evidence of that same past." (Millar, 2016). Derrida mentions that a memory is not an archive. For me, the memory, once its said or in this case woven, transmitted in a symbol, it is being part of the archive. But, the muted voice of the woman, their memories, are not considered as archive. They are not visible in the room as they are.

How does an archive work?

Besides the etymological meaning of archive, it is also relevant to include what is an archive and how it works today. An archive is a repository of documents or records providing information of a specific and related topic. An archive is different than a library since the materials within an archive are often unpublished, unique, original and primary, while libraries contain published books which can be provided with a substitute. The materials in archives can be categorized in a certain hierarchy, based on the who produced the material for the archive and how the archive received them. The materials, the categorization, and the accessibility issues may differ, based on the type of archive. For instance, institutional archives hold specific materials on a specific subject. Het Nieuwe Instituut's archive in Rotterdam is a good example since it holds 19th and 20th century items related to architecture and urban planning, from the most important Dutch architects and urban designers.

It is the State Archive for Dutch Architecture and urban Planning, with an official commission to collect and preserve the Dutch architectural heritage. They are collecting what they believe are the most important cultural materials from the architects, schools, and institutions. The difference between other archives and institutions related to architecture is that the Het Nieuwe Instituut collect not only individual objects but also the whole process of a project that is been used by the architects. They have also gone through all their archive material and created combinations that fit together ready for the exhibitions that take place in the gallery of the Instituut. The materials are being kept in a separate building, which can be reached from the offices of the Instituut. Moreover, the archive is reflected in a digital database for each architect and urban planner. The Nieuwe Instituut's archive is producing knowledge continuously since it keeps all the information from the process of projects that are still being used by architects and available to visitors. (This information was gathered in the Het Nieuwe Instituut's archive tour with Hetty Berens, 2018.)



2.2

On categorizing and consigning

The surfaces and the elements of the Divan are organized in a way that we can perceive everything inside it in totality. This totality is a reflection of the "outside" of the written notebook. This specific setting of the interior of the Divan is already forming a hierarchy in order to support the power of the members within, similar to what the archive does which would, thus, be its "hypomnematic" character as mentioned before. The power of holding an archive makes the holder an interpreter. In this case, there is a connection between the order of the archive and the organization of the Divan's space. I would like to indicate this connection in detail. The notebooks that were used to archive, were stored in the next room of the Divan, which is illustrated earlier in page 19. The Divan was not a regular archive space since there were no shelves or rows to store the notebooks in the lay-out. It was more "meta" than "physical". It is more related what this interior was representing and how it was connected to the act of archiving with the components of the room. This physical lay-out of the Divan with these elements were creating a hierarchy together, in the archiving process.

Additionally, the organization of the room and the notebook are perceived also in totality depending on who has the power to hold the archive and organize it. This shows how the order of the archive can change the perception of it. The categorization or formatting of the archive in the Divan was from the perspective of the Padişah as he was holding the power to organize and keep it. In addition, the archive was supported by the organization of the room in totality through this perception.

At this point, the emergence of the Divan and the analogy with Freud's psychoanalysis room is relevant. The placement of the objects and furniture, the relationship of the room's items to one another and the location of the occupants in the room were framing our understanding of psychoanalytic theory and practice. By the display of collected antique objects such as memories and heirlooms which were inherited from his father, he created an exteriorized theater of his own emotional history (Rice, 2007).

2.3

From flat to space

According to Freud, a doctor and a patient should never have a visual communication during the sessions. The patient also needs to be securely situated outside visual surveillance. Therefore, the couch which was occupied by the patient, is exposed to the center of the room.¹⁶ The location of the couch was providing an illusion of centrality, of power, to the patient. There was a Persian rug on the couch, cushions supporting the patients head and by those elements, the couch was providing a warm feeling for the person who is going to share his/her inner thoughts. Furthermore, the couch was the most important tool to reach the memory of the patient beside the other elements within the room. During the analysis, Freud was placed in a chair right next to the couch, as “the one who must be looked at”, he is already forming a status of himself and also for the patient, as a gatekeeper of the underworld (Fuss, 2015; p.446-475)

This spatial arrangement connotes with the spatial organization of Divan. Furthermore, the occupants' locations in a hierarchical position can be also traced in the Divan. In a sense, Freud reinterprets the Divan's hierarchy. We can say that the patient is taking the place of the Master of ceremonies, while Freud takes the place of the Sultan. Freud's intention was to use the archive of his as a tool to bring the stories from the patients in to the place of consultation. Moreover, the fact that every conversation was in Freud's room could be heard from outside through the door that is left open, the patient was becoming a part of “public. Which was stopped after another patient went inside the room unexpectedly and caused a complication. Which reminds the doors that was left open in the Divan in order to be transparent.



Figure 11: Gemis Luciani (2011-2013) *Piece of Space*

The relationship between words and images in the visual representation of urban spaces is examined in Luciani's *Piece of Spaces* (2011-2013) (Figure 11). The printed telephone book became obsolete since we can find all kind of information online (Cartwright, 2013). In Luciani's sculptures, by bending, shaping or cutting this book, he is trying to find a form in order to create a sense of spaces by means of the flat massive volumes of the archive. It is interesting to think about how a flat record can create a three-dimensional space. How can an archive give form to space? In the following paragraphs, I wish to include my thoughts on surfaces, considering the flat documents being reflected to the space through these surfaces.

The archival surfaces can be excavated in the room of the Divan. The notebook which was kept as an archive by the penman, included every detail of the meeting while the consultation or discussion was held. While conversations were held within the room, the surfaces had different interaction with the recording process. The patterns, depictions, woven memories within the carpets and the ornaments build up a visual language, eager to communicate with the other side of the archival space or with what lies hidden beneath.

¹⁶A sort of hierarchy can also appear from Freud's side, as Derrida (1996) says, by having placed all the elements of reminders or antique objects related with loss and memory, in order to reach the patients' memory and additionally, he was already categorizing his own archive in a subjective perspective.

On the other hand, there are invisible elements which can be part of the archival process because they are like evidence of the time that is spent inside a space. In the following paragraphs, I would like to reference some examples on how a surface can embody layers of time and contribute the archival process.

A surface can become an embodiment of a time-based archival representation. It holds a lot of history inside. In Huyghe's artwork he takes an exhibition gallery wall and reveals the layers of paint underneath. (Figure 7) "Like a geological cross-section, the history of the exhibition's space is revealed by Timekeeper, because it uncovers and shows the successive layers left behind by previous actions." ("Timekeeper", 1999.)



Figure 12: Timekeeper
Huyghe, 1999

Besides the visible evidence of the layers and traces of time left on a surface, it is also interesting how the invisible materials can contribute to forming a history of a space such as dust, smoke, moisture or heat. When the immaterial elements become visible, it creates another layer of perceived usage and eventually reveals traces of time people have spent in the space. (Gissen, 2009)

Let's take dust for example, which is a form of sub-nature and unexpectedly created by the environment and a representation of the passing time. It is almost like a historical record Ruskin (1866) says, and Jorge Otero-Pailos in his experimentation with preserving techniques *Ethics of the Dust* (Figure 13) developed a cleansing process for the contemporary preservation. He removed the dust with a latex sheet and hung these next to the newly cleaned building in order to show the contrast with the patterns of the dust. It is a non-linear way to conceive of the changes that buildings undergo in time (Gissen, 2009).

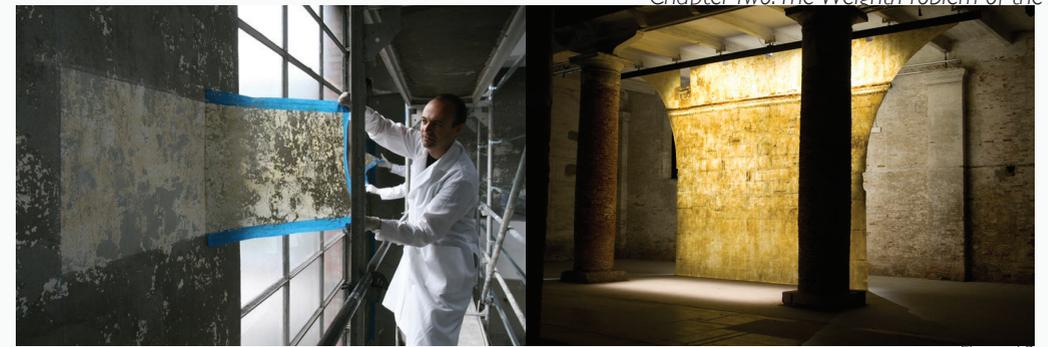


Figure 13

Phillip Johnson's Glass House, examined by Pailos (2008) brings to focus another unintentional and invisible element in an archival process which opens up questions about preservation aesthetics. It is a project about the reconstruction of the smells of three moments in 1949, 1959 and 1969, based on archival research where Pailos explains it in his article names *An Olfactory Reconstruction of Philip Johnson's Glass House Interior*. He sees the stains on the ceiling of the Glass House as evidence of the life within the house and wishes to expose further the overlapping layers of time to exhibit them to the visitors. Of course the fact is that the smell is now turned into a visual evidence and to clean it would be an interpretation during the reconstruction process. The documentation of the house for the National Trust for historic preservation was lacking the house's smell. Pailos benefited from Puig¹⁷, the most important archive of smells, to form an olfactory profile and introduce a reconstruction with the smells of the house.

From these examples, we can see how information can be gained through surfaces and how these invisible layers can reveal information in another archival system.

Comparatively, a notebook is formed by the manipulation of its surfaces, recordings are created through marks on the surface of the paper through different mediums such as writing or drawing. We must consider the surface of the notebook as simply another surface that exists within the Divan part of the complex process and the interior of the Divan, part of a whole that cannot be separated. This key element of my research and my thoughts on the "notebook" will also reflect this context in my exhibition.

¹⁷Puig is one of the most important archive of smells in the world, founded by Antonio Puig in 1914, which stores over 20,000 elements of smell – almost the entirety of scents manufactured in the twentieth century (Pailos, 2008).



3

Chapter Three
Contemporary Approaches to
Archiving

3

Contemporary Approaches to Archiving

Archiving in contemporary art and architecture is an important tool and presentation technique. Many artists, architects, and designers developed ideas on how to archive and how to categorize, additionally using the techniques of the digital era.

After mentioning the systems of archiving and including the new ways to think about the archive in the context of the digitalization of the archives¹⁸, currently some designers and artists have new approaches to the archive and how to deal with the problems that are occurring in regards to categorization, accessibility and ability to edit. They are tackling how the archive can be a productive space, using both the features of digital and physical archives.

Markus Miessen (2016) and with the contributions of artists all over the world, in the book titled *The Archive as a Productive Space of Conflict*, discuss what processes enable archives to become productive. They are creating new perspectives on archival practice, questioning the spatial arrangement of the archive and challenging which framework should be applied in order to give the archive more than a singular existence.

¹⁸On Digital Archive:

Digital archives have a different structure than paper archives. Whereas the paper archives have a system which the documents are divided, the content in digital archives is no longer separated from the archival infrastructure. The digital archive is based on a networked data circulation and formed by coding and protocol layers or data flow.

Depending on this network, the notion of time, space and accessibility is also changed. Through digital filters, the time that will be spent for searching will be reduced. This fact also affects the content and the production of the archive. (Dekker, 2017)

The containers of the digital archive hold the user generated information, which processed without human intervention. The Internet is also involved to this storage, in this case the Cloud, with the data that is been collected through the networks of communication and information from activation of the users, for instance web-browsing or purchasing actions. From this point, Luksch (2017) argues in her essay titled *From the Cellar to the Cloud*, that the third parties, such as corporations, is also enhanced. According to her, this assimilation of the network stress the function of the archive also in controlling knowledge besides the traditional role of being "neutral" storage. The collections of these data can become subject to economic strategies as well. We can see the similarity of who holds the archive, has the control, also in the digital context. Algorithms that is produced by these data can be analyzed, categorized and applied to areas where the human action is in question. In conclusion, those who have the knowledge of the algorithm or the data has the power (Luksch, 2017). Following that, the fact that the data is permanent until its being erased entirely from all the sources, the erasure process is also becoming a process in the digital archive. With the existence of the digitalization of the archives, the subjects related with access methods or the limits of the archives are appearing.

Digital archives have a lot of benefits if the amount of the materials in the archives are considered. The filters and categorizing systems make it easier to reach the information is needed. The topic of accessibility of digital archives is different than physical archives since nowadays with the digital era, there are lots of methods that can be used. There are a range of devices that can be reached thus, the connection does not need a permanent space as it can be mobile and from everywhere, which can eliminate the efforts of reaching a physical archive. More over, there is also another aspect that opens a question, if the archive is available in the same way to everyone. Technology finds a way for this as everybody can access entirely different way and time (Hardingham, 2011).



Figure 14



Figure 15



Figure 16



Figure 17

AA School of Architecture hosted Samantha Hardingham, Markus Miessen, Hans Ulrich Obrist and Armin Linke to talk about the research project, titled same as the book, *The Archive as a Productive Space of Conflict*. Miessen (2011) mentioned the Library of Andrea Züst (Figure 14) and how the archive is creating connections everyday constantly. He described where different forms of an archive practice come together and form a productive space. It is an archive without an order.

There are two robots, constantly scanning the library three times a day, and creating new orders for the archive. In addition, depending on visitors' choice of books, the robots provide connections and advice it online. Züst's library is a reflection of the idea on how an archive can lose its hierarchy through reordering.

Another set of relationships on archive can be seen in the exhibition Phenotypes, a personal photographic archive of Armin Linke opens to the public. Linke (2011) indicates that this project is about thinking how a project on the Internet can be translated into a physical space. Through the printer, the visitors can print and create connections, new orders, with the online archive. Here, the visitors become the curator of the archive. The Exhibition, as seen in Figure 15, also carries an aesthetic while performing as an archive.

Providing constant connections between materials in archives can produce productive acts, as they are producing new knowledge. Moreover, one material can have connotations within the historical background and be connected to the other materials differently. A good example would be Kader Attia's works and thoughts on archive materials. He is finding the continuity between these things and brings them together. His thoughts are also reflected in his exhibition style which allows the viewer to create relationships between things (Figure 16). Showing how seemingly unrelated topics can come alive and produce knowledge through reconstructions of archival elements. (Blumenstein, 2013)

Another approach is to look at the archival process through the perspective of objects. An example of how the future of surveillance could be is that the objects surround us becoming recording devices. When our voice is propelled from our mouth through the air, it hits the objects in our vicinity and causes tiny vibrations on the surfaces of objects. As seen in Figure 17, following the discovery of computer scientists in Massachusetts Institute of Technology, by video recording an object using high speed cameras, they can extract those minute vibrations and keep the sound that produced them. That allows the objects such as the potato chips cover surface to turn into a visual microphone by receiving the sound vibrations from surroundings. Lawrence Abu Hamdan (2015), in this work titled *A Convention of Tiny Movements*, showing additionally how to narrow the division between a subject and an object when we think each object can have an individual voice.

These examples are crucial for my design methodology, as they are raising questions about how an archive can be productive and produce constant knowledge. Besides the examples on storing and re-ordering archives, the references mentioned above tells us how to approach the archival element and what to take into account. More specifically, I extracted from Abu Hamdan's work that, when we think about an object as a recorder, it opens up the possibilities of recording in a space and documenting the archival elements without any control of us. It is also important to include new approaches to archiving process by using the possibilities of digitalization. My aim is to consider these details when creating re-compositions.



Chapter Four
Design Methodology

4

Design Methodology

The archive cannot be described in its totality; and in its presence it is unavoidable. It emerges in fragments, regions, levels...

—Michel Foucault

Following on from my previous chapter *The Word "Archive"*, the room Divan, all the components within it and the act of archiving that took place created a totality. (Figure 13) One in which can be changed, through knowing each element and how they can shift the totality if moved or altered within the space. As I stressed before, that through the ordering and categorizing of the archive, the hierarchy could appear or disappear. This shifting of hierarchy can be seen, in Figure 14-15, through the reorganization of the elements that exist within the room of Divan.

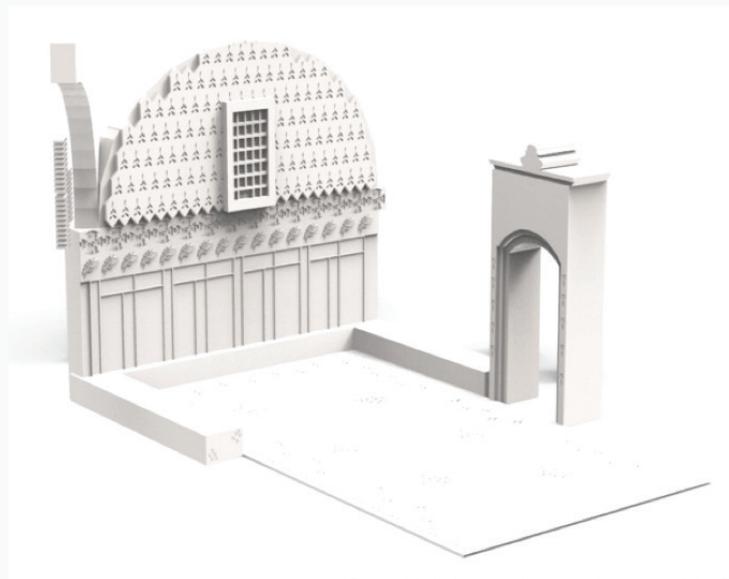


Figure 18: A drawing depicting the room of the Divan similar to the original organisation of the elements

As a first design exercise and to visualize the thoughts, I worked with the decomposed components of the room of the Divan to create different scenes. (Figure 19-20) In each fragment, through the re-composition of scaled up/down, extended, displaced or flipped elements, another perception of the archive begins to appear. The hierarchy and the perception of a whole suddenly change.



Figure 19-20

I am creating a new archiving process within the room using on my previous knowledge gained from understanding each element within the Divan. Each element contributes to this archiving process. Depending on their functions, each of them is capable to produce new dialogues for the process. By changing them constantly, in each composition, a new set of relations and dialogues will be created which can be applied to new archiving processes.

The need for diverse dialogues in the archive can be explained by the following: very spatial composition can reveal another face of the archive depending on various forms and functions coming together. Lots of different archives can be found in the archives (Miessen, 2011). At this point, it is crucial to write about the exhibition *Stroll Through a Fun Palace* for Swiss Pavilion in Venice Biennale by Hans Ulrich Obrist, Herzog & de Meuron and Atelier Bow-Wow. (Figure 21) In this exhibition, the archive materials of the architects Cedric Price and Lucius Burckhardt were on display. The aim was to exhibit the archive materials as a lively, changeable and productive space which reflected the project of Price's project Fun Palace, where he anticipated the whole idea of the internet, the idea of participation, of feedback loops. The designers and curators intended to create this idea of changeable and non-prescriptive program with the archival space.

As Obrist (2011) claimed that every archive hides another archive, with this approach to the archival material, the open space of the installation also contributes to the process and performativity of the archive. By allowing users to interact with the archives and reform new archives within, they can create original connections and contributions, producing further knowledge and developing a new future for the archive. Although it meant to reveal the hidden parts of the archive by this productive process, one might argue that every archive hides pure chaos. This is an important issue to be examined since it raises a question on how will be the dialogue between the archive material and archive processes. Departing from this reference, when I come back to re-composition of the elements of the Divan, the new combinations not only need to add an insight on a meta-level, but also helps us to find new ways of interfacing “archives within archives”.



Figure 21

Considering what has been noted earlier, when structuring a composition, a hierarchy may appear or it could reveal another face of the archive that was hidden. The following design exercise was to apply constant moves to a surface, to create compositions, which led me to think about tactile drawings that have the ability to bend and fold.

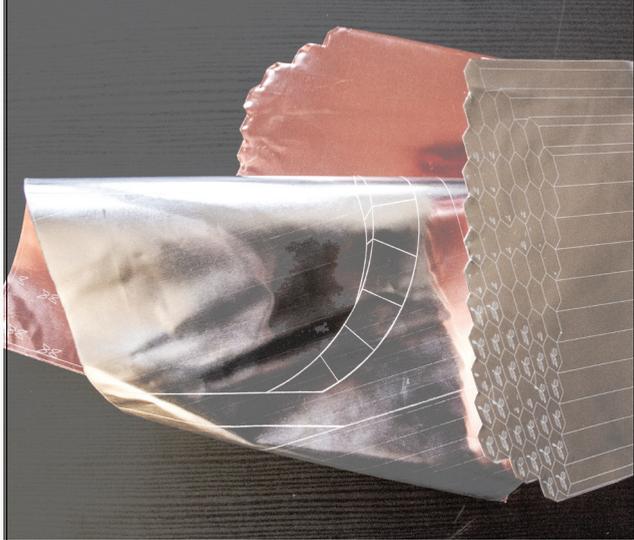
I began to explore the idea of a changeable compositions with a material that takes on a history through the traces of its manipulation, as seen in Figure 22. On each surface, some elements of the Divan were printed and the surface of an aluminum sheet displays the evidence of its bends and holds the traces of its previous forms. The aim is to create multiple compositions with the help of the bending material. When these surfaces come together, they create different depths between the elements.

In examining these marks, there are few things to be considered. These drawings work as a symbolic representation to the nature of the archives. It shows the meta-level of the productive archive as they are constantly creating new compositions with the elements of the Divan and additionally revealing or hiding a face of an archive. Another aspect that I feel needs to be taken into account is the practical and functional parts of the elements. As mentioned before, the new compositions need to create new functional relations between the archive and the archival process in order to reveal other faces of what has been archived.



Figure 22

As a reminder, the Divan was a gathering space, a space for dialogue. By these new re-compositions these elements, that will take part in each combination, will support new dialogue and eventually a productive archiving space. It is interesting to see that in each new composition; each architectural element will produce new contributions to new dialogue through their new functions.



ability of complex and contradictory parts forming a greater unity.

In order to structure different configuration of elements within my design, not only the functions are necessarily identified but also what kind of knowledge and information we get from each element need to be available. It is also important if an editable archive is desired, the knowledge should be accessible as well. In this regard, the constant dialogue between each component can be clear. To be more specific, my intention to create a sort of database (Figure 18) which functional information for each element.

For instance, if there is a composition with the door (coded X1 in the database) and the carpet (coded X2 in the database, the reader can see the information such as location, size and function. The re-composition will be titled as Fragment X1, X2.

4.1

“The difficult whole”

In this chapter, I will describe the relation of the parts with the whole from the architectural point of view. Through the design references below, I would like to see the possibilities of “part and whole” relationship to help me further with my design idea of the re-composition of the elements.

In the re-composing process of the elements of the Divan, every composition will create a different whole. Each composition can be considered as a difficult whole because every individual element has diverse relationships and functions. When they create a bigger whole as a fragment, we will see that the elements will create new relations in this new unity.

Venturi (1966), in his works and his book titled *Complexity and Contradiction in Architecture*, examined the ability of complex and contradictory parts forming a greater unity. He indicates Gestalt psychology considers a perceptual whole the result of the sum of its parts. As we can remind that some parts of the Divan are individually a complex and they are contradicting with other elements in the room.

However, when they are in totality in the actual room, which is previously illustrated in the Figure 18 (page 54), the appearance of hierarchy was impossible to avoid. The elements were eliminated in their individuality. As they were decomposed in order to create new re-compositions, the new unities are going to produce different totalities each time and we will be able to see how each individual will reveal what was hidden within.

Another example is from MOS Architects' (2015), *Corridor House*. (Figure 23) It is not different elements but one element coming together with multiplication. The project is aiming to show how to create different structures or housing types with one specific element. When these same pieces come together, the function derives in a bigger scale and forms a different whole. In this case, one element with one function can produce different totality when it multiplies.

Another "whole" can be produced by pieces that can envision a unity of time. Significant parts from architectural references from different periods in history come together in the project titled *Chicago Pasticcio* (Figure 24) by Sam Jacob Studio. The tower reflects fragments of history while producing the possibilities to discover the existing parts and fuse them into a remaking process.



Figure 23

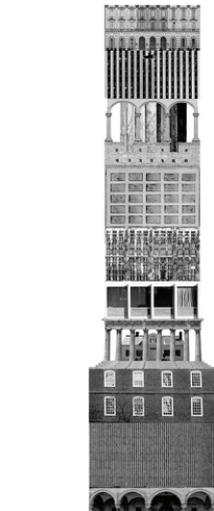
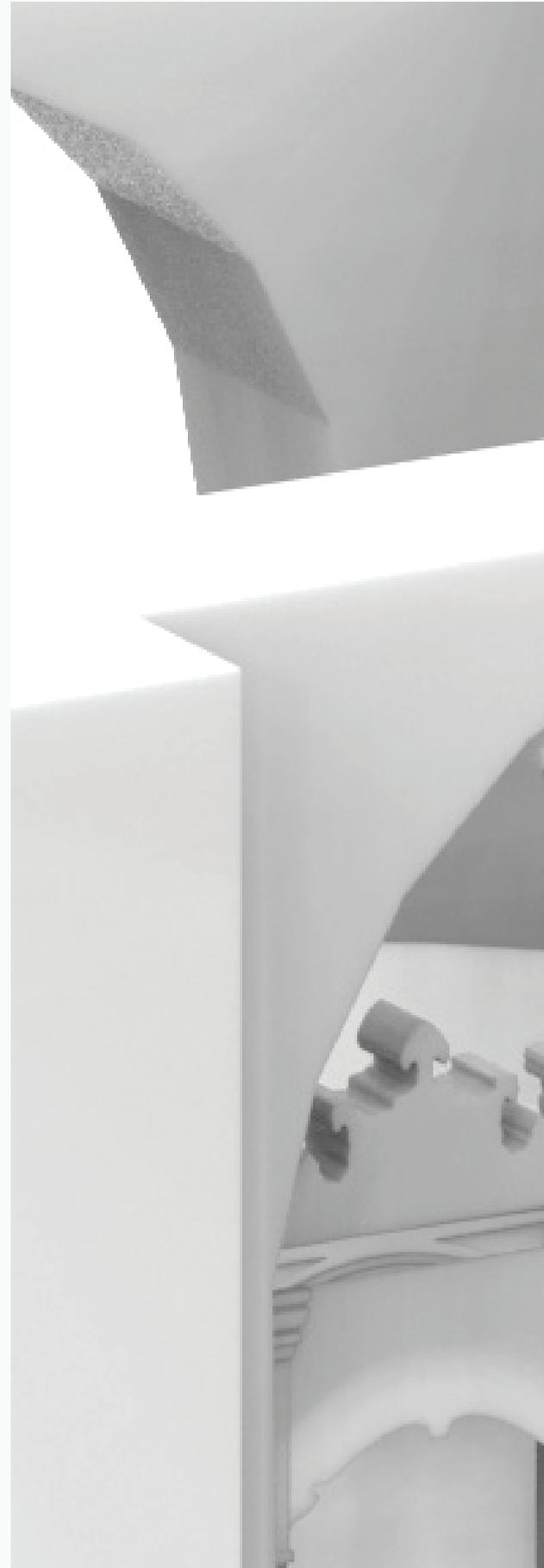


Figure 24

As a consequence, we can realize that the re-composition of a whole can configure a difficult whole depend on the complex parts. Time, historical background, scale, function or connotations of the parts some important values to take into consideration when forming a new "whole".

Additionally, the Divan was a space which belonged to certain protocols that every member needed to follow when entering to the room or during the consultations. These can be considered as rituals, being supported by the elements and spatial organization of the Divan. In each re-composition, new rituals will be discovered by the visitors, since the spatial organization will be changed. My intention is to provide drawings for these compositions as fragments, and make these rituals in the gathering space, within my work, more visible.



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Conclusion

After gathering information from the history of Divan and reading into the specific elements of interior separately and within its "whole", through this thesis' aim was to question and to produce new meanings of the act of archiving and of an archive space. The intention was to contribute to the idea of an archive as a productive space, eliminating the inherent hierarchies, in order to open up space for new dialogues between the elements of the Divan and with the interior itself. An attempt to think about "the archive not as something static, a container of knowledge so to speak, but a set of materials that would talk to one another and could constantly be re-animated and put into parallel conversations in order to produce new meaning and relationships." (Miessen, Chateigne, 2016) In order to achieve an archive which is productive as described in the lines previously, the diverse contribution of the elements of the "archival space" was the critical and crucial part of my project.

Departing from the Divan helped me to navigate through my research and design process, since the room and each element were significant and reflecting the idea of an archive space worked in totality. In alignment with the methodology of decomposition, each component was identified and assigned with functions in order to have a possible functional re-composition. Finally, these fragments of re-compositions can be applied to methods of contemporary archiving. The contribution of the interior components into an archiving space raises the need of constant dialogues between the archive material and the archival process since it is a very important act, which holds and reflects our past in order to form a possible future. As a consequence, it is a very alive and an urgent topic and can be applied to our lives as it concerns our own past and future within the space we leave our traces in.

This thesis was conducted from a perspective of an interior architect, to create another form of a lens through which one can see and perceive the history and culture (which I am also a part of) in a new way.

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“the archive not as something static, a container of knowledge so to speak, but as materials that would talk to one another and could constantly be re-animated and produce parallel conversations in order to produce new meaning and relationships.” (M. Chateigne, 2016)