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DESIGNER'S EXPERIENCE OF A PLACE:
INFORMATION DESIGN AS A TOOL FOR URBAN INTERFACE

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Designer's Experience of a Place: Information Design as a Tool for Urban Interface

Tasarımcı'nın Mekana Dair Deneyimi: Bir Kentsel Arayüz Aracı Olarak Bilgilendirme Tasarımı

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Anahtar Kelimeler (İngilizce)

1) Information Design
2) Experience
3) Urban Interface
4) Intuition as Method
5) Transmedia Storytelling

PREFACE

The origin of this research stems from my excitement about the effects of design on public spaces, and inhabitants of the city. While I was conducting this research, I experienced a sense of collectivity, which revolves around the information design projects I conducted in Ihlamur Neighborhood. I am still thrilled with how people are capable of changing their environments by acting collectively. Thus, I would like to thank to inhabitants of Ihlamur neighborhood for the inspiration.

I would like to express my gratitude to my dear dissertation advisor Feride Çiçekoğlu, who supported me and prevented me from losing my path throughout my research. I would like to thank Tonguç Sezen and Diğdem Sezen for introducing me to transmedia storytelling, and supporting my research. I would also like to thank the rest of my thesis committee: Neda Üçer, İdil Üçer Karababa, Özge Baydaş Sayılgan and Nazan Haydari Pakkan for their contributions, insightful comments, and encouragement.

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LIST OF ABBREVIATIONS

IETT	Istanbul Electricity, Tramway and Tunnel General Management
TBMM	The Grand National Assembly of Turkey
NL	Nature Layer
PL	Physical Layer
DOL	Digital/Online Layer
HL	Human Layer
KB	Kilobytes
MB	Megabytes
GB	Gigabytes
TB	Terabytes
PB	Petabytes
IIID	International Information Design Institute
DIKW	Data Information Knowledge Wisdom
DIK	Data Information Knowledge
DL	Digital layer
HCI	Human-Computer Interface
IBB	Istanbul Metropolitan Municipality
TUIK	Turkish Statistical Institute
ÖHO	Private Public Buses Incorporated Company
OAŞ	Bus Incorporated Company
IDO	Istanbul Sea Buses Incorporated Company
LR	Light Reflectancy
İSKİ	Istanbul Water and Sewerage Administration

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ABSTRACT

The inhabitants have been interacting with the city more and more via digital tools such as social media, digital maps, and location apps, rather than experiencing the city physically. Thus, the representation of the drama in time disappears. The physical relationship between the city and its inhabitants is detached. However, the intensity of digital tools may pave the way for a search of physical experience. The key agenda of this thesis is to question if an alternative approach can be proposed for Information Design Research and Practice regarding Public Spaces. This research proposes an Information Design Model, which utilizes Bergson's 'Intuition as Method' as an alternative approach for Information Design. Moreover, this thesis focuses on three information design projects, *Have You Seen This Bus?, Sıkışma: Being Stuck,* and *Once Upon a Time: Water*, which utilize the proposed information design model. These projects essentially focus on the equal representation of the form and the content, the interaction between the information artifact, the user and the designer, and the role of designer's personal experience of a place in context of Information Design. All of the projects are located at Ihlamur Neighborhood in Beşiktaş, Istanbul and each of the projects concentrates on a particular Information Design Problem defined particularly for that area. These projects and the thesis as a whole provide a grand narrative of Ihlamur via transmedia storytelling illustrating the suggested model.

Keywords

Information Design, Experience, Urban Interface, Intuition as Method, Transmedia Storytelling,

ÖZET

Şehrin sakinleri şehri fiziksel olarak deneyimlemek yerine giderek daha fazla sosyal medya, dijital haritalar, yer bildirim uygulamaları gibi araçları kullanarak şehirle etkileşime girmektedir. Bu nedenle dramatik durumların zaman içerisinde temsili yok olmaktadır. Ancak, dijital araçların yoğunluğu fiziksel etkileşim arayışına da yol açabilir. Bu tezin ana gündemi kamusal alandaki Bilgilendirme Tasarımı araştırmaları ve pratikleri için alternatif bir yaklaşım önerisi olasılığını sorgulamaktır. Bu araştırma Bergson'un 'Yöntem Olarak Sezgi'si Bilgilendirme Tasarımına alternatif bir yaklaşım olarak kullanır. Tez, bu bilgilendirme tasarımı modelini merkeze alan *Bu Otobüsü Gördünüz mü?, Sıkışma* ve *Bir Zamanlar Su* isimli üç bilgilendirme tasarımı projesine odaklanır. Bu projeler temelde form ve içeriğin tasarımda eşit temsil edilmesine, insan eliyle üretilmiş bilgi, kullanıcı ve tasarımcı arasındaki etkileşime, ve tasarımcının bilgi tasarımı çerçevesinde bir mekana dair kişisel deneyimine odaklanır. Bütün projeler İstanbul Beşiktaş'ta Ihlamur semtinde gerçekleştirilmiştir ve o alana özel tanımlanmış bir bilgilendirme tasarımı problemine yoğunlaşır. Bu projeler ve tezin tamamı transmedia hikaye anlatıcılığı aracılığıyla Ihlamur Semti için, önerilen bilgilendirme tasarımı modelini açıklayan büyük bir anlatı sunar.

Anahtar Kelimeler

Bilgilendirme Tasarımı, Deneyim, Kentsel Arayüz, Yöntem Olarak Sezgi, Transmedia Hikaye Anlatıcılığı

INTRODUCTION

"A city is more than a place in space, it is a drama in time."[1]

The city is not a mere agglomeration of places that consist of roads, buildings, pavements, parks, etc., it is a place where its inhabitants perform their everyday acts; interact with the city, and each other through time. Severe alterations made on the city's layers directly affect the street, which is the stage for the city's inhabitants to perform their everyday lives. In her book *The Death and Life of Great American Cities,* Jane Jacobs explains how cities work in real life by paying utmost attention to street life in neighborhoods and how the way that a city works is directly related to behaviors of the city's inhabitants in real life (Jacobs, 1961, p. 14). Jacobs undoubtedly rejects rigid decisions about city planning and rebuilding, and proposes an approach, which puts forward the opinions of the city's inhabitants and their practices of everyday lives. Likewise, Kevin Lynch, in his book *The Image of The City*, states that people and their activities are as important as the static physical parts of the city and the city's inhabitants are not merely observers of the spectacle but are part of it, on the stage with other participants (Lynch, 1960, p. 2). In a way, Lynch supports an ordered environment, which pave the way for a starting point for gain of further information through everyday experiences of the city's inhabitants. Jacobs' and Lynch's studies either directly or indirectly describes the city as the theatre of everyday life (Waal, 2014, p. 50). They were both concerned with how interventions on physical Layer of the city affect the inhabitants of the city.

Jacobs and Lynch both suggest different methodologies for constructing the physical layer of the city by criticizing previous approaches and interventions in terms of city planning and rebuilding. Moreover, they emphasize that physical layer should be handled according to the dynamics of the inhabitants of the city. At the same time, in a different place there were other attempts not for intending

[1] Patrick Geddes (Geddes, 1904)

to suggest new methodologies for urban planning but for intending a critique of it. *The Situationist International* performed counter-interventions to cope with interventions applied to the city and its inhabitants' everyday lives via city planning and rebuilding. Situationists were against ordered functions and systematic time-space relations reinforced by interventions on the physical layer of the city, which divides work time and leisure time, allocate space by these specific functions, and inhibits the organic everyday movement of the city (Reilly, 2013, pp. 68,69). Furthermore, they were aimed at a more subjective city, where the city inhabitants' everyday lives are not disintegrated homogeneously. For instance, Guy Debord's first major *work*[2]*,* which was a three-word graffiti that translates as "Never Work!", releases time from its binary form of work time and leisure time (Wark, 2011, p. 25). In his work, the imposition of the binary form of time, and categorization of life styles according to division of labor, was subject to criticism.

The city consists of a heterogeneous group of inhabitants with varied agendas, needs and interests. However, the planning of the city through time leads to design strategies, which tends to separate the inhabitants of the city as homogenous groups of people and rely on the greatest common divisor amongst these groups. In the *Urban Revolution*[3] Lefebvre criticizes universal rationality, which is caused by the industrial field replacing natural particularities with a methodologically and systematically imposed homogeneity in the name of reason, law, authority, technology, the state, and the class that holds hegemonic power (Lefebvre, 2003, p. 34). Hence, everything is a part of an order, controlled by a source of power and everything becomes quantifiable and transferrable. For instance, not all people but a great group of people were subject to work time - leisure time cycle as a result of changing social, economic and cultural balances because of the industrial revolution. Thus, the city was planned and built according to this greater group of people but not according to all of the city's

[2] Intervention.
[3] *Urban Revolution* was originally published in 1970.

inhabitants. This homogeneous social grouping of the city's inhabitants is characterized by their common dependencies, and not by descriptive purposes. In fact, it was a political act. Chandra Mohanty uses the term colonization as an explanatory construct, which implies a relation of structural domination, and a suppression of the heterogeneity of subjects in question (Mohanty, 1984, p. 333). Disregarding the heterogeneities of the subjects in question derives from the urge to justify generalization. Therefore, the purpose of the interventions made on the city by planning and rebuilding, was to impose the life style of a great group of city's inhabitants and to colonize smaller groups. Thus, the genuine relationship between the city and its inhabitants is detaches. At the present time, representations of the administrative structure in the city such as information design systems serve the same purpose, with the help of the intensity of digital tools. The key agenda of this thesis is to question if we can use information design as a tool to revive the physical experience between the city and its inhabitants to provide a unique experience of the city for each of the inhabitants of the city.

When Patrick Geddes stated that the city "is a drama in time" in 1904, the city had an inherent relationship with its residents. However, in the intervening time, which is more than a century, different tools interfered with the interaction between the city and its inhabitants. I have observed that the city's inhabitants interact with the city more and more via digital and online tools such as social media, digital maps, and location apps, rather than experiencing the city physically. As a designer, I feel the lack of experiential information through these digital tools, since the information communicated with them does not correspond to the physical phenomenon between the city and its inhabitants. Thus, the representation of the drama in time disappears. Is it possible that today we are facing a similar impasse? Are we alienated from the theatre of everyday lives due to interfering tools?

Information design systems provide communication between the places of the city and its inhabitants. Thus, in the first chapter, I elaborate on the concept of information and contemporary information design approaches. Than I explain how Bergson's 'Intuition as Method' can be used as an approach for Information Design Practices in the city. Finally, I propose an Information design model, in which the designer is undertakes the accounts of the content provider and the user. I propose to focus on three information design projects in my thesis, which uses the information design model I propose in the first chapter. These information design projects focus on the equal representation of the form and the content of the design, the interaction between the information artifact, the user and the designer, and the role of designer's personal experience of a place in context of information design. All of the projects focus on Ihlamur area in Beşiktaş, Istanbul and each of the projects concentrates on a particular information design problem defined by me in that area. Ihlamur is surrounded by several neighborhoods and it is a part of every neighborhood that surrounds the area. However, it is not a registered neighborhood by itself. In such sense Ihlamur can be named as a community environment, which is defined as a cognitive and emotional state, where the physical community effects the psychological community it contains and vice versa.

The second chapter focuses on the first information design project *Have You Seen This Bus?* This project elaborates on information design practices regarding public bus transportation in Dikilitaş neighborhood in Ihlamur area. Dikilitaş neighborhood's inhabitants experience problems regarding public transportation because the information provided by IETT [4] on bus stations are not coherent with the real time schedules of buses in the neighborhood. Therefore, there is no difference between waiting for a bus in a bus station at Dikilitaş and "Waiting for Godot". This project draws attention to the community aspect via elaboration of current information design system regarding the public transportation in the area.

[4] Istanbul Electricity, Tramway and Tunnel General Management

The first project suggests an approach to solve this problem by indicating a particular and expandable narrative, *The Lost Bus*.

The third chapter focuses on the second project, *Sıkışma*[5], which considers the environment aspect via elaboration of existing information design system regarding Ihlamur Pavilions in the area. Ihlamur area hosts Ihlamur Pavilions since 19th century. Nowadays the buildings belong to TBMM[6] National Palaces and used as a Museum-Café. There is a conventional wayfinding & signage system for outdoor areas of the Pavilions. The system includes two separate boards focusing on the history of Ihlamur and Ihlamur Pavilions. However, these boards provide inadequate and superficial information about Ihlamur area and Ihlamur Pavilions. The fact that the area was a promenade and stuck between buildings in time was not provided on these boards. Therefore the second project suggests an alternative approach to fill the information gap by denoting a specific narrative, *Being Stuck*.

The fourth chapter focuses on The third project, *Once Upon a Time: Water, which* endeavors to bring community and environment aspects together via concentrating on the ways, in which the community use water around the environment through time via street signage system in the area, which is a part of the city's information design system. Ihlamur area is a geographical entity, a valley, which is a low area between hills with two joint rivers running through it. Ihlamur and Fulya rivers were the major water supplies for the area in the 18th century, they maintained several public fountains, and the area around them was a famous promenade until mid 19th century. As a consequence of urbanization these two rivers were covered with roads through time and subsequently public fountains lost their functionality. Public fountains had an importance for community practices. Nowadays, the only indication of these rivers in Ihlamur area is the street signs of the roads, which are part of the city's information

[5] Being stuck.
[6] The Grand National Assembly of Turkey

design system, and public fountains are mostly ruined. Thus, the third project narrates the water use in the area through time and explains how the functions of the drinking fountains in the area transferred to the bus stations in the course of time.

Remembering what Patrick Geddes stated about a city, that it is more a drama in time, than a place in space, these three projects elaborate information design practice in relation to time instead of the space. These projects approach Ihlamur area as a narrative environment. In such sense the inhabitants of the area and their interaction with the information artifacts through their everyday acts in the area become a part of the narrative. Thus, the inhabitants of Ihlamur interact with the information through time by learning the history and the narrative of the space they live in. Moreover, this thesis is also a part of the narrative. It functions as a guideline between these information design projects.

CHAPTER 1
INFORMATION DESIGN AS A TOOL FOR URBAN INTERFACE

"Ne içindeyim zamanın,
Ne de büsbütün dışında;
Yekpâre geniş bir ânın
Parçalanmaz akışında."[1] [2]

It is possible to describe my address in the city in two different ways. First, when in *Beşiktaş*, walk straight on *Ihlamurdere Caddesi*. When you reach *Ihlamur Pavilions*, follow the steep hill on your right. Keep walking till you see the *Emirhan Caddesi* bus stop. It is the apartment right behind the bus stop. Second, my address is Dikilitaş Neighborhood, Emirhan Caddesi, Hamidiye Apt. No: 38/1, Beşiktaş, İstanbul. The former approach was a necessity in the city, in times when the *address* as a pointer of place or the *address* as we use today, did not yet exist. For instance, Semavi Eyice states that until the first half of 19th century, instead of street and roads only neighborhoods[3] had names in Istanbul (as cited in Ölçer, 2014, p. 500). Furthermore, there weren't any other indicators such as bus stops. In this setting, a person could describe their whereabouts by only saying vicinity of Ihlamur Promenade. Thus, a person could count on the neighborhood inhabitants' directions for an address. They kept and organized the information in their mind. They conveyed it to another person by describing it in the form of a pointer of a place. In other words, neighborhood inhabitants were capable of designing the information based on their experience of the place. Therefore, people interacted with the physical structure of the city via information provided

[1] (Tanpınar, 1961)
[2] English translation for the poem: "I'm neither within time, Nor completely outside of it; I'm within the indivisible flow, Of a vast monolithic moment" (Kantarcı, 2017, p. 8)
[3] *Neighborhood* corresponds to two words in Turkish. The first one is *Mahalle,* which is the smallest administrative unit of the city. The second one is *Semt,* which is a region that does not resemble to any administrative structure. Semt names maintain their existence orally via city's inhabitants. In this chapter neighborhood corresponds to *Semt*. The differentiation will be elaborated on further chapters.

directly by other people. Consequently, the design of information played a role as a tool for facilitating the interaction amongst people and the physical structure of the city.

The address description we use today as a pointer of a place is a formal output of a complex system, which emerged and developed through time. It includes the names of the neighborhood, the street, and the apartment; the numbers of the apartment and the flat; the names of the district, and the city. This format is used to describe the official address of a person or a place. In this setting, neighborhoods are the smallest administrative units in the city. Their physical boundaries are determined by municipal councils ("T.C. İç İşleri Bakanlığı Mahalli İdareler Genel Müdürlüğü," 2017). Within these boundaries streets are given names and the buildings on these streets are numbered. Municipalities keep these records along with the apartment names and flat numbers. Thus, it is an administrative structure. Municipalities (the governing body) regulate the content of this administrative structure by generating and possessing the information. Furthermore, they commission a designer to organize and transform this content in to visual forms such as city maps, street signage and numbering systems etc. These information systems are the visual representation of the administrative structure in the physical space.

These information systems are intermediary sources, which are obliged to be identical for every neighborhood in the city. These intermediary sources can be displayed via physical tools like signs and wayfinding systems[4], or they can be displayed via digital tools such as digital mapping services[5], applications[6] via tools such as digital screens[7], smart phones, computers, etc. These tools are

[4] Any kind of informative or explanatory signs implemented in the city such as Street signage, building numbers, traffic signs, maps, etc.
[5] Google Maps, Yandex Maps, İBB Maps, etc.
[6] Any kind of informative and explanatory smart phone or web page applications, designed for the city's inhabitants to assist them around the city such as public transportation applications, map applications, location applications, etc.
[7] Digital screens on public transportation stations or in the public transportation vehicles.

designed with the intention to address every inhabitant of the city as a part of a homogeneous group. In this setting, a person could find an address by following a map and street signage, without asking another inhabitant. Even if any inhabitant of the city is asked and provided their own description of an address, they can't change the names of the streets or numbers of the buildings. They could include their personal experience of the place in their address description but they will do it under the guidance of the administrative structure. Thus, the inhabitants of the city do not have an active role as they have in the former approach. They do not obtain the information directly from another person. But they obtain it through physical or digital tools. Unless these tools fail to fulfill their function, experiences produced via these tools replace individual experiences of the city's inhabitants through time. The design of information again plays a role as a tool for facilitating the interaction amongst people and the physical structure of the city. However, as the city's inhabitants continue to use these tools, the exclusivity of their experience of the place disappears.

Nowadays, the address we are looking for is right in the palm of our hands, on the screen of our smart devices. We can search and find an address via digital mapping services. Thus, the physical tools such as street signage becomes subsidiary. Moreover, now we can ask the address we are looking for to an *intelligent* personal assistant such as Apple's Siri, Microsoft's Cortana, or Google Now. These personal assistants have the ability to access a variety of online sources. They can answer questions, make recommendations and perform tasks. They also have the ability to maintain and organize data on your device. Although, their level of humanity is always questioned, they are actually nonhuman figures, which are like *Replicants* in Ridley Scott's film Blade Runner, adapted from Philip K. Dick's Novel *Do Androids Dream of Electric Sheep?*. Giuliana Bruno defines replicants as perfectly designed skin-jobs that appear utterly human with no memory and no affection that a memory brings to human features (Bruno, 2016). These personal assistants don't have a body, and they also don't have a memory. Thus, they don't have any personal events in their mind.

However, through artificial intelligence and advanced machine learning, they adapt your usage, your searches, and your preferences and as you continue to use them. They learn from your experience to improve your experience.

Intelligent Personal Assistants can describe an address to you upon your request by using data from digital mapping services of your choice. However, they don't include their own experiences of the place in their descriptions like a neighborhood inhabitant since they don't experience the place physically. The services they use only contain data that correspond to administrative structure. For instance, in the administrative structure Ihlamur does not exist as a *Semt*. Thus, they cannot provide directions for it[8]. However, they can search the services on Internet for that keyword and describe the equivalent of it. Instead of Ihlamur they can provide directions for Ihlamurdere Street or Ihlamur Pavilions, which exist in Ihlamur as *Semt*. Intelligent Personal assistants also play a role as tools for facilitating the interaction amongst people and the physical structure of the city. However, the information they provide corresponds to neighborhood as *Mahalle*, not neighborhood as *Semt*. They are tools within the tools, which can be personalized within the boundaries of the administrative structure. These tools are neither a part of the physical structure of the city, nor they are human. They exist in a system, which merges and replicates both the physical structure and the inhabitants of this structure. Next section elaborates on this construction as separate layers and explains the context of this construction.

1.1. CITY OF LAYERS

The city is a complex system, which consists of sub-systems and their sub-systems. As an administrative structure, the city consists of different districts, and the districts consist of different neighborhoods. Moreover, streets attach neighborhoods, and roads connect districts. Furthermore, there are the city's

[8] When I search "Ihlamur İstanbul" in Google Maps, it directs me Ihlamur Pavilions, since Ihlamur is not a registered neighborhood.

inhabitants, who live in these neighborhoods, walk those streets, and constantly interact with each other and their environment. Bill Hillier suggests that cities as complex systems are made of at least two sub-systems, firstly a physical sub-system, which is made up of buildings linked by streets, roads, and infrastructure; and secondly, a human sub-system made up of movement, interaction and activity (Hillier, 2012, p. 25). These sub-systems can be named as layers. I suggest that at the present time the city consists of four main layers. These are the Nature Layer (NL), the Physical Layer (PL), the Digital/Online Layer (DOL) and the Human Layer (HL). Figure 1 shows this layered structure. Although it is possible to elaborate these layers separately they are integrated as a whole.

PL includes every substantial item in the city, which is made by humans. It includes streets, roads, buildings, bus stations, sideways; public transportation systems, which operate in the city; information design systems, which are used to label streets, roads, buildings, etc. in the city, regulate traffic and aid public transportation; water systems, which operate under the roads and streets via pipe networks, and drinking fountains. The list can be extended with garbage systems, sewer systems, park and recreation systems etc. Although, PL is shown as a single layer in Figure 1.1 it is also a multi-layered structure, in which the layers are entwined. Figure 1.2 exhibits the multilayered structure of PL. The layers shown in Figure 1.2 are shown as example. The list can be extended and the order of the layers can be changed.

HL not only refers to the presence of humans but also it refers to the everyday life experiences of them as the inhabitants of the city. HL indicates the communication amongst the inhabitants, and how they form communities. It also incorporates how the inhabitants take single or multiple parts in their own lives and other inhabitants' lives. Thus, it refers to the identities of the inhabitants of the city. HL is the essential layer in this model. All of our everyday actions contribute to HL such as, using public transportation, taking a walk in the park, taking out the garbage, etc. Thus, it is HL that defines the form of the PL and

DOL through these actions. HL is both the designer and the user of PL and DOL. Therefore; it is located above the other layers.

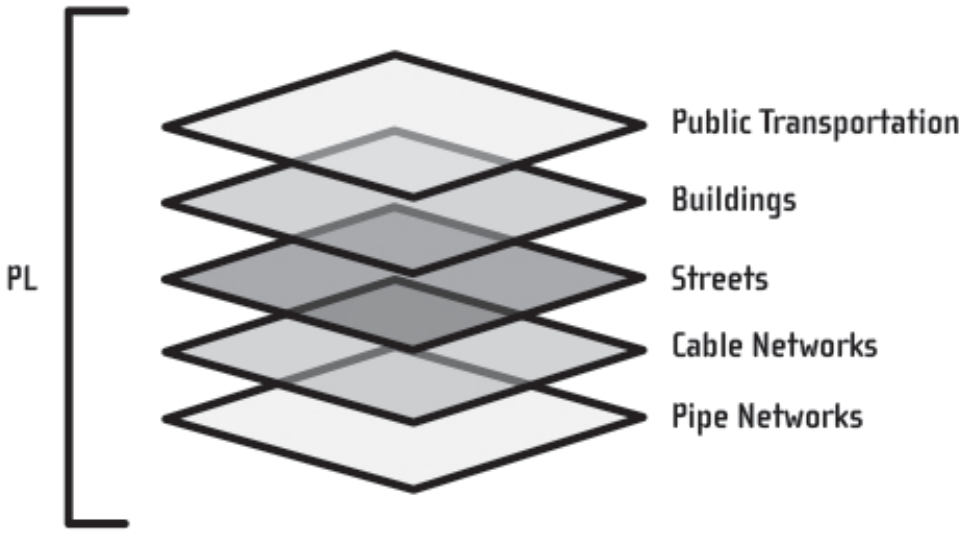
Figure 1.1: Layers of the City

Source: Drawing by Author.

The third layer is DOL. It came on the scene as The Digital Layer as a result of The Digital Revolution. Following the invention of The Internet this layer became online through time. It was possible to store and share information in this layer when it was only Digital. However, to store and share information digitally without the Internet, the sender and the receiver should have been at the same place. The Internet provided the opportunity to store and share information without space and time restrictions. DOL consists of digital representations of both PL and HL. City's inhabitants maintain themselves on the digital layer with their digital identity. Moreover, the physical attributes of the city are represented in DOL with location applications, digital mapping services, etc. For instance, a person could track a bus via a public transportation application. They don't have to be in the same place with the bus to see or track it. The application will show the location of the bus real time, on a mapping service, via tools such as a smart phone. Furthermore, DOL corresponds to what Martijn de Waal calls urban media. It is a collective term for media technologies that one way or another can influence the experience of a physical location (Waal, 2014, p. 8). DOL includes

everything that works with Internet such as social media platforms, blogs, websites, applications, etc.

Figure 1.2: Multilayered PL structure



Source: Drawing by Author.

The last main layer is NL. PL and DOL are artifacts. They are completely human made. However, NL corresponds to the opposite. NL represents everything, which existed even before there were cities, and even humans. It includes forests, rivers, seas, mountains, lakes, flora, etc. It sustains its existence apart from other layers. However, its existence affects other layers. Thus, NL is located below the other layers. The aim of PL is to control and make use of NL. Basically, buildings play a role as shelters, water systems tame and steer rivers, and streets and roads are mostly asphalted versions of pathways. Thus, NL has interrupted PL as a result of natural phenomena such as flooded rivers, earthquakes, and landslides. Furthermore, apart from natural Phenomena caused by NL, all of the layers of the city have been interrupted by cycles of hegemonic power under the name of improvement, development, planning or design. The governing body that holds hegemonic power decides on the formation of an administrative structure in their

own interest, which concerns and incorporates these four layers. They either directly interrupt the PL by planning and rebuilding or they create systems, which are the representations of the administrative structure such as information systems.

For instance, in mid 19th Century Baron van Haussmann, hired by Napoleon, reconstructed old Paris by widening the Boulevards to counteract the construction of rebel barricades and increase the speed and mobility in which military forces could move throughout the city (Çiçekoğlu, 2015, p. 68). These improvements or interventions pave the way for the loss of lots of streets, houses, stores, markets etc. Thus, the interaction amongst the city's inhabitants and the city, and their everyday lives were altered. The aim of the intervention was to target PL by planning and rebuilding the city and to change the administrative structure. However, it also affected HL. Likewise, in mid 19th Century in Istanbul, street names were changed and the first street signs indicating these names had hung on the streets according to a regulation by 6th Municipal Ward. It was the first time that the streets in Istanbul were named like they were named in European Cities (Ölçer, 2014, p. 15). One man named Osman Nuri Ergin was assigned to name all of the streets and neighborhoods in Istanbul by government[9]. As a result of this intervention the names of the lots of streets and neighborhoods are changed or vanished. Thus, the interaction amongst the city's inhabitants and the city, and their everyday lives were altered. Street Signage in general is a representation of administrative structure on PL. Thus, any intervention including street names and street signage affects administrative structure and PL. Once PL is altered, the ways, in which HL interacts with PL, is also altered. In 1950s another similar event happened in Istanbul. Adnan Menderes, who was the prime minister of Turkish Republic at that time, started constructing wide boulevards in the city. The first two boulevards were called "Vatan"[10] and "Millet"[11]. As Çelik Gülersoy

[9] This incident will be elaborated further on Chapter 4.
[10] Homeland
[11] Nation

stated, lots of houses were demolished according to Menderes's personal apprehension of improvement without asking public's opinion (Gülersoy, 1995, p. 20). It is another example of a governing body, which holds power interrupting and altering PL. There are also contrary examples. For instance, when city planner Robert Moses proposed a highway through Greenwich Village and Washington Park Square in 1955, he met opposition from one local resident, Jane Jacobs, whom happened to repulse the attempt with the help of local residents and media. In other words, a condescending intervention attempt was blocked by HL. Nowadays, such attempts also correspond to DOL. For instance, inhabitants gather on social media to avoid undesirable attempts to alter the environment they live in or if they fail the alteration will also affect their interaction with DOL.

In Figure 1 above NL is represented with green color, PL represented with gray color, DOL is represented with Blue Color and HL is presented with Yellow Color. Moreover, Entwined version of the layers, which is located on the right side in Figure 1, is represented with a color that is a compound of the colors of the four layers. When colors make sense in the context, they are comprehended as codes for non-color ideas (Holtzschue, 2011, p. 59). They may inform but they do not define a situation. In Figure 1 the colors of the layers don't have a semantic relationship with the layers except NL. No color is limited to a single meaning. However, color green is generally acknowledged as indicating concern for the environment. In this context, the name of the layer and the color of the layer support each other. Furthermore, different colors are used for each layer to easily distinguish them visually and to elaborate on them. Although the layers are coded with different colors, NL, PL, DOL and HL are inseparably connected with each other. Thus, any intervention made on one of these layers affects the everyday lives of city's inhabitants, other layers, and vice versa. Moreover, information plays a role as a tool amongst these layers. Next section elaborates on the concept of information and its relation to NL, PL, DOL and HL.

1.2. THE CONCEPT OF INFORMATION

1.2.1. The Concept of Information as a Measurable Substance

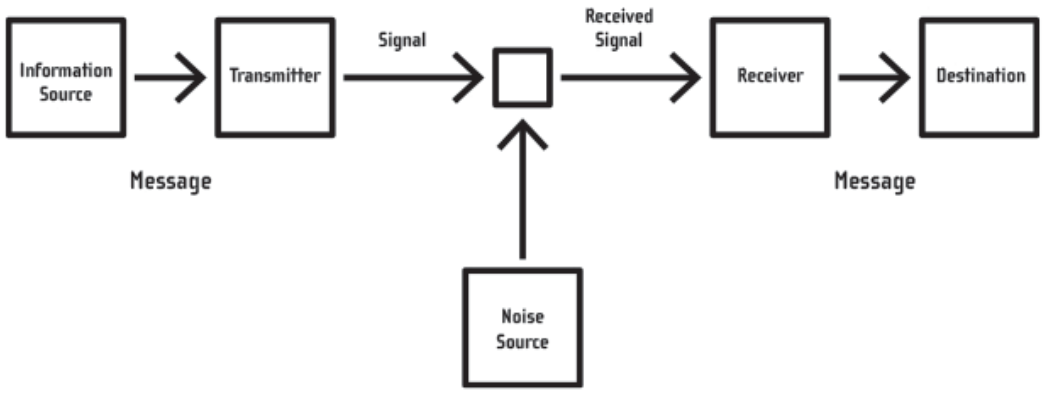
There are a number of narratives about The Digital Revolution and The Information Age. Each of these narratives has their own starting point to mark the beginning of The Information Age. I choose to begin my discussions from 1948, which is the year that the Bell Telephone Laboratories announced the Invention of the Transistor [12] in May, and Claude Shannon published his article *A Mathematical Theory of Communication* in The Bell System of Technical Journal, in which he proposed The Information Theory. In this article, the word *bit*[13] was coined by Claude Shannon as a fundamental unit of measure such as the inch, the pound, the quart and the minute, a unit for measuring information (Gleick, 2011, p. 8).

The Transistor was only hardware. Thus, Shannon's adoption of usage of the term Information was oriented to natural sciences by suggesting it was something technical, quantifiable and measurable. However, the concept of Information was already deployed in different areas of studies. Beginning from the late medieval Schools such as the environment fashioned by Aristotle's disciples, the term was used in a broader sense to explain the way that the universe is ordered, and in addition, the empiricists used the term to explain how the mind is informed by sensations of the world (Peters, 1988, p. 10). What Shannon did was taking an abstract concept and turning it into a concrete substance, which can be counted and can be found in everywhere. However, there are opinions that the Information Theory of Shannon reflects an essential contradiction.

[12] Transistor is a small device that is used to control the flow of electricity in radios, computers, etc. (Merriam-Webster, 2017b).
[13] Shannon States that the term bit, which stands for binary digits, was suggested by J. W. Tukey (C. Shannon, 1948, p. 380)

Lars Qvortrup states that much of the confusion regarding the concept of information in Shannon's Theory seems to be related to the basic confusion of metaphors such as logically his theory implies information as a subjective phenomenon but he continues to use the concept of information as an objective substance (Qvortrup, 1993, p. 5). Shannon clearly states that he is trying to solve an engineering problem and this problem has nothing to do with the semantic aspects of communication (C. Shannon, 1948, p. 379). However, Qvortrup has a reasonable concern as in a latter edition of the Theory with Warren Weaver's contribution, the terms information, message, and meaning frequently used together and it is stated that engineering aspects are not necessarily irrelevant to the semantic aspects of communication (C. E. Shannon & Weaver, 1998, p. 8). Shannon handled the communication problem with the point of view of an engineer and created his famous model of communication, which can be seen in Figure 1.3, considering machine interaction and transferring electrical waves, not human communication. In this model, the relationship between information, message, and meaning stays at a level, where a message that is deeply loaded with meaning, and another message that is overloaded with complete non-sense, would be the exact equals. Therefore, the semantic aspects of communications do not matter at all.

Figure 1.3: Shannon Model of Communication, Schematic Diagram of a General Communication System



Source: Drawing by Author (C. Shannon, 1948, p. 380)

Nowadays, all of the files we store in our computers, are measured by Bytes, Kilobytes (KB), Megabytes (MB), Gigabytes (GB), Terabytes (TB) and Petabytes (PB) [14]. Shannon's usage of the concept of information in a quantifiable way paved the way for what is called information processing, information storage and information retrieval. Almost certainly, Shannon's way of adapting the concept of information and his model of communication provided a basis for the technologies that we use today and introduced the DL in to everyday lives of the city's inhabitants. Thus, almost twenty years after Shannon's article was published Marshall Mcluhan stated, man the food-gatherer reappears inconsistently as information-gatherer (McLuhan, 1994, p. 283).

Shannon's introduction of the concept of information as a measurable substance, created a breaking point. Information as a concept becomes inseparable from other fields of study. For instance, what Shannon's Information Theory manifested for machine interaction had begun to be used for also human communication, and widely applied in the fields of communication and design. In the field of communication, this change laid the foundations of interpersonal communication theories and in the field of design a brand-new area called *information design* was emerged. Therefore, beyond this point it was not possible to observe the city, its inhabitants and the interaction amongst them through time, without mentioning the concept of information.

1.2.2. Data, Information, and Knowledge

According to International Information Design Institute's (IIID) definition, information is the result of processing, manipulating and organizing data in a way that adds to the knowledge of the person receiving it, and design is the identifying

[14] A byte is a sequence of 8 bits. Generally, storage capacity and storage devices are measured in Bytes and data transfer rates are measured in bits. Respectively, 1024 bytes equals to 1KB, 1024 KB equals to 1MB, 1024 MB equals to 1GB, 1024 GB equals to 1TB, and 1024 TB equals to 1PB.

of a problem and the intellectual creative effort of an originator, manifesting itself in drawings or plans, which include schemes and specifications. Thus, information design is the defining, planning and shaping of the contents of a message and the environments in which it is presented, with the intention to satisfy the information needs of the intended recipients (Simlinger, 2007, p. 8). IIID's definition of information, positions it between two other concepts, data and knowledge. The positioning refers to a hierarchy between these concepts, similar to The Data Information Knowledge and Wisdom Hierarchy (DIKW). The DIKW hierarchy is referred to variously as the 'Knowledge Hierarchy', the 'Information Hierarchy' and the 'Knowledge Pyramid' and it is one of the widely recognized models in the information and knowledge literatures (Rowley, 2007, pp. 163,164)

Figure 1.4: Knowledge Pyramid or Wisdom Hierarchy

Source: Drawing by author.

Harlan Cleveland locates information as an abstract resource, in opposition to the tangible resources of the industrial age that can be mined, processed, bought, sold, managed and easily understood (Cleveland, 1982, p. 34). Harland uses T.S

Elliot's poem *The Rock*[15] to explain the relationship between information, knowledge and wisdom. He does not refer to data himself. However, he mentions other people's explanations of information and knowledge referring to data. On the other hand, Russell Ackoff, in his article *From Data to Wisdom*, states that the content of the human mind can be classified into five categories, which are forty percent data, thirty percent information, twenty percent knowledge, ten percent understanding, and virtually no wisdom (Ackoff, 1989, p. 3). While, Harland's expressions of his model refer to a chain structure, Ackoff's wording refers to a hierarchical structure such as a pyramid. Thus, the relationship amongst Data, Information, Knowledge, and Wisdom is either visualized as a chain structure with data and wisdom on both ends, or as a pyramid with wisdom on top and data on the bottom. Jennifer Rowley, in her article *The Wisdom Hierarchy: representations of the DIKW Hierarchy,* refers to DIKW Hierarchy as the Wisdom Hierarchy and demonstrates the pyramid structure by omitting Ackoff's *Understanding* (Rowley, 2007, p. 164). Figure 1.4 above demonstrates the pyramid structure with Data, Information, Knowledge and Wisdom. Formulations of this hierarchy subsequent to Ackoff's do not include *Understanding* as a separate level. Thus, Bellinger et al. suggest that *Understanding* is not a separate level, but rather it supports the transition from each stage to the next (Bellinger, Castro, & Mills, 2004). Rowley suggest that the label 'DIKW Hierarchy', and the omission of *Understanding* as a separate level in re-iterations of the hierarchy in other sources imply that *Understanding* should not be considered as a separate level (Rowley, 2007, p. 167).

Furthermore, Jonathan Hey suggests that our understanding of these concepts depends on linguistic expressions and are entirely metaphorical (Hey, 2004, p. 5). He initiates a metaphorical analysis of these concepts, which supports the pyramid view. Thus, there is a tendency to explain these concepts with their physical properties. For instance, nowadays we talk about mining Big Data to get valuable

[15] "Where is the life we have lost in living? Where is the wisdom we have lost in knowledge? Where is the knowledge we have lost in information?" (Eliot, 1934).

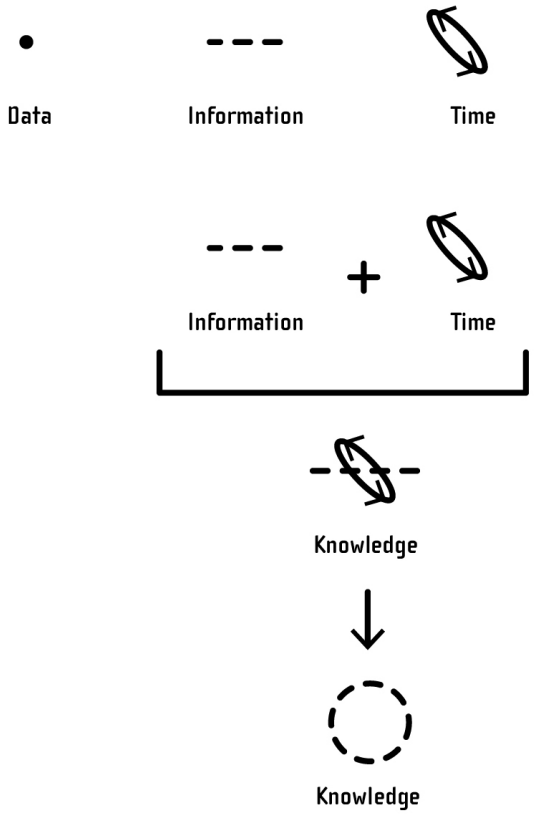
information and accumulating valuable information to create knowledge. Every step taken between these concepts makes the latter one bigger and the former one smaller in size. Thus, in opposition to Cleveland's view, information becomes a tangible thing, which can be mined, processed, bought, sold and eventually understood by people. Thus, our understanding works with quantifiable mass and how much space it takes up. It is the result of universal rationality again with changing actors. Instead of T. S. Elliot's or Ackoff's models, I propose a model, which adopts data and omits wisdom. Moreover, I will try to explain Data, Information, and Knowledge (DIK) according to time instead of space or size.

Data is defined as, things known or assumed as facts, making the basis of reasoning and calculation, or the quantities, characters, symbols, on which operations are performed by a computer, stored and transmitted in the form of electrical signal (Oxford Dictionaries, 2017a). Data represents facts, whether digital or physical. It is in the environment. Thus, data is timeless. It can be changed or not. When data is captured or processed by a human or a machine it becomes information. Process is a set of actions, or events. The outcome of the process can be a word, an image, or a sound. The process is a course of time, which can be a second, a year, a hundred years, etc. Thus, transformation of data into information depends on time. Furthermore, if a person experiences information over and over in time, information becomes knowledge in that person's mind.

As it can be seen in Figure 1.5, the process between data and information is unilateral. It can be repeated. However, the outcome will be different. On the other hand, the connection between information and knowledge is bidirectional. Information can be experienced multiple times, as it adds up to the knowledge. Therefore, regardless of their size or how much space they take, the relationship amongst Data, Information and Knowledge could be explained in context of time. Thus, the pyramid structure in Figure 1.4 loses its importance, when size or space does not matter in the process of visualization. Figure 1.6 above explains how

Data, Information and Knowledge concepts can be visually represented in terms of time.

Figure 1.5: Data, Information, and Knowledge (DIK)



Source: Drawing by author.

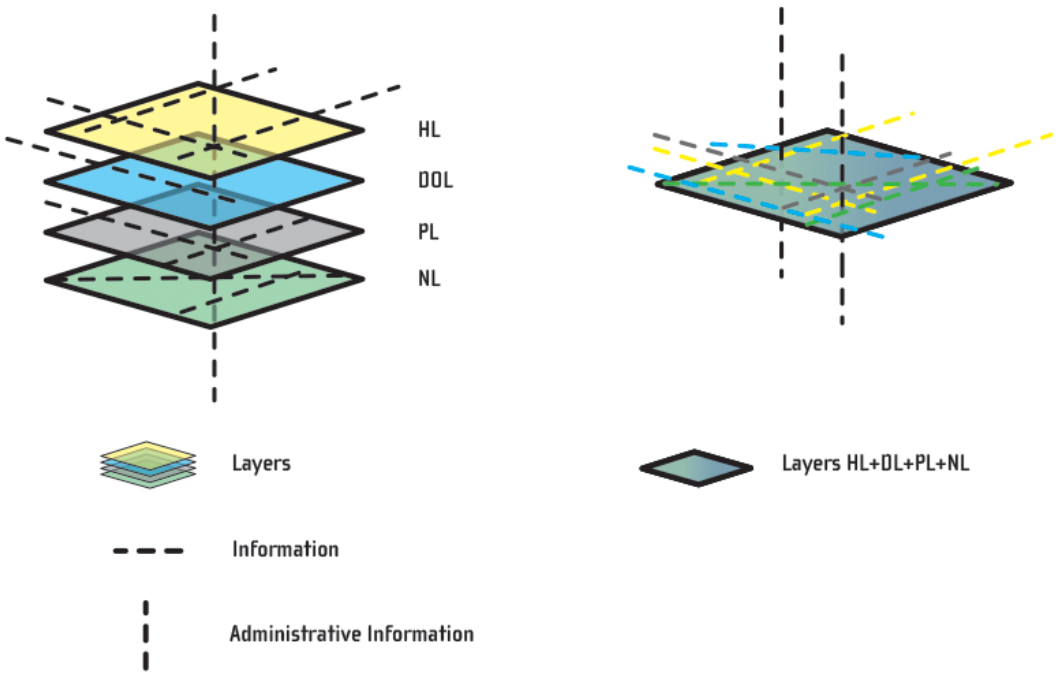
Figure 1.6: Data, Information, and Knowledge (DIK)

Source: Drawing by author.

Furthermore, Figure 7 below demonstrates the placement of information on NL, PL, DOL and HL. Every layer inhabits their own information as a horizontal

structure. In the Figure, there is also another type of information, which can be called *administrative information*. It is the information that comes from the administrative structure. Administrative Structure is also an artifact, which is produced by Humans. However, instead of spreading horizontally and inferring different meanings for different people, administrative information has a vertical structure, which passes through NL, PL, DOL and HL from the same point. For instance, street signage is designed to infer the same meaning for every inhabitant of the city is an example of administrative information. Thus, street signage is a visual representation of the administrative structure in PL and it is designed for inferring the same meaning for all of the inhabitants of the city. It is how we describe our address to another person or find our way via maps when we are lost in an environment.

Figure 1.7: NL, PL, DOL, and HL and information



Source: Drawing by author.

This four-layered structure is proposed with the intention to present the physical structure of the city. Although NL, PL and HL are physically present on top of another DOL is a layer, which we can access via several tools such as smart phones, computers etc. All of these layers continuously interact with each other. Therefore, next section elaborates on the intersections and interaction amongst NL, PL, DOL, HL, and information.

1.3. URBAN INTERFACE

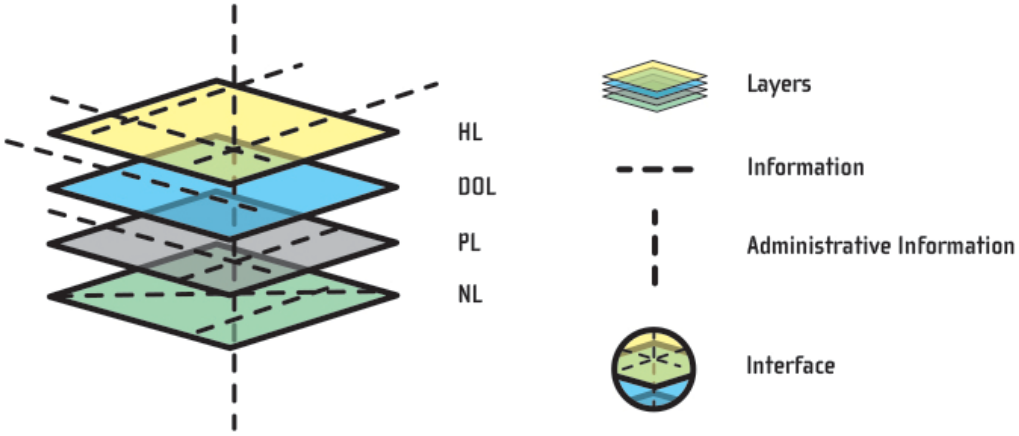
An interface is a point where two or more systems, subjects, organizations, etc. meet and interact[16], it is a surface forming a common boundary of two or more bodies, spaces, or phases[17],it is the place at which and often unrelated systems meet and act on or communicate with each other[18], or it is a situation, a way, a place where two or more systems come together and have an effect on each other[19]. NL, PL, DOL and HL are different systems. However, they are entwined, constantly interact, and affect each other. Thus, the interaction between two of these layers constitute an interface. Moreover, horizontally structured information on these layers, and the administrative information continuously interact with each other and the layers. Thus, every interaction or intersection amongst these assets constitutes an interface. For instance, in terms of NL, every river discharged to sea or to another source of water constitutes and interface. In terms of PL, when a bridge is built on a river, it constitutes and interface between NL and PL. Moreover, a map of the area, which is produced and used by people to navigate in the area, constitutes another interface. This map can either be a print or it can be accessed via a screen. A map is an interface and an information design artifact[20]. It plays a role as a tool for navigating through space. A map can be created according to the administrative structure, the horizontally structured

[16] (Oxford Dictionaries, 2017b)
[17] (Merriam-Webster, 2017a)
[18] Ibid.
[19] (Cambridge Dictionary, 2017a)
[20] Artifact is used as a physical or digital object, which is created by humans.

information or, both depending on its function as a tool. Moreover, it can contain horizontally structured information from multiple layers.

Figure 8 below shows how the intersections amongst NL, PL, DOL, HL, and information constitute several interfaces. Information plays a role as an agent or a tool in this structure. Horizontally structured information may or may not intersect with other layers or each other. However, Administrative Information intersects with all of the layers at the same point. Thus, it is vertically structured. It may or may not intersect with horizontally structured information. In Figure 1.8, intersections between two or more assets constitute an interface such as between NL and PL, PL and HL, horizontal information and administrative information, or administrative information and all of the layers. This urban interface, which is presented with the four-layered structure, and the interfaces it constitutes, exemplifies a time span starting from the invention of the Internet to present time.

Figure 1.8: NL, PL, DOL, HL, information and interface



Source: Drawing by author.

Before the Digital Revolution there were only NL, PL and HL. As a result of the Digital revolution the Digital Layer (DL) was added to the urban interface. The

transistor paved the way for the production of the modern computers we use today. The ways in which data is shared and stored digitally via these computers constituted DL. For instance, in 1984 Apple introduced a Graphical User Interface, which used the allegory of files and folders that can be arranged on a desktop to conceptualize the organization of data that is stored in the computer. It was an important example of Human-Computer Interface (HCI), which is a building block of DL and eventually DOL. In his book *The Language of New Media* Lev Manovich states that the term HCI was invented when computers were used as a tool for work. However, in 1990s the usage of the computers was changed from a tool that is used to produce, store and distribute cultural content in its appropriate media (a simulation of a typewriter, painting brush or a drafting ruler) to a universal media machine, which can be used not only to author but also to store, distribute and access all media as Internet use turn out to be commonplace (Manovich, 2002, p. 80). When the Internet is invented in DL's transformation to DOL was started. However, when the Internet became a commonly used platform, DL completely turned in to DOL. Before the Internet data can be stored on computers and it could be also shared when the sender and the receiver located in the same place. The Internet paved the way for new methods for storing and sharing data digital and online without time and space restrictions.

Lev Manovich uses the term cultural interface for the things stored and distributed via computers. He entitles cultural interface as cultural data interfaced by humans, which are texts, photographs, films, music, virtual environments etc. Moreover, he states that cinema, the printed word, and HCI are the three main reservoirs of metaphors and strategies for organizing information that feed these cultural interfaces. He proposes that HCI as an interface to computer data, book (the printed word) as an interface to text and cinema as an interface to events taking place in 3D space (Manovich, 2002). In Urban Interface, what Manovich entitles as cultural data refers to information design artifacts, which are also interfaces. Moreover, DOL is a layer that is constructed via continuous human-computer

interaction. The four-layered structure represents the 3D space we live in, our everyday actions, and experiences which takes place in this space.

In his book *The City as Interface,* Martijn de Waal also states that it is possible to use the term interface to study urban public spaces in addition to world of computing. Thus, it would be possible to study how urban public spaces functioned as interfaces and how the new interfaces of digital media interfere with them (Waal, 2014, p. 20). In terms of the four-layered structure, new interfaces of digital media refer to DOL and how it interacts with NL, PL and HL. Interaction amongst NL, PL, DOL and HL pave the way for new ways of communication for inhabitants of the city. Thus, it affects how the city functions as a community. In a way DOL and the new ways of communication it offers pave the way for a new structure to help us organize our everyday lives more effectively with mobile applications, intelligent personal assistants, online maps and navigation services etc. It changes our experience of the city and our behavior as a community.

Waal states that two scenarios, for the city and its inhabitants dominate this argument, which are the smart city and the social city (Waal, 2014, p. 9). On the one hand he refers to the smart city, as a city stuffed with sensors, software, and networks that make use of all the interconnected information for energy use, where smartphones are guiding the inhabitants of the city through their everyday lives, and inhabitants of the city act as consumers. This scenario refers to a structure, where everyday lives of the inhabitants of the city primarily organized and controlled by governing bodies via DOL. On the other hand he refers to the social city, where digital and mobile media are used as supportive tools for inhabitants of the city to organize their everyday lives, and they act not only as consumers but also citizens that have bonds within local communities. This scenario refers to where the inhabitants of the city use DOL as an aid to organize and control their everyday lives. Both of these scenarios focus on the technological functions of the city.

De Waal distinguishes three scenarios, which focuses on how the city functions as community rather than its technological aspects. These are the libertarian city, the republican city, and the communitarian city. The libertarian city is based on the ideal of the city as a market, where people lead their individual lives in freedom as consumers, with virtually no reciprocal duties or responsibilities. Thus, political and cultural aspects of the everyday lives of the inhabitants of the city are considered as private matters. In the ideal of republican city, the city provides the freedom to choose between different ways of life. However, inhabitants of the city share responsibility for the city as a whole. Thus, the inhabitants of the city are primarily citizens and they cannot completely withdraw from urban society. Furthermore, the communitarian city is a harmonious local community, in which all of the inhabitants of the city share more or less the same way of life. Thus, the emphasis is on the common identity of the collective instead of the individual (Waal, 2014, p. 10). These five scenarios focus on different functions of the city, and they identify the city as a solid structure. When these functions or their order of importance is changed also the interface changes and vice versa. The city not only consists of different layers such as NL, PL, DOL and HL but also it consists of different neighborhoods that accommodate particular communities. Thus, rather than imposing one particular scenario to the whole city, it is possible inspect the city as a variable structure that can comprise multiple scenarios at once. Likewise, the four-layered structure not only refers to the city as a solid structure but also it refers to the neighborhoods, which constitute the city.

The city as a whole is an urban interface, which consists of multiple interfaces. Moreover, information and how it is designed play an important role as a tool for this urban interface. Information design generally refers to designing the administrative information and to exclude horizontal information. However, horizontally and vertically structured information intersects on many occasions. Moreover, how we approach to information design directly affects how the city functions as an interface. Thus, the next section elaborates on the practices of

information design and proposes to use intuition as method as an approach to information design.

1.4. INFORMATION DESIGN PRACTICES AND 'INTUITION AS METHOD'

Interaction amongst HL, DOL, PL and NL is an essential part of the information design process. The inhabitants of the city constitute HL and they constantly interact with DOL, PL and NL via their everyday life actions and experiences. Inhabitants of the city take different roles in HL such as designers, decision makers, users, etc. Thus, inhabitants who play particular roles in their everyday lives also constantly interact and communicate amongst each other within HL. In other words, they constantly exchange messages. This exchange resembles the model of communication as such the sender transmits the *message* to the receiver and after receiving the *message* the receiver gives feedback to the sender. This interaction loop between the sender and the receiver is called communication. According to IIID's definition of information design is the defining, planning, and shaping of the contents of a *message* and the environments in which it is presented, with the intention to satisfy the information needs of the intended recipients (Simlinger, 2007). Thus, the information designer defines, plans, and shapes the information and the environments, in which the interaction should take place, according to the recipients' needs. Although IIID's definition indicates a relationship between information, information designer, the environment, and the users, the definition lacks the role of the participation of the users and the role of the interaction amongst information, the environment, and the users in the process of designing information.

1.4.1. Information Design Approaches

Charles Kostelnick states that there are two different approaches for information design practice. These are global (universal) and culture-focused approaches. He states that these contrasting attitudes should be seen as two ends of a continuum (Kostelnick, 1995, p. 182). It is assumed that universal design artifacts are homogenized and simplified images, which are accessible to diverse audiences. They are created according to a specific system and universality of the design language is certified by perceptual psychology such as Gestalt. However, in culture focused design it is assumed that images cannot be homogenized, because they are inherently heterogenic and denotes cultural specifications. Culture-focused design products should be adapted to a cultural context even if they were created according to a specific system. In term of culture-focused design, user's interpretations of the design create meaning. Moreover, it is assumed that visual language of the culture-focused design can be learned by experience. The universal design approach is especially used for the information design systems in public spaces in the city, assuming it is possible that every single person in general public can understand the design and interpret a meaning from it. Information design systems for public transportation, parks, recreations, historical places, and street signage systems are examples of universal design approach in the city. However, it is possible that an information design system cannot be used efficiently in different cities of a country or different neighborhoods of a city.

Universal and culture-focused design approaches indicate different perspectives about the relationship between the content and the form of the design artifacts. On the one hand, universal design approach imposes forms that display high figure-ground contrast, appeal to cognitive functions in mind and have simple geometric and machine-like precision. These forms are assumed to be easily reproducible and transplantable across cultural boundaries. On the other hand, Culture-focused design does not impose a specific form for the design product. On the contrary, according to culture-focused design the form of the design should match the needs

of specific communities/users, and allow flexible and inclusive interpretations. Universal Design's form oriented approach imposes that if the design process is executed according to the universal design principles it can be understood and used to the utmost extent possible by all people regardless of their age, size, ability or disability (The Centre for Excellence in Universal Design, 2017). According to this approach it is possible to achieve good and functional design and solve the inadequacy problems by designing a product according to universal design principles. This approach imposes these principles to determine individual elements of the design. Although, these principles provide solutions for important issues such as mobility, stability and accessibility in terms of the form of the design, it doesn't provide sufficient proof of user engagement in terms of the content of the design. Furthermore, culture-focused design imposes using specific cultural context based rules to determine distinctive elements of the design in terms of its form. However, it doesn't provide sufficient proof of user engagement by the means of the content of the design either.

David Sless states that there are two contemporary approaches to Information Design practices, which are constructivist approach and constructionist approach. Constructivist approach is based on cognitive science, formalist aesthetics, and social psychology. However, constructionism, inspired by Pearce's social constructionist approach in communication, is concerned with how we mutually construct our social realities through conversation (Sless, 2002). Sless supports the constructionist view, which bring theory and practice together. He defines information designers are storytellers, whom construct stories to solve design problems. According to constructionist approach it is important what the users are going to do with the information given by designer and the form of the design is decided with reference to answer of that particular question. Constructionist approach gives utmost importance to dynamics of interaction between people and information, and how people create meaning by interacting the design.

Sless suggest that if performance and aesthetics or function and form unified are brought together to solve design problems, the final product can satisfy the social objectives of good information design (Sless, 1992, p. 8). Sless uses the term performance for explaining and measuring the interaction between the user and the design artifact through time. According to its performance through time a design artifact can be improved in terms of the user's needs or a new solution can be offered regarding the design problem. Sless indicates London Tube Map as an example for unity of form and function in design. Harry Beck originally produced the Tube Map in 1993. Firstly, the publicity department rejected it because it was considered too radical. However, in the course of time it is recognized and used across the world for mapping transportation networks.

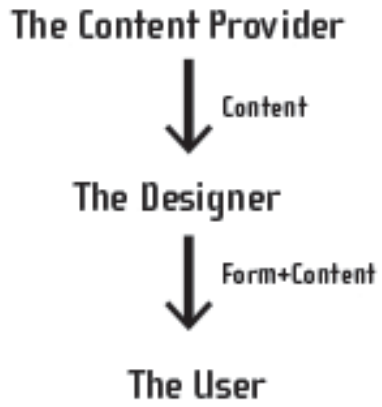
Between 1933 and present time Tube Map is improved with certain modifications and additions (Transport for London, 2018). Thus, it is a suitable example of how a design artifact is improved through time according to its performance. Istanbul Railway Network Map is an example, which is inspired by London Tube Map[21]. Istanbul Metropolitan Municipality (IBB) is responsible for the production and distribution of Istanbul Railway network Map. Thus, IBB is also responsible for commissioning a designer and providing the necessary content for the design. The designer creates a form with the provided content in terms of the user's needs. Therefore, it is possible to define three accounts in the design process. IBB as The Content Provider, The Designer, who turns the provided content in to a visual form according to the user's needs and finally The User, whom interacts with the design artifact on a regular basis.

As it is mentioned in the above paragraphs, information design practices regarding urban interface generally utilize an approach, which treats the city as a solid structure. Although, the city consists of different neighborhoods and different local communities, they are considered as a homogeneous group of people. Thus, the final design artifact targets this group of people as the users.

[21] See Appendix A to view London Tube Map and Istanbul Railway Network Map.

Moreover, universal, culture-focused, constructivist, and constructionist approaches for information design practices suggest that if a designer follows predetermined rules, the design will be successfully conveyed to the users and accomplish its purpose. Universal approach asserts universal design principles; culture-focused approach emphasizes the precedencies of heterogeneities and cultural context of the intended users, constructivist approach suggests formalist aesthetics and human information processing principles, and Sless's constructionist approach suggest five major principles for information design practices. These approaches prioritize the content provider, the designer and the user among themselves. Thus, it resembles a top to down structure. Figure 1.9 below demonstrates the relationship between these three accounts.

Figure 1.9: The relationship between The Content Provider, The Designer and The Users



Source: Drawing by the Author.

In this relationship, the content provider is at the top transmitting the content to the designer. The content provider and the designer can exchange the content until they have a common understanding. After that the designer creates a form out of this content in term of the needs of the user and conveys it to the user. In terms of this structure the designer also has role as a mediator between the content provider and user. As the designer receives the content from another account he also receives a defined problem. Thus, the designer is obliged to solve the problem and

convey the solution to the user. There is an inherent relationship between the content and the form of the design. However, in this structure they are provided by different accounts because the existing information design approaches imposes this hierarchical relationship. To alter this hierarchical relationship between these three accounts, the approach to information design practices should be changed. Thus, the next section elaborates on 'Intuition as Method' as an approach for information design practices, in which the designer is also undertake the accounts of the content provider and the user.

1.4.2. 'Intuition as Method' as an Approach for Information Design Practice

Information design practice approaches consider design as a problem-solving activity or consider designers as professionals, who provide design solutions for users. These approaches acknowledge the existence of a problem and they offer methods to solve the problem. For instance, Passini states that filling in a government form and wayfinding are both problem-solving activities and providing information for problem solving is one of the major tasks of information design (Passini, 2000, p. 85). Moreover, Rune Petterson states that design is a type of problem solving and it has much in common with problem solving in other kinds of professions (Petterson, 2002, p. 6). However, these existing approaches don't mention defining and constructing the problem.

As it is mentioned in the previous section, in a design process the designer usually receives the content from a content provider[22]. In this structure, the content corresponds to a problem that is defined and constructed by another account and the designer is expected to solve this problem by forming the content. Thus, designer is not responsible for the content of the message but designer is responsible for the form, in which a message is conveyed. In this way, the designer is completely isolated from the problem stating activity as a pupil in school whose task is to discover the solution for a problem, which is posed by the

[22] Content providers are usually decision makers or clients.

teacher. The intuition as a method follows three rules. The first rule of 'Intuition as Method' is, statement and creation of problems, which is a method of problematizing (Deleuze, 1991). If the designer is isolated from the problem stating activity, the solution provided for that problem could be false, which will lead to new problems. Thus, Deleuze states that the problem always has the solution it deserves, in terms of the way in which it is stated (Deleuze, 1991, p. 16). In this structure, the solution corresponds to the form, which is defined by the designer. The content and the form -the problem and the solution- of the design cannot be prioritized amongst each other because one cannot exist without the other. If the designer receives the content from another account, the intrinsic bond between the content and the form will be broken since; the aim of information design is associating the content and the form. Thus, by stating and creating a particular design problem, the designer undertakes the role of the content provider and by creating the form; designer creates a solution for that particular problem.

Furthermore, users are the interlocutors of the solutions created by designers. The designer should take in to account the users' needs as much as the content provider's expectations. Moreover, if it is assumed that the design process essentially relies on the experience and interaction of the users with the design artifacts, the designer's experience as a user significantly contributes to the information design practice. For instance, a designer which frequently uses public transportation systems, eventually have a better experience and understanding of the information design system for public transportation, than a designer, which frequently uses his/her private vehicle. Whether they follow the same rules as the four approaches suggests, the former designer will be presumably one step ahead from the latter because the former will have first-hand experience about the design problem. Intuition is defined as an ability to understand or know something without needing to think about it (Cambridge Dictionary, 2017b). Thus, it is an immediate form of knowledge. Designers, who have already experienced an environment, as a user is more likely to understand or know the user's needs based on their intuition. Therefore, they have already experienced the

environment multiple times through a course of time and they constituted particular knowledge regarding the environment according to their experience. Thus, when designers affiliate their personal experience as a user in the design process, they also undertake the role of the user in the design process.

In a scenario that the designer undertakes the role of the content provider and the user, they drop their responsibility as a mediator. However, they will have more control over the performance of the design artifacts and the design process. The designer can either decide on the types of information-content of the message- that is needed by the user's or the designer can decide the form – in which the message is conveyed - of that particular information. Therefore, the second rule for 'Intuition as Method' is discovery of genuine differences in kind, which is a method of differentiating (Deleuze, 1991). For instance, design approaches that treat the city as a solid structure tend to refer to HL as a quantitative structure. These approaches define design problems by answering questions such as *how many* or *how much*. As a result, the inhabitants of the city are treated as a homogeneous group of people acting together as a dense structure in their everyday lives. Thus, design artifacts regarding public transportation systems are created by answering questions such as *how many people use this particular bus line?* or *How much the public bus transportation usage rate in this city increase or decrease?* Bergson criticizes this determination to reduce quality to quantity in other words, difference in kind to difference in degree (as cited in, Deleuze, 1991, pp. 18,19). Although, quantitative values are important for the design process, qualitative values such as individual experiences and everyday actions of the inhabitants of the city as users are important in terms defining a design problem and suggesting a solution for that particular problem. Bergson considers intuition as a simple act but this simplicity is accompanied by the act's involvement with the plurality of meanings and irreducible multiplicities in any given experience (as cited in, Deleuze, 1991, p. 14). Thus, intuition provides the designer precise ways of knowing and differentiating lived experiences and reality itself.

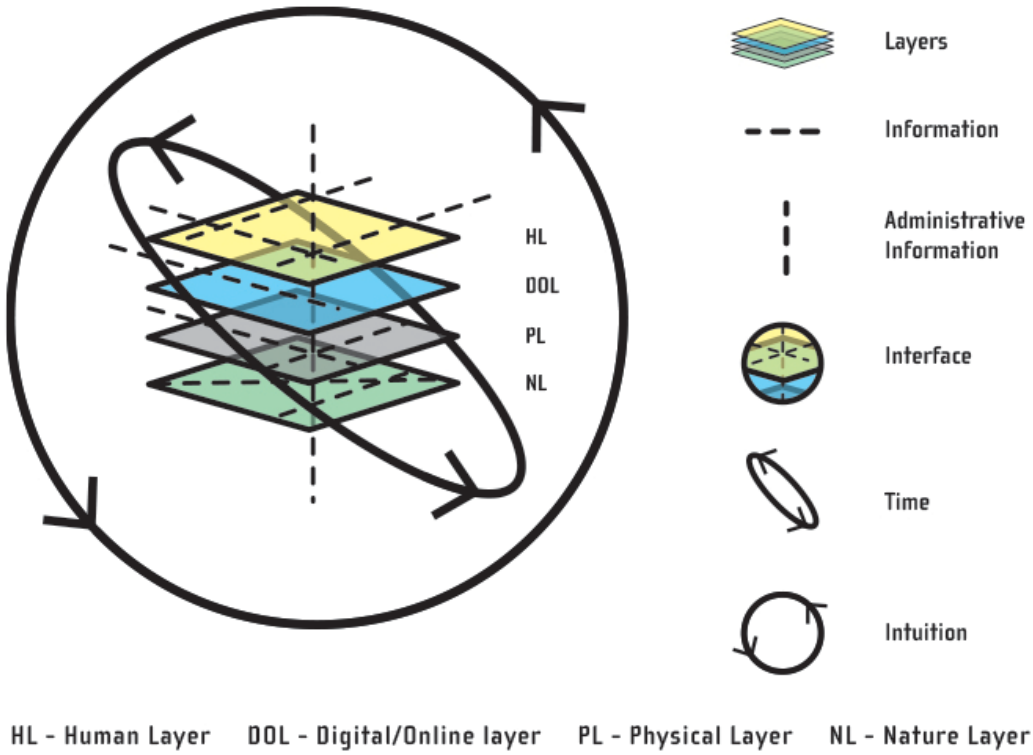
The third rule of 'Intuition as Method' is apprehension of real time (duration), which is a method of temporalizing. Although, NL, PL, DOL and HL represents the 3D space we live in, these layers constitute a temporal relationship amongst themselves. As it was mentioned in previous sections DOL became a part of urban interface after the invention of Internet. The existence of DOL is affiliated with time. Thus, the space we live in also changes through time. The concept of time as we use today is a measurement. We use it to construct our realities. For instance, working hours, Gregorian calendar, Hijri calendar, rush hours, prime time, weekends, weekdays, etc. are terms, which are invented and used by us to construct a concept of time. Bergson states that such measuring of time never deals with duration as duration and what is counted here is only a particular number of boundaries of intervals, moments, etc. It is the measurement of duration. However, duration is what one feels and lives. It is how one experiences the passage of time (Bergson, 2010, pp. 10,11). Likewise, Asuman Suner states that duration refers to Ahmet Hamdi Tanpnar's definition of *a monolithic moment*[23] (as cited in, Çiçekoğlu, 2015, p. 45). We should construct or reality in terms of how we experience our everyday lives in the flow of these monolithic moments, instead of positioning ourselves within immobile boundaries of the measurements of duration. Thus, the designer should be able to define design problems and solve them in terms of duration rather than of measurements of duration, which is a term refers to the language of space.

Bergson states that thinking intuitively is thinking in terms of duration (Bergson, 2010, p. 37). Thus, the third rule of 'Intuition as Method' is also concerned with the dualism between differences in kind and difference in degree by orienting it in terms of duration and space. For instance, as it mentioned in previous sections, the relationship between data, information and knowledge usually explained in terms of their differences in degree. Deleuze associates difference in kind with duration or time related to alteration, while space as a *quantitative*

[23] A monolithic moment is what Ahmet Hamdi Tanpınar calls "yekpâre ân" in Turkish.

homogeneity, which is associated with difference in degree or with augmentation (more) or diminution (less) (Deleuze, 1991). Thus, terms such as *big data*, which is used to indicate the potential space occupied by a *huge amount* of data, induce a relationship between the term data, information, and knowledge that differs in degree. However, when these terms are handled in terms of duration the relationship amongst these terms can be comprehended according to how a person experiences them and how they transform in to one another in the course of time. Figure 10 above shows the final version of the four-layered model associated with time, which indicates the 'Intuition as Method' as an approach for information design practice.

Figure 1.10: City of Layers and 'Intuition as Method'



Source: Drawing by the Author.

'Intuition as Method' can be used for information design by first problematizing. The designer should not only critique false problems and invent genuine ones, but also invent new ways of posing a problem in terms of information design by

affiliating his or her personal experience in the design process. Secondly, the designer should be able to differentiate the ways to solve a particular problem. Therefore, the designer should be able to look beyond dichotomies and provide hybridity amongst different approaches and methodologies. The designer should first diverge from the conventional means of design, and then converge to apply the solution in to the real world. Finally, the designer should temporalize his or her approach by thinking in terms of duration and staying away from homogenizing natural articulations of things. Next three chapters elaborate on how ‘Intuition as Method’ can be used as an approach for information design practices by exemplifying three information design projects.

CHAPTER 2
HAVE YOU SEEN THIS BUS?

"Sister, I've been a taxi driver in this area since 1996. I've never stuck behind a bus in traffic in this area. Believe me. I've never seen it. Are you sure that the buses operate here?"

In 28th January 2015, I had to take a taxi from Akaretler to Dikilitaş. I told the taxi driver that the buses operate loosely. He was shocked.

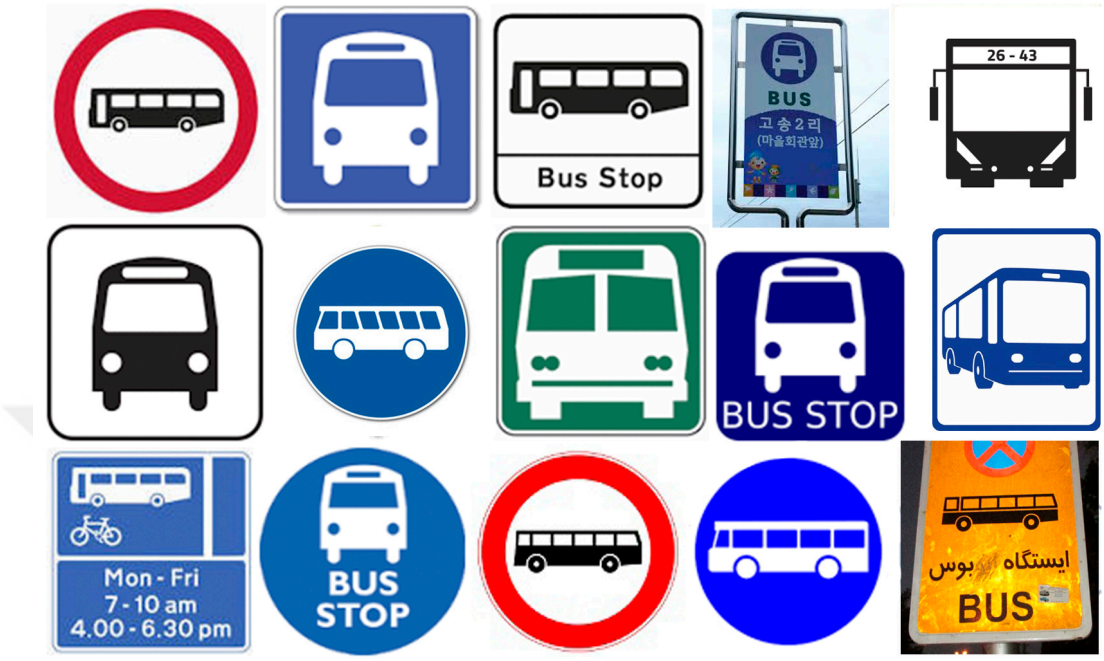
Information and knowledge are intrinsically related with everyday life experiences of people. The action of buses operating or not operating in a neighborhood can be called data. If a person sees the bus operating in that neighborhood at least one time, the action becomes information for that person. If that person experiences the action of a bus operating in the neighborhood several times it becomes knowledge for that person. Likewise, if a person sees indicators of a bus such as bus stations but does not witness the bus operating in the neighborhood at least one time the absence of the buses is information for that person. Moreover, if that person does not experience a bus operating in that neighborhood for nearly twenty years, the nonexistence of buses in that neighborhood becomes knowledge for that particular person as in the taxi driver's situation.

On the contrary, I saw the bus in the neighborhood more than once and I rode the bus as a means of transportation several times for four years. As a result, the information and knowledge about buses differ for the taxi driver and me. Data is raw. It is in the environment. When a person processes data it becomes information. When a person experiences the information more than one time it becomes knowledge for that particular person. Thus, it is possible to say that both information and knowledge are subjective and the perception of information and knowledge are subject to time just like in the taxi driver example.

Information Design is related with processes, its products play a role as tools, and the environments in which they exist behave like indicators in particular contexts. Thus, it affects our perception of information and knowledge about the subjects around our environment. For instance, seeing something with our own eyes is a process. However, deciding and designing what people should see is another process. Likewise, not only experiencing something through time is a process but also designing the experience itself is a process. Information design is a two-step process, which is concerned with processing data and designing experience. Primarily, when visualized for a purpose, it means that data is translated for being processed by another person and it becomes information. The second step is designing the experience of information so that it becomes knowledge in people's minds. Consequently, information design products play a role as tools, which help to accomplish the two-step process. Moreover, in terms of public transportation, transportation stops play a role as indicators, and information design products such as maps, schedules, smart phone applications, etc. are tools for accomplishing information design. But how exactly does information design stipulate visual communication? The form and the content of an information design product are associated with visual communication design and the relationship between the form and the content can be explained with semiotics.

Data means, things known or assumed as facts, making the basis of reasoning or calculation (Oxford Dictionaries, 2017a). It is acknowledged that buses are used for public transportation. Thus, the presence of the buses and their function in context of public transportation is data. To convey this data and to indicate its function, it needs to be visualized. In other words, it needs to get a form to communicate a message. Therefore, the result is a sign that is something, which stands to somebody for something in some respect or capacity (Zeman, 1977). A sign can be a word, sound, or an image. Thus, when we say *bus* the sound we produce is a sign, or when we write *bus* the word is a sign, and any visualization of a bus is also a sign.

Figure 2.1: Different Visualizations of a Bus



Source: Author's Own Archive.

A sign consists of two components: the signifier, which is the word, sound or the image; and the signified, which is the concept, or the meaning the signifier represents[24]. Thus, a visualization of a bus is a signifier, which signifies a concept or a meaning. However, the meaning is arbitrary and it changes according to the environment, in which the sign is represented or to the person, whom interacts with the sign. A sign can have a collective meaning if a group of people agrees on it, or it can mean different things to different people. The signified changes constantly. Thus, the meaning arising from a sign is subjective like information. Moreover, the meaning of a sign is also associated with experience and time. If a person interacts with a sign several times in the same context, the meaning it signifies takes part in one's mind and becomes knowledge.

[24] (Saussure, 2011, p. xxix)

Figure 2.1 indicates different visualizations of a bus. When data is visualized, the outcome is a design product. Thus, these visualizations can be named as information design products. Information design products consist of two components, which are the form and the content. These two components establish interaction between the user and the information design product to help them create meaning out of it. The form is the visualization itself, which coincides with the signifier. Moreover, the content is the message that is to be communicated to the user, which corresponds to the signified.

Predominantly, clients or decision makers define the content of the design product and determine rules for the form. Then, the designer creates the form according to these predetermined rules. In other words, they define the problem and its possible solution, and the designer creates a form, which suits their intended message. Road sign systems are good examples for information design systems of this kind. For instance, circular road signs with red rings are intended to give orders to the drivers and they are mostly prohibitive. This is a design decision, which is subject to Vienna Convention on Road Signs and Signals[25]. These signs are called regulatory road signs. The white sign with a red ring on the first row in Figure 2.1 means buses or vehicles that are designed to carry eight or more passengers excluding the driver are prohibited. This sign is used in United Kingdom. A similar sign is used in Turkey, which can be seen on the last row in Figure 2.1. This sign has the same meaning. However, the bus visualization is slightly different. In this context, designers are allowed to create the form of the design product according the pre-determined rules by the convention but they are not allowed to intervene with the content. In this process designer is merely an operator, who follows instructions. The users of these systems need to learn the rules in order to infer the intended meaning from the signs. But should it be mandatory to learn a set of rules to understand an information design system? And is it effective to prioritize content over form?

[25] Multilateral treaty designed to increase road safety and aid international road traffic by standardizing the signage system for road traffic.

As it can be seen in the Figure 2.1, similar data can be visualized in multiple ways. Design elements such as color, typography, pattern, texture etc. can alter the message of the design or the message to be transmitted can affect the choice of design elements, and consequently perception of the user. Thus, deciding the form of the design according to some pre-determined rules does not guarantee a successful transmission the intended message. For instance, in countries such as USA, India, Philippines and several countries in South Africa the regulatory sign that prohibits buses, have a diagonal red stripe on it. Thus, when the two different signs for prohibition of buses are examined side by side, it is possible that without learning a single rule a person can claim that the latter means the buses are prohibited.

The form and the content of the design are not prioritized with respect to each other since they cannot exist without the other. The form can designate the content and vice versa. As the relationship between the signifier and signified is arbitrary and subjective, the relationship between the form and the content of a design product is also arbitrary and depends on the user's interpretation. Thus, it is not suitable to create a design product, which address people in general or large groups such as people who live in the same country or inhabitants of a specific city abiding a set of rules. As the former example shows, paying attention to people's ability to understand things intuitively is much more important than paying attention to creating rules for them to be learned. Therefore, what should be at the center of information design?

The design of information should be human-centered. Thus, people should have three different roles in information design process, as a designer, as a user, or both. The people who use the design products have an inevitable organic connection with the design product and so should the designer. The designer should think *with* the user instead of thinking *in the name of* or *for* the user. The designer could understand the tendencies and needs of a person or a community,

if only he/she pays attention to the characteristics of that person or he/she is a part of the community for which he/she is designing. Thus, the design product should not address a homogeneous, impersonal, and random agglomeration of people.

This chapter focuses on a case study, which leads to an information design project *Have You Seen This Bus?* It is the first of three information design projects that focus on Ihlamur area in Beşiktaş, Istanbul. The project elaborates on information design practices regarding public bus transportation in Ihlamur. All three projects focus on three acts in terms of three key concepts that arise from research questions. These are, the equal representation of the form and the content, the interaction between the information artifact, the user and the designer and the relationship between information design and everyday life experiences of the neighborhood inhabitants, and the role of designer's personal experience as a user in context of information design. Furthermore, the first project specifically focuses on centralizing people in information design process, the interaction between the information artifact, the user, and the designer and the relationship between information design and everyday life experiences of the neighborhood inhabitants

The first case study takes place in Dikilitaş Neighborhood, in Beşiktaş, Istanbul. It concentrates on an information design system problem regarding public transportation in that area. Dikilitaş neighborhood's inhabitants experience problems regarding public transportation because the information provided by IETT on bus stations are not coherent with the real-time schedules of buses in the neighborhood. Therefore, the aim of this case study is to indicate the importance of accurate information to be transmitted to the people and the point out the problems relating to lack of information about public bus transportation in Dikilitaş neighborhood, Istanbul. This chapter focuses first on general information about public transportation in Istanbul and Dikilitaş, then the case study, which took place between December 2014 and June 2015.

2.1. PUBLIC TRANSPORTATION IN ISTANBUL AND DIKILITAS NEIGHBORHOOD

2.1.1 Public Transportation in Istanbul

Transportation is a substantive right by law. It is Metropolitan Municipality's duty to organize, apply, and coordinate the public transportation schedule and circulation in urban areas ("Büyükşehir Belediyesi Kanunu," 2004). The main public transportation system of Istanbul consists of several transportation networks since; Istanbul is a megalopolis with a population of approximately 14,5 million people[26]. According to data provided by IETT in 2016, approximately 13 million average passengers per day use public transportation (IETT, 2015). In Istanbul, public transportation system consists of three kinds of subsystems, which are road transportation, rail transportation and sea transportation. Road transportation holds % 78.01 shares, rail transportation holds % 17.60 shares and sea transportation holds % 4.38 shares in total (IETT, 2016).

ÖHO[27] and OAŞ[28] are incorporated companies that depend on IETT's regulations. IETT, ÖHO and OAŞ work under Istanbul Metropolitan Municipality, which is a provincial authority. The buses that belong to these organizations indicated with different colors in Istanbul. IETT buses are yellow, ÖHO buses are blue and OAŞ buses are purple. In Dikilitaş only yellow IETT buses serve for the neighborhood. Metrobus also works under IETT's regulations. However, Metrobus system is designed for main arteries with separated lanes, tollgates, and stations. Thus, it cannot be used in the neighborhood.

[26] Turkish Statistical Institute (TUİK)
[27] Private Public Buses Incorporated Company
[28] Bus Incorporated Company

Table 1.1: Road Transportation Shares in Istanbul

	Average Passenger Per Day (Total 10.095.485)	% In Total
IETT	754.927	7.5
ÖHO	1.392.824	13.7
OAŞ	838.040	8.3
Metrobus	800.000	7.9
Minibus	2.073.600	20.5
Taxi & Shared Taxi	1.675.824	16.5
Service Vehicles	2.560.270	25.3

Source: http://www.iett.istanbul/tr/main/pages/istanbulda-toplu-ulasim/95

Minibuses hold the biggest share in the road transportation and it is common that they operate between neighborhoods, where buses cannot fit, and main arteries. However, Minibuses also do not serve in Dikilitaş. Shared taxis[29] carry a limited number of people mostly in short distances or for crossing two continents. They are also not used in Dikilitaş. However, neighbor residents state that there were shared taxis in Dikilitaş neighborhood in the past and Bus drivers made complaints against shared taxis[30] to the municipality and they are forced to stop operating. Minibuses and shared taxis serve under Public Transportation Management, which is also connected to Istanbul Metropolitan Municipality. Regular taxis are available in Dikilitaş. However, taxis are not considered as public transportation in this context. Moreover, there are service vehicles, which operate between Akaretler – Dikilitaş – Darphane. Beşiktaş Municipality started this free service in June 2016. I started this case study in December 2014 and in these two years; service vehicles were not available for public transportation in Dikilitaş.

Table 2 indicates the rail transportation options and their shares in total rail transportation in Istanbul. All of the rail transportation options are under

[29] Shared taxis are called *Dolmuş* in Turkey. They carry up to 8 people.
[30] 12th November 2015, Bus Stop Resident, personal communication.

regulations of Istanbul Transportation Incorporated Company, which is connected to Istanbul Metropolitan Municipality. None of these rail transportation options are available in Dikilitaş. However, a new subway line, which connects Kabataş, Beşiktaş, Dikilitaş and Mecidiyeköy announced to be open in 2018.

Table 1.2: Rail Transportation Shares in Istanbul

	Average Passenger Per Day (Total 1.605.393)	% In Total
Subway	613.062	38.3
Light Subway	308.420	19.3
Tram	497.230	31
Tunnel/Funicular	48.837	3
TCDD (Marmaray)	129.895	8
Nostalgic Tram	1.983	0.1
Cable Lift (Telpher)	5.966	0.3

Source: http://www.iett.istanbul/en/main/pages/public-transportation-in-istanbul/316

Table 3 indicates the sea transportation options and their shares in total sea transportation in Istanbul. IDO [31] and Şehir Hatları [32] work under Istanbul metropolitan Municipality. There are also several companies serve private boats/ships. These companies serve under Public Transportation Management, which is connected to Istanbul Metropolitan Municipality. Sea transportation is not a direct transportation option for Dikilitaş Neighborhood Residents. However, there is always a possibility that sea transportation is a secondary option if the residents manage to reach seashore via road transportation.

[31] Istanbul Sea Buses Incorporated Company
[32] Istanbul City Lines Incorporated Company

Table 1.3: Sea Transportation Shares in Istanbul

	Average Passenger Per Day (Total 264.252)	% In Total
IDO	20.610	7.7
Private Ships/Boats	137.285	51.9
Şehir Hatları	106.357	40.4

Source: http://www.iett.istanbul/en/main/pages/public-transportation-in-istanbul/316

Road transportation, rail transportation and sea transportation in Istanbul can be used with electronic travel cards called Istanbulkart or electronic tickets. Istanbulkart and electronic tickets can be purchased from IETT counters and private vendors around Istanbul. Travel fares can be divided into two groups. IETT, ÖHO, and OAŞ Buses, Subway, Light Subway, Tram, Tunnel/Funicular, Marmaray and nostalgic Tram are in the first group and they are subject to same travel fares. The second group consists of Metrobus, minibus, taxi, shared taxi, private boats/ships, cable lift and IDO. These are subject to different travel fares from first group and each other. Table 4 and Table 5 indicate up-to-date Istanbulkart travel fares for first group. These fares are valid since 31st January 2016. However, travel fares were cheaper when the case study started in December 2014. Thus, Table 6 and Table 7 indicate Istanbulkart travel fares between December 2014 and January 2016.

Table 1.4: Bus Travel Fares for Different Types of Istanbulkart

Types of Istanbulkart	Card Fee (tl)	1st ride (tl)	1st transfer (tl)	2nd transfer (tl)	3rd transfer (tl)	4th transfer (tl)	5th transfer (tl)
Anonymous Card	6	2,30	1,65	1,25	0,85	0,85	0,85
Teacher Card /Social Card	10	1,65	0,95	0,75	0,50	0,50	0,50
Student card	10	1,15	0,50	0,45	0,40	0,40	0,40

Source: http://www.iett.istanbul/tr/main/pages/toplu-tasima-ucret-tarifesi/42

Table 1.5: Bus Travel Fares for Different Types of Istanbulkart

Types of Istanbul Kart	Monthly Normal fare (*ride/tl*)	Monthly Student fare (*ride/tl*)	Monthly Social fare (*ride/tl*)
Blue Card	180/185	200/80	200/110
Free Ride Card	Unlimited/0	Unlimited/0	Unlimited/0

Source: http://www.iett.istanbul/tr/main/pages/toplu-tasima-ucret-tarifesi/42

Anonymous cards, teacher cards and student cards indicated on Table 4 and Table 6 are customized travel cards, which people can buy and load credit anytime day want. Student cards and teacher cards have names and photographs of the owners on them and it is stated on IETT's website that only the owners can use those cards. Blue Card, which is indicated in Table 5 and Table 7, is a monthly paid card. It provides limited ride on a monthly fare and it is cheaper if you are using public transportation excessively. Free Ride Cards, which are also indicated in Table 5 and Table 7, are for people who are eligible for using public transportation for free such as disabled, elders, veterans and their spouses, martyr's and their relatives, press members, security services members, etc.

Table 1.6: Bus Travel Fares for Different Types of Istanbulkart

Types of Istanbulkart	Card Fee (tl)	1st ride (tl)	1st transfer (tl)	2nd transfer (tl)	3rd transfer (tl)	4th transfer (tl)	5th transfer (tl)
Anonymous Card	10	2,15	1,45	1,15	0,85	0,85	0,85
Teacher Card/Social Card	10	1,50	0,45	0,40	0,40	0,40	0,40
Student card	10	1,10	0,85	0,70	0,45	0,45	0,45

Source: Author's own archive.

Table 1.7: Bus Travel Fares for Different Types of Istanbulkart

Types of Istanbul Kart	Monthly Normal fare (*ride/tl*)	Monthly Student fare (*ride/tl*)	Monthly Social fare (*ride/tl*)
Blue Card	180/170	200/77	200/100
Free Ride Card	Unlimited/0	Unlimited/0	Unlimited/0

Source: Author's own archive.

The most expensive travel fare is for the anonymous card users and the cheapest fare is for the student card users. As a Ph.D. student, I have the right to use the student card. For the student card, owners' first ride costs 1,15 TL, first transfer costs 0,50 TL, second transfer in a row costs 0,45 TL, third, fourth, and fifth transfers in a row costs 0,40 TL. I usually ride one bus in the morning to go to work and one bus in the afternoon to return home. Thus, my daily travel cost is 2,30 TL.

2.1.2 Public Transportation in Dikilitaş Neighborhood

Public transportation systems operate on roads and streets, and they are parts of the PL. Information design systems for public transportation regulates the interaction between the city's inhabitants and public transportation systems. In other words, these systems are completely human made and they provide a link between the PL and HL. They are artifacts. Thus, unlike natural systems, human made systems require planning and programming, whether social, spatial, economic, political etc. Programming works with human interaction networks, and their connection with the environment through time. In such sense programming is a prerequisite for design.

Road transportation and IETT buses are the only direct transportation option for Dikilitaş Neighborhood residents to reach other transportation options. IETT is a public institution connected to Istanbul Metropolitan Municipality, serving urban

public transportation within provincial boundaries of Istanbul (IETT, 2016). Thus, IETT is responsible for the organization, coordination and transmission of the information related to public transportation in Dikilitaş. In other words, IETT is not only responsible for the synchronization between the public transportation systems and regarding information design systems but also the interaction between the city's inhabitants and information design systems by social, spatial, economic and political programming.

The interaction between people and information design systems in public spaces such as public transportation areas are of great importance since it is the effective interaction, which accelerates heavy foot traffic, prevent people from getting lost in the built environment, and facilitates accessibility. Information design systems constitute an information network for public transportation. Moreover, efficient information networks play an important role in utilization of public spaces. Therefore, public transportation areas, which are a part of intermodal platform of transportation of Istanbul, are referred as public spaces in this chapter.

When we are uncertain about something particular we seek for information, which might be a tool for reducing uncertainty. In case of public transportation, the end users generally experience uncertainty about possible routes between two or more particular points, the time management and which particular services to use to arrive their destination. It is important to organize, coordinate and transmit the information related to public transportation to the people to maintain the sustainability of the public transportation system. An efficient information network is expected to reduce the uncertainty levels of the users about the public transportation system, which they are trying to use by providing a comprehensive guide for the system. Thus, the use of public transportation system expected to be increased. If we can interact with it we can understand it and we can efficiently use something only if we can understand it. It is the increment, which provokes sustainability. Therefore, it is important to organize, coordinate and transmit

accurate information regarding public transportation to people to maintain the sustainability of the public transportation system.

Dikilitaş Neighborhood is a part of the main public transportation system in Istanbul. Thus, the information design system is also a part of a greater system. People need to access several types of information to use public transportation. At first a person needs to know which type of transportation they are going to use. As I mentioned above the only available option for public transportation in Dikilitaş is İETT buses. In that case, people need to access specific information such as, the names of the bus stations, which indicate their departure and arrival spots; transportation schedules for buses that specifically operate in that neighborhood; general information about the bus lines such as line numbers; and the general transportation network map of the city or at least a map, which shows how the neighborhood's transportation system connects to other types of transportation systems in the city.

There are two bus lines, 26 and 43, that arrive and departure from Dikilitaş. IETT generally uses several information channels to convey the essential information about the public transportation to people. These channels are institution's website, smartphone application MOBIETT, information screens on the bus stations, information screens inside the buses and a general "you are here" map. This section will elaborate on the malfunctions of these channels, and deficiencies of the information design system that is provided by IETT. In Dikilitaş's case, none of these tools were appeared to be working properly. Thus, they failed to give accurate information to people.

2.2. "THERE IS NO SYSTEM!"[33]

In Dikilitaş there are not any information screens on the bus stations. Instead there are announcements hung on the bus station that indicate departure times of the buses from the initial bus station on the line. In that case, people who want to use public transportation are obliged to calculate the time span the bus will arrive to their bus station. This time span is affected by several variables such as traffic, the distance between the bus stations, and other numerous obstacles related to the driver, the passengers on the bus, the environment and the bus itself. These announcements, which show bus schedules, are not always present on bus stations and they are not hung on the bus stations by IETT.

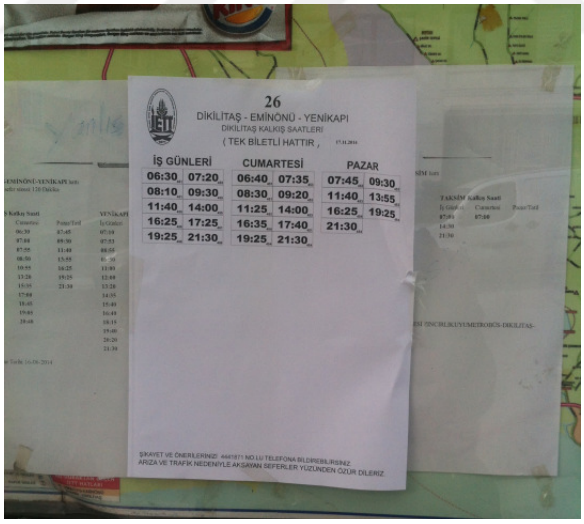
Figure 2.2 is a picture from September 2015, which shows a view of the bus station that I use every day in Dikilitaş. The only information design product on the bus station is a topographical map of Istanbul on continental Europe. The screens on the bus stations, which are not installed on Emirhan Caddesi bus stop, are supposed to show the arrival times of the buses for that particular station according to those variables that I mentioned above. In other words, these screens are channels, which embodies data visualizations. The topographical map of Istanbul on the bus station is also a kind of data visualization. However, it does not have any function on the bus station. The neighborhood, which the bus station is located, is even hard to find on that map since it shows the whole continental European part of Istanbul. Moreover, the map does not give any kind of information regarding the public transportation system.

[33] 14th June 2015, Emirhan Caddesi Bus Stop (Eminönü Direction), Bus Stop Resident (Özmen, 2015b)

Figure 2.2: Emirhan Caddesi Bus Station, September 2015

Source: goo.gl/voEiEr

Figure 2.3: Emirhan Caddesi Bus Station, Transportation Schedule for Bus line 26



Source: Author's own Archive

The Screens inside the buses are supposed to indicate the bus stations on that line when the bus arrives to a particular bus station. These screens also provide audio assistance for visually impaired people, and they also indicate the link between the bus and the general control center via GPS. In other words, if the screen inside

bus is working properly the general control center is able to detect the location of the bus, calculate the time, in which it will arrive to next station. The information on these screens is also expected to be in accordance with the smart phone application MOBIETT. However, several buses, which serve Dikilitaş, did not have the information screens inside and scarce screens mostly show a static image with no audio assistance or a blue screen, meaning malfunction. Figure 2.4 and Figure 2.5 show screens inside the buses, which serve Dikilitaş.

Figure 2.4: Information Screen Inside a Bus, February 2015

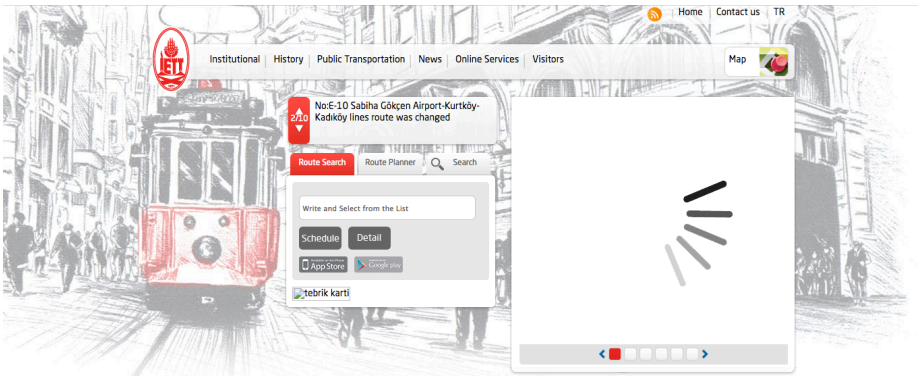
Source: Author's Own Archive

Figure 2.5: Information Screen Inside a Bus, February 2015

Source: Author's Own Archive

The web site of the institution[34] provides a route search and a route planner on the main page. It allows people to write the line number of a particular bus to search bar and to see the schedule or details of that particular line. Figure 2.6 indicates a screenshot of the institution's website from March 2015. If a person choses the schedule option for a particular line number the web site gave the departure times of the buses from the first and last bus stations on that particular line. In Dikilitaş, the two bus lines are both ring lines. Ring line means that a bus departs from the first station, completes its route, and comes back to the first station. In that case, the web site only gives information about the departure times from the first station. If some choses the detail option the website gives a list of the bus stations on that particular line. People also have the opportunity to click on separate bus stations and see the predicted arrival times of the bus for that particular bus station. However, the predicted arrival times provided on the website is not accurate. It is stated on the website that the time span between any two sequential bus stations around Istanbul is two minutes. Thus, it can be inferred that the variables, which affect the arrival and departure times of a bus are not calculated to define arrival and departure times of the buses to particular stations. A time span of two minutes between sequential bus stations is possible. However, it is not possible for all of the bus stations in Istanbul.

Figure 2.6: Institution's Website, March 2015



Source: Author's Own Archive

[34] http://www.iett.gov.tr

On the website, there is also a route planner. It was supposed to allow people to choose the arrival and departure stations and show them possible public transportation routes between those stations. However, when a person chose the arrival and departure stations, the route planner directs them to a different website[35], which gives inadequate information about several bus lines, and this different website only works properly with a particular web browser. This website was actually a web application provided by IETT and it was called MOBIETT-how to go? The aim of this web application was to help people to plan their public bus transportation journey around Istanbul. However, I could never use it from my personal computer because my computer's operation system and the browser that I use was not supported by that website. A smart phone application version of "MOBIETT-how to go?" was also available at that time. Instead of downloading two MOBIETT apps on my phone I preferred downloading the other one MOBIETT-Smart Bus Stop, which was supposed to work as a personal bus station information screen.

The smart phone application MOBIETT-Smart Bus stop, was supposed to show real time arrival and departure times of a bus to a particular bus station and supposed cover up for the non-existent screens on the bus stations. MOBIETT also provides diagrams of particular bus lines, which indicate real time locations of the buses. However, the real-time results of MOBIETT were not accurate. The application mostly gave erroneous and false information. Figure 2.7 shows a bus station screen from MOBIETT. For instance, MOBIETT indicates that the bus, which the passenger is waiting for, will arrive at the bus station in two minutes. When the passenger refreshes the page MOBIETT indicates that the bus will arrive in ten minutes and after the third refresh MOBIETT indicates that the bus has already pass that station. Figure 2.8 shows a part of the bus station diagram for the bus line 43. It is shown on the diagram that I am near Pangaltı bus station and the bus is somewhere near Rumeli Caddesi bus station. However, in real life or physical world, the bus already passes Rumeli Caddesi station and it is passing

[35] http://harita.iett.gov.tr

Pangaltı bus station. Thus, if I act relying on the information provided on MOBIETT, it is not possible for me to catch the bus. Another problem regarding the same diagram in Figure 2.7 is that the sudden disappearances of buses. When I am waiting on Pangaltı bus station and the bus is on Rumeli Caddesi station, it is possible that the bus icon suddenly vanishes from the diagram and comes back after 15 minutes on Harbiye bus station. In real life or the physical world this could happen only if the bus passes right before my eyes. However, according to MOBIETT the bus just skips a bus station as if there is a hidden portal, which helps the bus to skip one bus station by defying space-time continuum.

Figure 2.7: MOBIETT, Bus Station Main Screen for Emirhan Caddesi, February 2015

Source: Author's Own Archive

Figure 2.8: MOBIETT, Bus station diagram for bus line 43, April 2015

Source: Author's Own Archive

MOBIETT and IETT's website also both provide bus schedules for every bus line. However, these schedules were consistent neither with each other nor with the announcements hung on the bus stations. In other words, there were three different information sources for bus schedules and they were completely different from each other by the means of both content and form. Between December 2014 and March 2015 the buses arrived to the Emirhan Caddesi bus station randomly according to announcements at the bus stations, schedules on the website or, schedules on MOBIETT. Thus, it was not possible for me to trust the information on neither the announcements hung on the bus station nor the website or MOBIETT.

IETT adjust transportation schedules, information about bus lines and routes on a regular basis. IETT also claim that they are making those adjustments according

to passengers' demands. However, they fail to inform the passengers about those changes or worse, they reject the adjustments. IETT provided four different sources to passengers for getting the essential information needed to use public transportation. These sources had several malfunctions and the information they provided were false and erroneous. It could be inferred from above that, it is not possible to use public transportation properly. For instance, a bus station alone does not guarantee that there are buses, which stop or pass in front of that station. A person needs to know the name of that bus station, line numbers of the buses, which will pass in front of that station, schedules of those buses, and a general map of transportation networks in the city to decide where to end their journey or how to connect their journey to another line or another transportation system. At least it is necessary for people to see a bus stopping or passing by that bus station. Otherwise, it is not possible to predict whether a bus station is involved in the general transportation network of the city. Without the essential information, there is no difference between waiting a bus at a bus station and "waiting for Godot".

In Istanbul, every transportation system is subject to a different information design system. Information design systems for sea transportation, rail transportation and road transportation are slightly different from each other in terms of their form. There are even significant differences between information design systems of different types of road transportation. For instance, information design systems for metrobuses and buses differ in terms of their form. On the other hand, in terms of public bus transportation, information design system is the same in every district and every neighborhood. Moreover, minibus transportation doesn't have an information design system, even though they hold the second big share in total road transportation for Istanbul.

Since, all of these transportation systems and the regarding information design systems are under control of Istanbul Metropolitan Municipality, it is their decision and part of their programming to use different types of information design systems for different type of public transportation systems, or to use the same information design system for a particular type of public transportation for

every neighborhood and every district in the city. Programming delineates either the form or the content or both. Thus, in terms of Dikilitaş Neighborhood IETT is responsible for both the form and the content of the information design system under supervision of Istanbul Metropolitan Municipality. However, Dikilitaş as a single neighborhood is not IETT's concern. IETT defines the content of the information design system regarding the city as a whole with its districts and neighborhoods. It is a result of universal design approach, which tends to treat the inhabitants of the city as homogenous groups of people and rely on the greatest common divisor amongst these groups. However, the city contains a very large heterogeneous group of inhabitants with diverse agendas, needs and interests. This homogenous social grouping of the city's inhabitants is characterized by their common dependencies not by descriptive purposes.

IETT decides the form of the information design system in terms of pre-determined rules and apply the same rules in every part of the city. Moreover, it can be stated that in terms of the content of the information design they define minimum and maximum requirements. For instance, every bus station has a name and a map. Thus, it is a minimum requirement. However, advanced digital technologies such as information screens are not installed on every bus station in Istanbul. Therefore, according to IETT if minimum requirements of the information design system are provided for a particular area, the interaction between the information design system and people is successfully established and the system is working properly. However, in Dikilitaş, IETT fails to organize and convey the information and the environments, in which it is presented and the interaction between neighborhood residents and the information design system fails to be established.

Bus stations play an important role in information design system. These are the places where people gather and wait for the bus together, while they communicate and share their general or private thoughts with each other. They either talk about the bus schedules and exchange information about the presence of the buses, or

they share their ideas and opinions about their everyday lives with their acquaintances. When the information system does not work, people waiting on the bus stations share their knowledge of bus schedules with other people. People with smart phones try to provide guidance by checking MOBIETT for people who does not own smart phones[36]. Moreover, when a bus does not come in the expected time period people waiting at the bus stations tend to share their personal experiences about public transportation in that particular route. For instance, as I was waiting for the bus 26 on Akaretler bus station late at night, a lady silently approached me and asked if I was waiting for the same bus. She started telling me her story about the times when she was pregnant a couple of months ago. She was too exhausted to wait at the bus station and took a taxi instead of waiting for the bus. The taxi driver treated her in a horrible way because the distance she wanted to travel with the taxi was really short. She also said that she was really sorry to approach me like that but she could not find any information about the bus on the bus station, and she does not have a smart phone to check the MOBIETT. Thus, she had to ask if I was waiting for the same bus[37].

The bus stations are meeting points for the neighborhood residents or non-residents. Bus stations are Heterotopias. Foucault states that Heterotopias are real spaces, in which all of the other real sites that can be found within the culture, are simultaneously represented, contested and inverted, but at the same time these places are completely different from all the sites that they reflect and speak about (Foucalt, 1967). Thus, a particular bus stop is linked with the other bus stop, as they are interconnected in a public transportation system. However, a particular bus stop, also contradicts all of the other bus stops in relation to the people who use them and the community they constitute on that particular stop.

[36] (Özmen, 2015a)
[37] (Özmen, 2015c)

2.3. THE LOST BUS

On 12th September 2015 IETT declared on their website that they switched transportation timetable from summer schedule to winter schedule. However, this switch was only announced on the website. After IETT switched to winter schedule, they reduced the number of the buses for lines 26 and 43, which serve Dikilitaş. This important change was not announced on the institution's website, smart phone application or bus stations. After several e-mails that I sent to IETT asking why they reduce the number of the buses, which serve Dikilitaş, they wrote me that they made no changes that may cause any reduction on the bus services Dikilitaş and a change of the schedule can only be made according to huge amount of complaints from the passengers. Therefore this study aimed primarily at raising awareness among the neighborhood inhabitants and encouraging them to increase the number of complaints. If the amount of the complaints increases, IETT had to take them into consideration.

Dikilitaş is located on a high hill in Beşiktaş and it is hard for neighborhood residents-especially for the people with varying types of physical disabilities, elderly, children and people with heavy belongings- to reach their desired destination in the area by walking. Except public transportation or walking, people could only use their private vehicles or taxis to reach their desired destination in the area. However, using taxis every day is much more expensive than public transportation and there is also a possibility that people do not own private vehicles. It is assumed that the most reasonable and economic option for transportation, which Dikilitaş residents can choose is public transportation. As I mentioned above IETT provide information from four different sources and none of this information is compatible with each other. Therefore, the second objective of the study was to follow and document the false and erroneous information, which IETT provided to make a better case for the complaints and avoid further rejections of the complaints by IETT.

IETT ignores the public transportation related problems in Dikilitaş by using various excuses and they try to make these problems invisible. Therefore, the third objective of this study was to make those problems visible to public. Once they become visible, it is possible to demand solutions such as improving communication channels, information sources, and increasing the daily quantity of the buses that serve Dikilitaş.

My approach for this project is autoethnography. I described and analyzed my personal experience as both a designer and a user about the public transportation issues in Dikilitaş, between September 2014 and March 2015. I tried to retrospectively and selectively write about my observations that stem from being a resident in Dikilitaş neighborhood and possessing that particular identity (Ellis, Adams, & Bochner, 2011). I used participant observation as a method, interviewed neighborhood residents and compared my personal experiences with theirs. I tried to produce aesthetic and evocative descriptions of my personal and interpersonal experience by first comprehending the patterns of this experience evidenced by interviews, artifacts and participant observation, and then defining these patterns by using transmedia storytelling to make the experience significant and engaging.

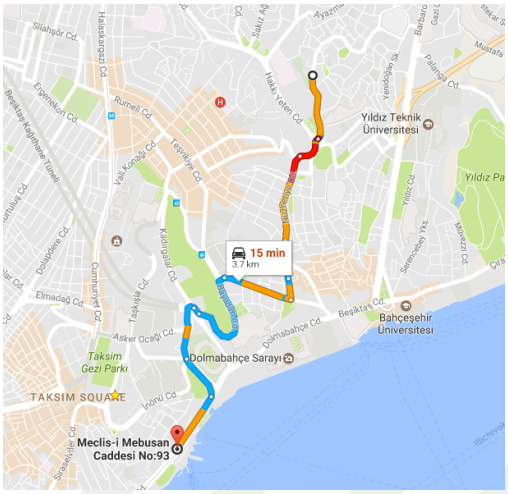
Henry Jenkins, defines transmedia storytelling as a process where important elements of a fiction get disturbed systematically across multiple delivery channels for the purpose of creating an integrated and coordinated experience and ideally each medium makes its own unique contribution to the of the narrative (Jenkins, 2007). To materialize this study, I used a particular and expandable narrative, *The Lost Bus*, which is a story indicating the reduction of public bus transportation services in Dikilitaş, and distributed this particular narrative systematically across multiple mediums such as a blog, supporting printed material, a book and a video. Each of these mediums made their own significant

contribution to the narrative, and the blog[38] served as a hub for storytelling. The process, findings, and outcomes of this study constitute an alternative information design project, which informs the neighborhood residents about the issues regarding public bus transportation in Dikilitaş. It also plays a role as an alternative communication channel regarding the information design system for public bus transportation in Dikilitaş. The Lost Bus story is primarily concerned about the bus line 26 and 43, and their disappearance.

There were two bus lines 26 and 43, which operate in Dikilitaş, and I was using line 26, which operated between Dikilitaş and Yenikapı, for the transportation between work and home in 2014 summer. There were fifty stations on bus line 26 and it was a ring line. Before IETT switched timetables from summer to winter schedule, on weekdays, there were fourteen buses departing from Dikilitaş, which is the first station on the bus line, and fourteen buses departing from Yenikapı, which is the last station. These buses served between 06:30 and 20:40 from Dikilitaş, and the time period between two buses were approximately one hour. The buses serve between 07:10 and 21:30 from Yenikapı and the time period between two buses were approximately one hour. I was using 08:10, 08:50 or 10:45 buses departing from Dikilitaş in the morning and 16:40 or 17:45 departing from Yenikapı in the afternoon. My morning journey lasted for eleven stations as I took the bus from fourth station, Emirhan Caddesi, and get off from the bus on the fourteenth station, Kabataş. My morning journey took approximately 15 minutes, if there was no traffic. Likewise, my return journey lasted for nine stations as I took the bus from thirty-eight stations, Kabataş, and get off from the bus on forty-sixth station, Emirhan Caddesi. Figure 2.9 indicates the route for my morning journey. My afternoon journey took approximately 30 minutes depending on the traffic. At that time, I did not download MOBIETT on my phone. Since, I never needed to use it because the announcements hung on the bus stations were accurate and the buses were in accordance with those schedules.

[38] http://buotobusugordunuzmu.tumblr.com

Figure 2.9: From Emirhan Caddesi to Kabataş – Bus Line 26 route, 2014



Source: https://bit.ly/2I39Lbn

On September 13, 2014 IETT declared the winter schedules on their website. Figure 2.10 indicated the winter schedules for bus lines 26 and 43. According to the winter schedule, on weekdays, there were seventeen buses departing from Dikilitaş, which served between 06:30 and 21:30 and the time period between two buses were approximately fifty minutes. Furthermore, on weekdays, there were seventeen buses departing from Yenikapı, which served between 07:10 and 22:10, and the time period between two buses were approximately fifty minutes. On weekends, there were ten buses on Saturdays and seven buses on Sundays. However, this information was only announced on IETT's website. There were not any announcements on bus stations. I observed that people who did not have the opportunity to check the website everyday, such as elderly, fail to learn about the winter schedule and continued to wait for the buses according to the summer schedule.

Figure 2.10: Winter Schedules for Bus Lines 26 and 43, 2014

26
DİKİLİTAŞ - EMİNÖNÜ - YENİKAPI hattı
Gidiş-Dönüş sefer süresi: 120 Dakika

DİKİLİTAŞ Kalkış Saati			YENİKAPI Kalkış Saati		
İş Günleri	Cumartesi	Pazar/Tatil	İş Günleri	Cumartesi	Pazar/Tatil
06:30	06:40	07:45	07:10	07:42	08:30
07:00	07:35	09:30	07:53	08:30	10:45
07:35	08:30	11:40	08:30	09:30	12:50
08:10	09:20	13:55	09:00	10:25	15:10
08:50	11:25	16:25	09:52	12:40	17:40
09:30	14:00	19:25	10:40	15:10	20:30
10:45	16:35	21:30	11:45	17:45	22:10
11:40	17:40		12:50	18:55	
13:00	19:25		14:15	20:40	
14:00	21:30		15:10	22:10	
15:15			16:40		
16:25			17:45		
17:25			18:45		
18:25			19:20		
19:25			20:25		
20:20			21:05		
21:30			22:10		

Güncelleme Tarihi: 10-11-2014

43
LEVAZIM MAHALLESİ - DİKİLİTAŞ - TAKSİM hattı
Gidiş-Dönüş sefer süresi: 100 Dakika

LEVAZIM MAHALLESİ Kalkış Saati			TAKSİM Kalkış Saati		
İş Günleri	Cumartesi	Pazar/Tatil	İş Günleri	Cumartesi	Pazar/Tatil
06:55	07:40		07:00	07:00	
07:35	09:15		21:30		
08:10	10:55				
08:55	12:25				
09:40	14:30				
11:20	16:40				
13:00	19:00				
14:30	21:00				
16:00					
17:15					
18:30					
19:30					
20:30					

Not: OTOLAR GÜNBOYU DİKİLİTAŞ TAKSİM ÇALIŞIR.
Güncelleme Tarihi: 10-11-2014

Source: https://bit.ly/2FVxN6u

The announcements at the bus stations, which show bus schedules, were still on bus stations. However, they were the old ones, which indicated the summer schedule, and they were not functional anymore. Moreover, I still didn't know, who were hanging those papers on the bus stations. One week after the declaration of winter schedule, someone took responsibility for the false schedule on the bus stations and wrote "yanlış", meaning wrong in English, on the announcements hung at Emirhan Caddesi bus station. Few days later winter schedules were hung at the bus station. Figure 2.3 above shows the announcements hung at the bus station. After a few interviews on the bus station, I learned that the person who fixed the schedule was the Mukhtar[39] of the neighborhood.

On October 2014, approximately two weeks after the transmission from summer schedule to winter schedule, 08:10, 08:50 and 10:45 buses in the morning and the 16:40 bus in the afternoon disappeared physically. I am saying physically because according to the information channels provided by IETT these buses were still

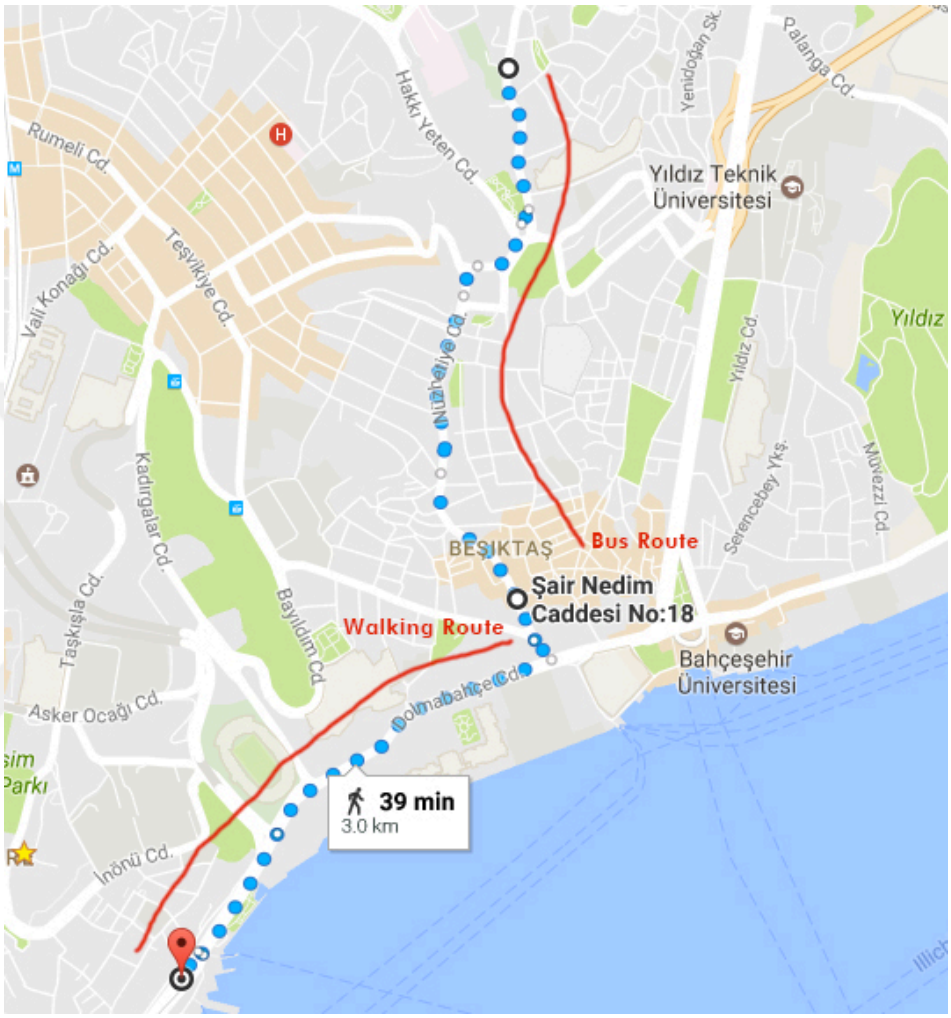
[39] The elected head of a village or of a neighborhood within a town or a city.

operating. However, in real life they weren't operating. For three days, I checked the website and waited for the buses on the bus station. After three days, I had needed to download MOBIETT on my phone. MOBIETT was only showing the departure times of the buses from Dikilitaş and they were identical to the ones on the website. However, MOBIETT was not showing the departure times from Yenikapı. I sent an e-mail[40] to IETT indicating my complaints about the disappearance of the buses on 5th November 2014. I started to use bus line 43 as an alternative for my morning journey.

There was a 08:10 bus in the morning for bus line 43. However, other departure times of the bus line were not suitable for me. When I was not able to catch 08:10 bus, I had to walk to the nearest station, Akaretler bus station, on the main road in Beşiktaş in the morning, which is 1.6 kilometers away from Emirhan Caddesi bus station. In the afternoon, for my return journey I had to use a different bus line from Kabataş to the Akaretler bus station and I walked by that 1.6 kilometers since, the bus 43 was not passing by anytime near my return journey. I continued to check IETT's website, MOBIETT and the bus station every day. On the thirteenth day IETT updated the website and MOBIETT. On the fourteenth day, 14th November 2014, IETT sent an e-mail[41] to me stating that there were no changes that might cause any reduction on the bus services for Dikilitaş and a change of the schedule can only be made according to a huge amount of complaints from the passengers. I was waiting for a link to the accurate schedule. However, IETT simply denied the changes and updated their website and MOBIETT, probably hoping that no one will notice the difference.

[40] See Appendix B.
[41] See Appendix B.

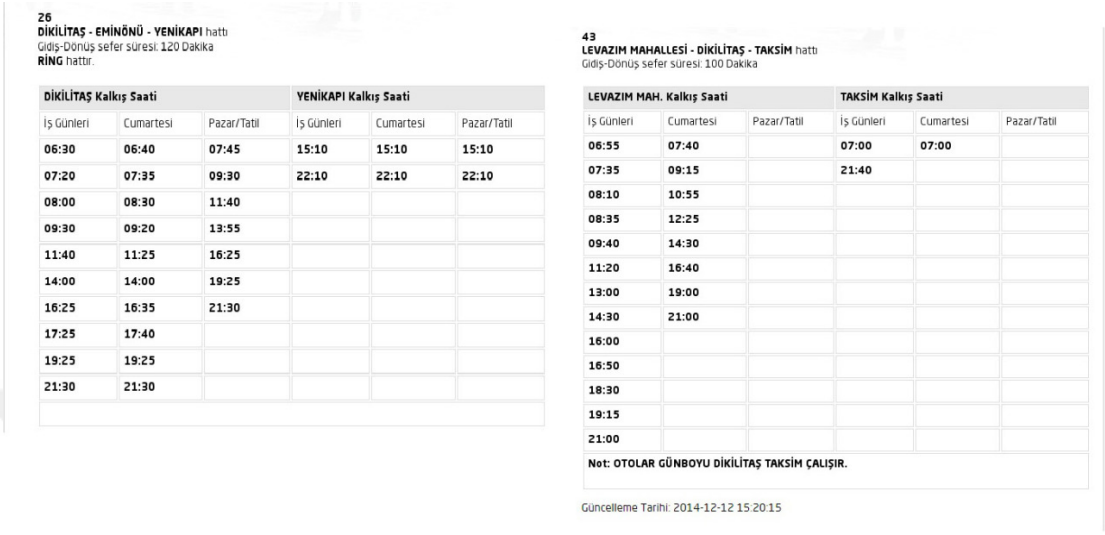
Figure 2.11: From Emirhan Caddesi to Kabataş, Bus Line 43 Route, and Walking Route, 2014



Source: https://bit.ly/2I4TJOe

This last update of IETT showed that they reduced bus services for Dikilitaş officially. According to the new schedules on the website, which are shown in Figure 2.12, there ten buses departing from Dikilitaş for bus line 26. These buses serve between 06:30 and 21:30 on weekdays, there were ten buses between 06:40 and 21:30 on Saturdays, and there were seven buses between 07:45 and 21:30 on Sundays. The time period between two buses were approximately one and a half hour. Furthermore, there were only two buses departing from Yenikapı, which were on 15:10 and 22:10.

Figure 2.12: Winter Schedules for Bus Lines 26 and 43 after update, 2014



26
DİKİLİTAŞ - EMİNÖNÜ - YENİKAPI hattı
Gidiş-Dönüş sefer süresi: 120 Dakika
RİNG hattır.

DİKİLİTAŞ Kalkış Saati			YENİKAPI Kalkış Saati		
İş Günleri	Cumartesi	Pazar/Tatil	İş Günleri	Cumartesi	Pazar/Tatil
06:30	06:40	07:45	15:10	15:10	15:10
07:20	07:35	09:30	22:10	22:10	22:10
08:00	08:30	11:40			
09:30	09:20	13:55			
11:40	11:25	16:25			
14:00	14:00	19:25			
16:25	16:35	21:30			
17:25	17:40				
19:25	19:25				
21:30	21:30				

43
LEVAZIM MAHALLESİ - DİKİLİTAŞ - TAKSİM hattı
Gidiş-Dönüş sefer süresi: 100 Dakika

LEVAZIM MAH. Kalkış Saati			TAKSİM Kalkış Saati		
İş Günleri	Cumartesi	Pazar/Tatil	İş Günleri	Cumartesi	Pazar/Tatil
06:55	07:40		07:00	07:00	
07:35	09:15		21:40		
08:10	10:55				
08:35	12:25				
09:40	14:30				
11:20	16:40				
13:00	19:00				
14:30	21:00				
16:00					
16:50					
18:30					
19:15					
21:00					

Not: OTOLAR GÜNBOYU DİKİLİTAŞ TAKSİM ÇALIŞIR.

Güncelleme Tarihi: 2014-12-12 15:20:15

Source: https://bit.ly/2FTd0R2

Apart from IETT's website, according to the schedule on MOBIETT, there were seven buses departing from Dikilitaş for bus line 26 on weekdays and on weekends. They served between 06:30 and 16:25 on weekdays, between 06:40 and 16:35 on Saturdays and between 07:45 and 21:30 on Sundays. Furthermore, there were also seven buses departing from Yenikapı. They served between 07:10 and 17:45 on weekdays, between 07:42 and 7:45on Saturdays, and between 08:30 and 22:10 on Sundays. Figure 2.13 show schedules for bus line 26 from MOBIETT. Papers hanged on the bus stations were also changed after this update to schedules. However, the content of these printouts was identical to the content on the website. After a few interviews on the bus station, I understood that Mukhtar was printing out the schedules from IETT's website and hanging them on the bus stations.

Figure 2.13: Winter Schedules for Bus Line 26 on MOBIETT after the update, 2014

Source: https://bit.ly/2I4UdE2

2.3.1 The Blog

IETT proclaim that informing passengers is certainly the most important element of public transportation as the first item in passenger right proclamation. IETT also declare that primary and secondary sources are used for providing information to the passengers. Primary sources are institution's website and MOBIETT. Secondary sources are information screens on bus stations and inside the buses. In Dikilitaş's case, primary and secondary information sources have several malfunctions and they are not working properly. Thus, alternative information sources for public transportation emerged. These alternative information sources are neighborhood residents, the Mukhtar of the neighborhood, and me. We are collecting the information provided by IETT and fixing it as alternative information sources.

Neighborhood residents and Mukhtar were using bus stations and oral communication to convey the information they collect from the environment and from each other regarding public transportation. However, there had been impediments disseminating that load of information across the neighborhood. To solve this problem, on December 2014 I set up the blog *Bu Otobüsü Gördünüz mü?* meaning *Have You Seen This Bus* in English, and started to publish all of the information, which I have been documenting since September 2014. In other words, I created an alternative information source regarding public bus transportation in Dikilitaş Neighborhood.

The findings that are published on the blog included how many buses pass by Dikilitaş every day; differences between bus schedules on weekdays, on weekends, and on holidays; the time span between two buses' departures; duration of the bus journeys; differences between summer and winter schedules; comparisons of information provided by IETT's different information sources; the distance of my general route; how many kilometers I have to walk everyday instead of taking a bus; how much money does it cost to ride a bus every day; my alternative walking routes for going to work and coming home as a result of reduction in public transportation service in Dikilitaş; announcements and declarations of IETT regarding public bus transportation such as Passenger Rights Proclamation and Policy for Handling Customer Complaints; photographs from bus stops; information about the Beşiktaş Municipality and Istanbul Metropolitan Municipality and their behaviors regarding public transportation issues; quotes, opinions, complaints, and reactions of the neighborhood residents on the issues regarding public bus transportation, which are gathered via participant observation; the e-mail conversations between IETT and me; the differences between the information provided by IETT and the real life situation.

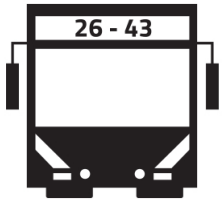
These findings helped me to gain a deeper understanding of the neighborhood residents' behaviors and pave the way for creating and disseminating lost bus narrative to accomplish the objectives of the case study. The first objective of the

project was to document, gather and publish the information provided by IETT to prevent them from rejecting the problems about public bus transportation in Dikilitaş. In her article, Storage Space, Giuliano Bruno elaborates on the differences between an archive and a database and she positions archive as human design and database as machinic design (Bruno, 2016). Thus, the blog is also an archive, which contains proof of my experiences and memories. Since it contains qualitative information relies on neighborhood residents' reactions, emotions, thoughts and experiences, which I process and blend with my own experiences and thoughts. The information provided by IETT on information screens automatically generated by using a database. Thus, it is under the influence of non-human factors. However, the information provided on the blog is completely human made. Moreover, I processed the information provided by IETT and alter the meaning of it. For instance, they visualize data and share it within in the information design system as bus schedules. In that form and within the official information design system, these schedules endorsed the existence of buses. However, I took that information, processed it second time for supporting non-existence of the buses. Through time, these pieces of information constitute knowledge of non-existence of buses in Dikilitaş, in people's mind. Moreover, the information, which is published on the blog through time created a story and the blog, played a role as a hub for that particular storytelling.

The reason that I choose to create a blog instead of creating a Facebook or Twitter account for the project was that I did not wanted my viewers to pass the content I created quickly. On Facebook or Twitter a page or content can get lots of likes, or get re-tweeted. However, in the course of time twitter and Facebook users tend to consume content very quickly and people underestimate the content. I wanted people to read the blog posts intentionally not by coincidence. I wanted people to examine, interpret and relate their own stories with the content and narrative that I provide. Moreover, the content I created was not suitable to be a fan page.

To create a particular identity for the blog and to indicate its association with public bus transportation in Dikilitaş, I designed an icon. Figure 2.14 indicates the icon, which serves as the logo of the project. It is a bus icon, with numbers 26 and 43 on it. The numbers indicate the bus lines, which operate in Dikilitaş neighborhood. Without the numbers, the icon refers only to public transportation. However, when the icon is used with the numbers, it immediately associates public transportation with Dikilitaş Neighborhood, in neighborhood residents' minds. The QR code in Figure 2.15 directs you to the blog.

Figure 2.14: The Logo for the Project, 2014



Source: Author's own Archive.

Figure 2.15: QR Code, Blog.

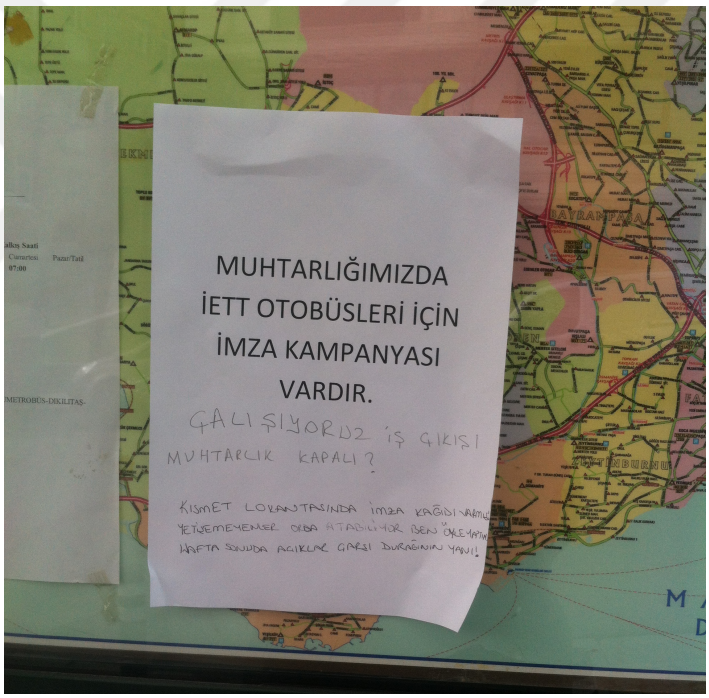
Source: Author's own Archive

2.3.2 The Leaflet

The second objective of the project was to increase the number of complaints to IETT. Thus, IETT had to take those complaints into consideration. Besides the neighborhood resident, who wrote messages on the bus schedules hung on the bus station with a pen, another significant incident showed that neighborhood

residents tend to use the bus station as a meeting point and a message board, where they could share their thoughts and opinions with each other. Because of the reduction in public transportation in Dikilitaş Mukhtar started a petition drive to increase public bus transportation in Dikilitaş. She hung an announcement on the bus station, which indicated that the neighborhood residents could go to the Mukhtar's office to sign the petition. Figure 2.16 shows the announcement on the bus station.

Figure 2.16: The announcement of Mukhtar, and Neighborhood residents' conversation, 2014



Source: https://bit.ly/2FVpuaS

The following two days neighborhood residents wrote messages on this announcement to file their complaints, and to state that they cannot sign the petition since, the Mukhtar's office was always closed when they came back from work in the afternoon. Another neighborhood resident wrote an additional message on the announcement as an answer that the petition could be also found in a nearby restaurant, Kısmet, and people who wanted to sign the petition could

consult the restaurant. This incident took place in Emirhan Caddesi bus station and inspired me to design a leaflet to attract the attention of the residents to my project. I designed and hanged the leaflet on the bus station.

Figure 2.17: The Leaflet on Emirhan Caddesi Bus Station, 2014

Source: https://bit.ly/2FTMp6v

On the leaflet, there was the logo of the project at the center. On top of the logo there was a message saying, “Have You Seen This Bus?” and underneath the logo there was another message saying, “If you haven’t, please contact IETT via the e-mail and phone number provided below”. As it can be seen from Figure 2.17, the e-mail address and phone number could be detached from the leaflet. The following week neighborhood residents took all of the leaves with the e-mail address and phone numbers. As the leaves are all gone, I replaced the leaflet with a new one.

The leaflets did not forward neighborhood resident directly to my blog. However, they indicated ways to make a complaint to IETT. Moreover, at that time, I already posted a lot of information on my blog and when it was searched on Google with the phrase "Have You Seen This Bus?" the blog appeared in the first place on the search engine. Thus, any person wondered about the origin of the leaflet could reach the blog by searching it on the Internet. Furthermore, these leaflets contribute lost bus narrative and to the story, which I was telling on the blog.

2.3.3 The Book[42]

As I mentioned above the blog served as hub for storytelling. Blog posts were in a chronological order but at the same time they were scattered. All of the elements of the Lost Bus narrative were gathered on the blog. Thus, the narrative needed to be assembled in a particular medium to look more a like a story. I chose to create a book out of that story to expand the storytelling. To start with, it is a pop-up book. The reason I chose to design a pop-up book was hat it gave me the opportunity to illustrate the important aspects of the story more intensely. Moreover, it put the story into motion like a bus.

The book consists of one single page and seven double pages. It starts with a text, which explains the project briefly and continues with the story line on the other pages. On every page of the book there is one or more QR codes that directs the reader to a blog post, which is associated with the part of the story indicated on that page. The book briefly illustrates the story, which takes place between December 2014 and March 2015.

On the second page, there is a pop-up graphic illustration of the Emirhan Caddesi bus stop at the center. On the top, there is a brief explanation of IETT's declarations about informing public transportation passengers and a QR code. The

[42] See Appendix C.

QR code, which can be seen in Figure 2.18, directs the reader to the blog post about IETT's passenger Rights proclamation. At the bottom of the page there are graphic illustrations that depict IETT's primary information sources, such as a laptop, a tablet, a smart phone and a screen.

Figure 2.18: QR Code, Passenger Rights Proclamation

Source: Author's Own Archive.

On the third page, there are 3 pop-up graphic illustrations, which depict the neighborhood residents, The Mukhtar, and me, at the center. On the top of the page there is a brief explanation, which indicate that when IETT fails to fulfill its functions in terms of informing the passengers, alternative information sources emerge and these alternative sources are neighborhood residents, The Mukhtar and Melike. There is also another QR code at the top of the page, which can be seen in Figure 19. This QR code directs the readers to the blog post that indicates a photograph from Emirhan Caddesi bus station. At the bottom of the page there is a diagram, which represents the relationship between IETT-Dikilitaş Neighborhood-Bus Lines 26 and 43, and Neighborhood residents-The Mukhtar-Melike.

Figure 2.19: Emirhan Caddesi Bus Stop

Source: Author's Own Archive.

On the fourth page, there is a two-layered map, which shows the usual routes of the bus lines 26 and 43. The bottom layer is static and it is a graphic illustration of the roads, which these bus lines use every day. The top layer of the map is transparent and it shows the routes of the bus lines in different colors, such as black and green. The green line indicates bus line 43 and the black line indicates the bus line 26. There is an additional card underneath the map that can be pulled off. On this additional card, there is a brief explanation of when IETT switched summer schedules to winter schedules and explains the map to the reader. There is also another QR code on that separate card, which directs the reader to the IETT's announcement about switching to winter schedules. QR code can be seen in Figure 2.20.

On the fifth page, there is a graphic illustration of Dikilitaş neighborhood on a hill. The illustration depicts the view of the Neighborhood from the start of the hill, which people have to walk to get their homes. At the bottom of the page there two text blocks and two QR codes. The first text block explains the physical conditions of Dikilitaş neighborhood and gives information about the transportation options for the neighborhood.

Figure 2.20: IETT announcement

Source: Author's Own Archive.

The first QR code on that page, which can be seen in Figure 2.21, directs the reader to the first e-mail conversation that I had with IETT. The second text block on the page explains the disappearance of the buses 26 and 43 from real life and my regarding complaints to IETT. The second QR code, which can be seen in Figure 22, directs the reader to the second e-mail conversation that I had with

IETT. Those e-mail conversations contain my complaints about the physical of the neighborhood and the importance of public transportation to the neighborhood residents.

Figure 2.21: First e-mail Conversation with IETT

Source: Author's Own Archive.

On the sixth page, there is another two-layered map, which is physically similar to the map on the fourth page. However, the top layer of the map contains five different routes represented in different colors. Each route indicates an alternative bus or a walking route to bus line 26 and 43 that I had been using because of the reduction in public transportation in Dikilitaş.

Figure 2.22: Second e-mail Conversation with IETT

Source: Author's Own Archive.

There are also two additional cards underneath the map that you can pull off. These cards are on the left and right sides of the page. The first card on the left explains the functions of alternative information sources and how the neighborhood inhabitants turned into Bus Station inhabitants because of spending excessive amount of time waiting on the bus stations. There are also two different QR codes on this additional card, which can be seen in Figure 2.23 and 2.24. The

second additional card on the right explains the colors used on the map. There are 5 QR codes on that card in different colors, which can be seen together in Figure 2.25. Each of them represents an alternative route, and directs the reader to the map of that particular route.

Figure 2.23 and Figure 2.24: Announcement of The Mukhtar and Bus Station Resident

Source: Author's Own Archive.

Figure 2.25: Red Route, Purple Route, Blue Route, Yellow Route 1 and 2

Source: Author's Own Archive.

On the seventh page, there is a pop-up diagram, which connects all the way up to President of the Republic in the chain of commands. As I interviewed the neighborhood residents, most of them specified that the reduction in public transportation in Dikilitaş is a political problem. They stated that IETT is affiliated with the Istanbul Metropolitan Municipality, which supports the government party. However, Beşiktaş Municipality supports the oppositional party. Following these comments, I reached the electronic Public Information Administration System, KAYSIS, which contains different types of government organization schemas. On the bottom of the seventh page there is an explanation about the diagram and the QR code on this page directs the reader o the blog post,

which contains the real organization schema. The QR code can be seen in Figure 2.26.

Figure 2.26: KAYSIS, Organization Schema

Source: Author's Own Archive.

On the eight and last page there is an equation, which illustrates my pictogram plus a computer equals to a QR code. These graphic illustrations are the same with the ones on page three. The QR code on this page directs the reader to the video of the book posted on the blog. The QR code can be seen in Figure 2.27.

Figure 2.27: The Video

Source: Author's Own Archive.

2.3.4 The Video

After gathering the scattered story in a book, I assumed that I should find a supporting element to convey the story to as many as people I could. Thus, I shoot a video of the book. In the video, the audience mainly sees the book from above on a black background. Two hands turn the pages of the book as the video goes on. The video is supports with the sound of a bus touring around the city loading

and dropping of passengers. The transition from one page to another is also supported with the Istanbulkart machine's sound. Those supporting sounds were complementary for the Lost Bus Narrative. Thus, the audience never sees a bus image in the book or in the video. The sounds indicate the presence of the bus. However, it is somehow lost. The video is three minutes and twenty seconds long. It was firstly published on Vimeo and then posted on the blog. The video allowed blog's readers to share the whole story on different social media sites such as Facebook or Twitter.

On January 2015, I received a reply to my fourth e-mail[43] to IETT. However, this time the reply came from a different department, which is Istanbul metropolitan Municipality, Department of Press and Public Relations, Directorship of Public Relations. As it can be seen in the KAYSIS diagram that I mentioned above Istanbul metropolitan Municipality is Superior to IETT and the Directorship that sent me the last reply is affiliated with Istanbul Metropolitan Municipality. In their e-mail, they stated that they will make adjustments for the public transportation services in Dikilitaş, and I will be informed about these changes. Two months after receiving that e-mail I noticed an update on IETT's website that they added two more buses to bus line 26. However, hey did not inform me about this adjustment. I found out about it myself. Even though, they increased the public transportation services for Dikilitaş, which was an objective for the project, the information sources are still not working properly. Thus, I continue to gather information and update the blog. I believe that using bus stations as a message board is an interesting behavior of the neighborhood residents and this behavior can be implemented in the information design system for public transportation in the future to enhance its functions and strengthen the interactivity.

My research on public bus transportation in Dikilitaş gave me the chance to examine the conditions of the bus stations in the area. Through my research I recognized that there are three separate bus stations, which has the same name,

[43] See Appendix B.

Ihlamur, in the area. This information led me to my second Project *Sıkışma*, which is concerned about the history of the Ihlamur area and Ihlamur pavilions located at the heart of that particular area. The Third Chapter of this thesis elaborates on this second project.

CHAPTER 3
CONGESTION IN IHLAMUR NEIGHBORHOOD

"When the child was a child,
It was the time for these questions:
Why am I me, and why not you?
Why am I here, and why not there?
When did time begin, and where does space end?"[44]

Wings of Desire (Wenders, 1987b*)*, which is directed by Wim Wenders, is one of the city symphonies in cinema. The movie follows two angels wandering around Berlin observing and listening to the thoughts and behaviors of Berliners. It conveys the feeling that these two angels always existed in the city even before it was called a city and even before there were any inhabitants. The movie starts with Angel Damiel singing the song of childhood. The song poses a philosophical question, which reveals the relationship between people and the concepts of time and space. It is also possible to observe the relationship among people and these concepts through not only the city as a whole but also through the elements and layers, which constitute the city. As the inhabitants of the city, we spend our everyday lives in the city, performing our everyday actions, in a neighborhood or in between multiple neighborhoods. Our vicinity constantly changes. It changes in a pace either we can recognize in a second or a lifetime. If the physical space that surrounds us changes in a duration, which is longer than an average human life span, we will not be able to recognize them at all. It is only possible to create a plausible scenario of our future everyday lives by creating a link between our past and present and comprehending the transformation that occurred within time and space.

[44] Damiel singing the song of childhood (Wenders, 1987a)

This chapter focuses first on Ihlamur as a neighborhood and its contemporary situation. Secondly, it focuses on Ihlamur as a promenade and its story from 17th century to present day. Finally, the chapter focuses on the project *Sıkışma*[45], which took place between December 2015 and August 2016 in Ihlamur.

3.1. IHLAMUR AS A NEIGHBORHOOD[46]

This chapter focuses on a case study, which leads to an information design project called *Sıkışma*. It is the second of three information design projects that focus on Ihlamur area in Beşiktaş, Istanbul. The project elaborates on information design practices regarding Ihlamur as a neighborhood, its history, and historical assets in the neighborhood and how the neighborhood is changed physically through time. All three projects focus on three acts in terms of three key concepts that arise from research questions. The second project specifically focuses on the equal representation of the form and the content by designer in context on information design.

The second case study takes place in Ihlamur, Beşiktaş, Istanbul. It concentrates on an information design system problem regarding Ihlamur Pavilions and other historical assets in the neighborhood. The case study elaborates on the physical elements located in Ihlamur, which take up the name of the neighborhood. These physical elements are there bus stations, one park and historical Pavilions located in the neighborhood. Therefore, the aim of this case study is to examine the relationship between the everyday lives of the neighborhood inhabitants, and these physical elements in the neighborhood in context of regarding information design systems. The case study indicates the importance of accurate information to be transmitted to the neighborhood inhabitants, about the neighborhood they live in, how neighborhood inhabitants can create an alternative content or

[45] Being Stuck.
[46] In this chapter *Sem*t will be referred as neighborhood and *Mahalle* will be referred as registered neighborhood.

contribute to the content of the information design, and how the form of the alternative content should be created.

When I was living in Dikilitaş with constant public transportation problems, I had to walk around the neighborhood most of my time as I mentioned in the previous chapter. I created maps of my routine and alternative routes to get to Beşiktaş from Dikilitaş and vice versa by walking around the neighborhood. Ihlamur Pavilion was always on or near my routes. To realize my first project, I was trying to discover the area by walking, mapping, hanging *Have You Seen This Bus?* leaflets on the bus stations, and listening to the thoughts of Ihlamur's inhabitants about public transportation. Hereby, I noticed that there is not one but three bus stops named Ihlamur around Ihlamur Pavilion. Figure 3.1 shows the map of vicinity of Ihlamur.

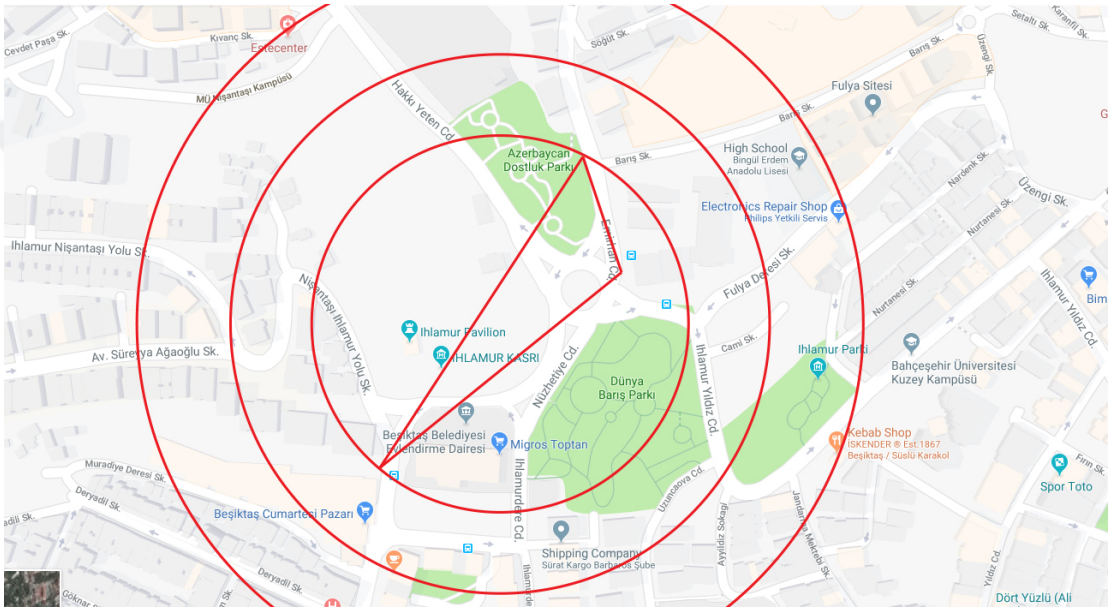
Figure 3.1: Map of vicinity of Ihlamur.

Source: http://maps.google.com.tr

Together these bus stops form a triangle, which makes the intersection in front of the Ihlamur Pavilions its center. Moreover, if we draw an imaginary circle around

that triangle, the area inside and near the circle refers to Ihlamur as a neighborhood. When I was walking around the area, I also noticed a park, which is called Ihlamur Park. Figure 3.2 shows the bus stops on map of vicinity of Ihlamur, and the locations of Ihlamur Pavilion and Ihlamur Park.

Figure 3.2: Ihlamur Bus Stops on the map of vicinity of Ihlamur.



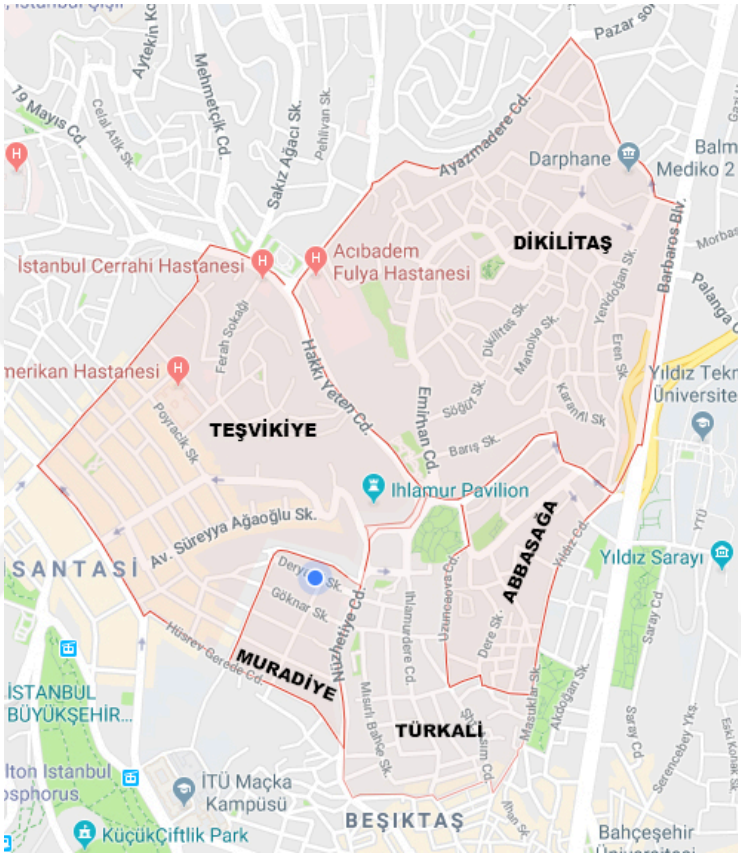
Source: http://maps.google.com.tr, drawings by Author.

Ihlamur is located between Beşiktaş and Şişli districts in Istanbul and hosts Ihlamur Pavilions since 19th Century[47]. The area was known as 'Ihlamur Vadisi' (Linden Valley in English) even before it became a part of the city, since it was known for its linden trees. The physical presence of the Valley in that location is data. The Valley could have been named something other than Ihlamur. However, if someone experiences the presence of the Valley with the Linden trees in it and names it Ihlamur, it becomes information. When this specific name is experienced and repeated by inhabitants of the city in a course of time, the information

[47] Google maps show Ihlamur Pavilions as a part of Teşvikiye Neighborhood of Şişli district. However, Şişli Municipality states that Ihlamur Pavilions belong to Beşiktaş District, and the border of Teşvikiye Neighborhood goes behind Ihlamur Pavilions (Municipality, 2017).

becomes knowledge. The assets, Ihlamur Pavilion, Ihlamur bus stations and Ihlamur Park, which are named after the Valley, are outcomes of that knowledge.

Figure 3.3: Registered neighborhoods surrounding Ihlamur



Source: http://maps.google.com.tr, drawings by author.

Nowadays, Ihlamur is surrounded by several registered neighborhoods, which are Teşvikiye, Muradiye, Türkali, Abbasağa and Dikilitaş. Figure 3.3 shows the registered neighborhoods that surround Ihlamur. Ihlamur is a part of every registered neighborhood that surrounds the area. However, it is not a registered neighborhood by itself. Thus, Ihlamur can be named as a community environment, which is defined as a cognitive and emotional state, where the physical community effects the psychological community it contains and vice versa (Kopec, 2006). Registered neighborhoods in the area are a part of the administrative structure. The name Ihlamur, finds its place in the administrative

structure not as a registered neighborhood name but three bus stops, a park, and a pavilion are named after Ihlamur[48]. Moreover, the neighborhood residents keep using the Ihlamur name in their address descriptions or while explaining their whereabouts.

3.1.1. Ihlamur Bus Stops

Ihlamur bus stops, like any other bus stop in Istanbul, are physical elements, which constitute the city. Moreover, they are a part of the information design system for public transportation in Istanbul. However, these bus stops are not numbered in terms of the information design system for public bus transportation. If I am waiting at the Ihlamur bus stop, I need to narrate the characteristics of the bus stop perceivably to explain my exact location. Therefore, these bus stops should be numbered in order to be identified. Thus, in Figure 3.2 above, the bus stop on the upper corner of the triangle will be called Ihlamur 1, the bus stop on the middle corner of the triangle will be called Ihlamur 2, and the bus stop on the lower corner of the triangle will be called Ihlamur 3. Figure 3.4, 3.5 and 3.6 shows Ihlamur 1, Ihlamur 2, and Ihlamur 3 bus stops.

As it can be seen in Figure 3.4, Figure 3.5 and Figure 3.6, these bus stops are quite different from each other in terms of their physical design and technological assets they have[49]. Ihlamur 1 consists of one sign on a pole. It does not have any seating or shelter. Moreover, other than the sign that points out the name of the station, it does not have any information artifact for public transportation users. Ihlamur 2 has a shelter and seating. Furthermore, it has a sticker on the right side

[48] Ihlamur is not the only neighborhood with this structure in the area. There is also Nişantaşı, Maçka, Taksim and Dolmabahçe. These are also not registered neighborhoods but there are several assets in these neighborhoods that are named after them such as Maçka Park, Taksim Square, Dolmabahçe Palace and Nişantaşı public transportation stops etc. The inhabitants of the city, while explaining their whereabouts or giving address descriptions, also use these names

[49] The information design system regarding public bus transportation in the area and its problems was discussed in the previous chapter in detail. The aim here is to give a general perspective about the incompatibilities among Ihlamur bus stops.

of the station, which directs users to MOBIETT. Ihlamur 3 has seating and shelter. In addition, it has a vicinity map and electronic screen, which gives information about the buses around the area.

Figure 3.4: Ihlamur 1 Bus Stop, September 2015

Source: https://goo.gl/aQkBXt

Figure 3.5: Ihlamur 2 Bus Stop, September 2015

Source: https://goo.gl/9Kk6Me

Figure 3.6: Ihlamur 3 Bus Stop, September 201

Source: https://goo.gl/VXgHZ9

Besides their incompatibilities regarding their physical appearances and technological assets they have; these bus stops are problematic in terms of their locations in the administrative structure. Ihlamur 1 and Ihlamur 2 are in the threshold of Dikilitaş Neighborhood, Beşiktaş and Ihlamur 3 is in the threshold of Teşvikiye Neighborhood, Şişli. Furthermore, Ihlamur 1 and Ihlamur 2 are on the round-trip routes of Dikilitaş Buses 26 and 43. Ihlamur 3 is on the departure routes of Dikilitaş Buses 26 and 43, Fulya Bus 26A, and Gayrettepe Bus 26B. Ihlamur 3 plays a role as a threshold for leaving Ihlamur. Figure 3.7 shows a close-up image of Ihlamur 3. Individually Ihlamur 1, Ihlamur 2 and Ihlamur 3 are point where physical layer, digital layer, human layer, and information regarding these layers intersect. Furthermore, the area, which is formed in between Ihlamur 1, Ihlamur 2 and Ihlamur 3, is the invisible center of Ihlamur as a neighborhood.

Figure 3.7: Ihlamur 3 Bus Stop close-up, December 2014.

Source: Author's Own Archive

3.1.2. Ihlamur Park

Ihlamur Park is located in the borders of Abbasağa, which is a registered neighborhood of Beşiktaş District. However, Ihlamur Park is still not listed as a park neither in Beşiktaş Municipality's webpage nor İstanbul Metropolitan Municipality's webpage in 2018. Furthermore, until the summer of 2016, there were shanty houses and people living in these houses, in the borders of Ihlamur Park.

In 21st June 2016, a contractor company started to surround Ihlamur Park with metal plates. They only left blank spaces for people to go through the park. Starting from 21st June inhabitants of the neighborhood argued with the company authorities and claimed that the area could not be closed because it is a park. Between 21st and 27th June 2016 Neighborhood Inhabitants formed a group called

Ihlamur Park Solidarity and immediately they created a Facebook Page[50] and a Twitter[51] account to inform other neighborhood residents and authorities about the Park's situation. Moreover, On 27th June 2016 Neighborhood Inhabitants organized a community meeting at the Park.

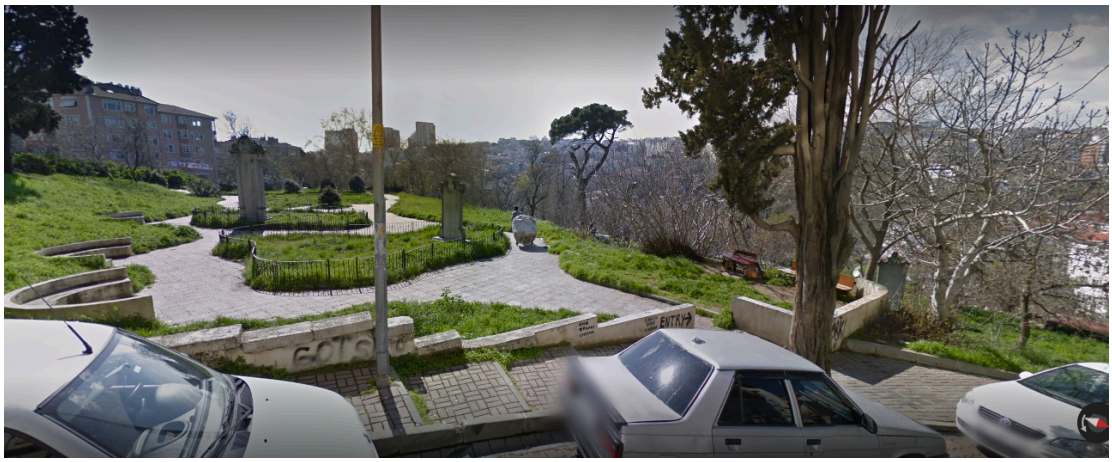
On 28th June 2016 Ihlamur Park Solidarity published an official statement on their Facebook and Twitter Pages about the Park's situation, claiming that they started the legal procedures for taking back the area as a park and they are calling all of the neighborhood inhabitants to stand guard in the park every evening on 19:00. On 28th and 29th June, Ihlamur Park Solidarity[52] prepared leaflets and posters to be hung around the neighborhood and on 30th June they organized second community meeting, which was the second of many community meetings that will be held in the park in the summer 2016. However, one 1st June, the contractor company sealed the blank spaces between metal plates to avoid neighborhood inhabitants' meetings in the park. They also hung signs that saying the area is a private property and people are not allowed to enter the park. On 2nd June, neighborhood inhabitants saw Beşiktaş Municipality's posters on the metal plates, stating that contractor company hold every right to surround the area, and they did not have to get permission to surround the area, since they own the place. As the Head of the Beşiktaş Municipality shared this statement also on his Twitter Page with his photo in front of the metal plates, Ihlamur Park Solidarity published their second statement on their Facebook and Twitter pages, and they officially invited The Head of the Beşiktaş Municipality to the Park, to answer questions about the ongoing situation of the Park face to face. However, he did not show up.

On 8th of June the Contractor Company gave an interview to a newspaper, stating that they are conducting an urban renewal project in the area and they are one of the five partial shareholders of the area (Aksu & Alkaç, 2016). On 12th July

[50] https://www.facebook.com/ihlamurparkidayanismasi/
[51] https://twitter.com/ihlamurparkinda
[52] The details of the story of Ihlamur Park Between 21st June 2016 and 1st November 2017 and related photographs can be reached on Ihlamur Park Solidarity Facebook page.

Ihlamur Park Solidarity published their official statement within regard to the Contractor Company's interview. On 13th July Ihlamur Park Solidarity tried to join the Beşiktaş Municipality Council Meeting to share their opinions about the park but the authorities do not allow them. On the same day, The Head of the Beşiktaş Municipality came to park with press and inspected the area. On 15th June Ihlamur Park Solidarity applied to Istanbul No: 3 Preservation Board to register the historical assets in the park. On 17th June, the contractor company evicted people who live in the shanty houses in the park to demolish the houses. On the same day, Ihlamur Park Solidarity entered one of the shanty houses and documented the historical vaulted cistern in the shanty house. On 3rd September, the metal plates around the park were replaced with green fences and a sign with a message on it from the landowners. They state that, they plan to build a five-story building with 30 apartments on the area outside the greenery zone. On 29th September 2016 the area approved as a park on city master plan (Çevre ve Şehircilik Bakanlığı, 2016).

Figure 3.8: Ihlamur Park, from Nardenk Street, March 2014



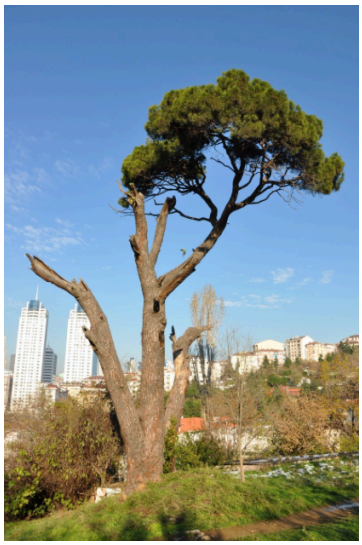
Source: https://goo.gl/QZk1Mb

The incidents, which took place in summer 2016 is a great example of how Ihlamur is a community environment. Ihlamur Park Solidarity states that neighborhood inhabitants named the Park as Ihlamur Park (Ihlamur Park

Solidarity, 2016). It is by the neighborhood inhabitants' determination and loyalty that the area stayed as a park. Ihlamur Park is also a physical element, which constitute the city. Moreover, evidence shows that it is a place where the inhabitants of the neighborhood meet, and spend time together or alone. Ihlamur Park is one of the four parks in the neighborhood. However, it is the only one that has the neighborhood's name. It is on the North-East edge of the neighborhood and since 3rd January 2017 it is a first-degree protected area (İstanbul Valiliği Çevre ve Şehircilik İl Müdürlüğü, 2017). Figure 3.8 shows a view of the park.

As it can be seen from Figure 3.8, there are three historical target stones in the park. Two target stones on the left belongs to Sultan Mahmut II, and the one on the lower right belongs to Sultan Selim III (Öner, 1994, p. 11). On the level of the Sultan Selim III's target stone there is also a historical vaulted cistern, which is put under preservation in October 2016 (İstanbul III Numaralı Kültür Varlıklarını Koruma Bölge Kurulu, 2016). There is also a monumental tree in the borders of the park. In Figure 3.8 the tree can be seen in the middle. The tree is a Stone Pine (Pinus Pinea) and it is 367 years old (Avrupa Yakası Park ve Bahçeler Müdürlüğü, 2018). Figure 3.9 shows a photograph of the monumental Tree.

Figure 3.9: Ihlamur Park, Stone Pine, And Monumental Tree



Source: (Avrupa Yakası Park ve Bahçeler Müdürlüğü, 2018)

Although, there are many historical assets in the park there is not an information design system or an information artifact for these historical assets in the park. Moreover, there is not a sign with the park's name on it, indicating the area is a park. The other three parks in the area have signs with their names on them. Furthermore, their maintenance and landscaping is highly controlled by the Beşiktaş Municipality. Ihlamur Park is also a place where the physical layer, human layer, digital layer and the information regarding these layers intersect.

3.1.3. Ihlamur Pavilions

Ihlamur Pavilions are located in the center of Ihlamur area, between bus stops Ihlamur 1, Ihlamur 2 and Ihlamur 3. Ihlamur Pavilions and the walls surrounding the pavilions built in the area by Nigoğos Balyan between years 1849-1855 via the order of Sultan Abdülmecid, (Gülersoy, 1983). The pavilions consist of a private garden, which includes two historical buildings (Ceremonial Kiosk and Harem Kiosk), an administrative building and another small building, which is used as a ticket office, and a small cabin, which is used as summer cafeteria. The garden and the buildings in it all together called as Ihlamur Pavilions. Pavilions are surrounded and protected by white colored iron bars. The Ceremonial Kiosk is used as a museum and Harem Kiosk is used as a winter cafeteria. Ihlamur Pavilions are under the authority of TBMM[53] National Palaces.

The Pavilions are open for visiting between 09:00-17:00 every day except Mondays and Thursdays[54]. The garden is accessible during visiting hours. However, even if you are willing to pay to visit Ceremonial Kiosk, it is possible that the authorities will not let you in to the Kiosk. The Ceremonial Kiosk is constantly under maintenance[55]. Figure 3.10 shows Ceremonial Kiosk and Harem Kiosk. Moreover, there is Beşiktaş Municipality Marriage Office across Ihlamur

[53] The Grand National Assembly of Turkey
[54] Entrance fee for the garden is 1TL and entrance fee for the Ceremonial Kiosk is 10TL for adults and 5TL for students.
[55] Personal communication with Ihlamur Pavilions ticket office clerk (Özmen, 2016).

Pavilions. Thus, the Pavilions have another function besides being a museum and a café. The pavilions are highly preferred for bridal photography[56]. This gives an important clue about how the function of the pavilions can change due to everyday life interactions of inhabitants of the city and inhabitants of the neighborhood.

Figure 3.10: Ceremonial Kiosk on the left, Harem Kiosk on the Right

Source: https://goo.gl/1jdyUA (TBMM National Palaces, 2018)

The pavilions contain many historical assets besides the two kiosks. These assets are street lanterns, eight monumental trees, one big pond decorated with animal statues, one small pond, another pond with a fountain on the terrace garden, and two drinking fountains. There is an information design system for the outdoor areas of the pavilions, which will be elaborated on in the next section.

3.2 DISSONANCE OF THE INFORMATION DESIGN SYSTEMS IN NEIGHBORHOOD

Bus stops, parks, buildings, streets, and neighborhoods, which host these assets, are parts of the physical layer of the city. Moreover, information design systems regarding these assets are tools, which create a connection between the PL and

[56] For exterior shootings, National Palaces charge couples for 500TL/hour and for interior shootings, National Palaces charge couples for 2000TL/hour (Chairmanship Council, 2013)

human layer HL of the city. Information design systems are generally created as a representation of the administrative structure of the city in the physical layer. Although, Ihlamur is a not a part of this administrative structure as a registered neighborhood, it is mentioned and represented in different information design systems in the area.

The area has been known as a neighborhood in the collective mind of the neighborhood inhabitants. As it can be understood from the Ihlamur Park Solidarity example, there is an effort amongst the neighborhood inhabitants to preserve the cultural heritage, and the historical assets in the neighborhood, and hand them down to the next generations. Ihlamur Park has an important role for bringing together the community in the neighborhood. Moreover, it hosts some of the historical assets in the neighborhood as it is mentioned in the previous section. However, there is not an information design system for Ihlamur Park.

Ihlamur bus stops are part of the information design system for public transportation. However, if the name itself can be considered as a historical asset, these bus stops are of great importance in terms of preserving the cultural heritage. These bus stops physically mark the center of the neighborhood, and preserve the historical name in the administrative structure. However, the information design systems they belong only provide information regarding everyday lives of the neighborhood inhabitants. It doesn't provide information about the history of the neighborhood or the historical assets in the neighborhood.

As Ihlamur Park is the place, where neighborhood inhabitants meet; Ihlamur Pavilions is a place, where people from different neighborhoods in Istanbul, and people from different cities come to visit and spend time for different purposes. As Ihlamur Pavilions are under control of Department of TBMM National Palaces, the department is responsible for organization, coordination, and transmission of information regarding Ihlamur Pavilions. The information design system for Ihlamur Pavilions functions more like a wayfinding system than an

informative system. There isn't any information about the historical assets that are in the Pavilions. Moreover, the system doesn't provide sufficient information about Ihlamur, which hosts the Pavilions.

This section elaborates on the information design system of the Ihlamur Pavilions[57]. Issues such as, the functions of the system, the form and the content of the system, how the form and content of the system cause problems regarding user engagement, and deficiencies of the system as a tool to help preserving the historical assets and cultural heritage of the area.

3.2.1 Information Design System of Ihlamur Pavilions

The information design system for Ihlamur Pavilions includes directional signs that guide visitors in the garden, one information board with the plan of the pavilions and visiting information at the entrance, another information board that explains the history of the pavilions and Ihlamur area briefly in both English and Turkish. There are additional labels in front of some of the trees in the garden stating their names in both Turkish and Latin. However, these labels do not state if these trees are monumental or not. There is not any additional information regarding the historical assets in the Pavilions. A visitor can simply assume that all of the historical assets in the garden was produced and installed under the reign of Sultan Abdülmecid, as he ordered the construction of the Pavilions. Figure 3.11, 3.12, and 3.13 shows the information design system of the Ihlamur Pavilions.

Directional signs in Figure 3.11 are located in the garden of Ihlamur Pavilions. According to Figure 3.11 we can examine the form of the signs in terms of their graphic design. First, the color is an important design element in terms of the form

[57] On January 2017, a new information design system was installed for the Ihlamur Pavilions. The information design system explained in this chapter is the old one, as I conducted the case study between December 2015 and August 2016.

of the design. Chris Calori states that color as a design element can play four roles individually or severally such as, to contrast or harmonize with its environment, to augment the meaning of the message it conveys, to distinguish messages on the sign from one another and to be decorative (Calori, 2007, p. 125). Selecting a color palette for the form of the design is not always a free act for the designer. Official bodies can dictate use of specific colors. Thus, historical assets in the Pavilions are shown with color red, administrative building and cafes are shown in color white and exits are shown in color green. The color red on these signs is the color of TBMM National Palaces and I assume that this color is stated by institutional color identity standards. The directional signs do not stand out in the garden, since the signs are low in numbers and the color selection allows the wayfinding signs to harmonize with the environment seasonally. When the garden is mostly green during the spring, the color red of the wayfinding signs harmonizes with their environment. Thus, red and green are complementary colors. Moreover, when it snows in the winter, the wayfinding signs become more visible, as the color red stands out on a white background.

Figure 3.11: Ihlamur Pavilions directional signs

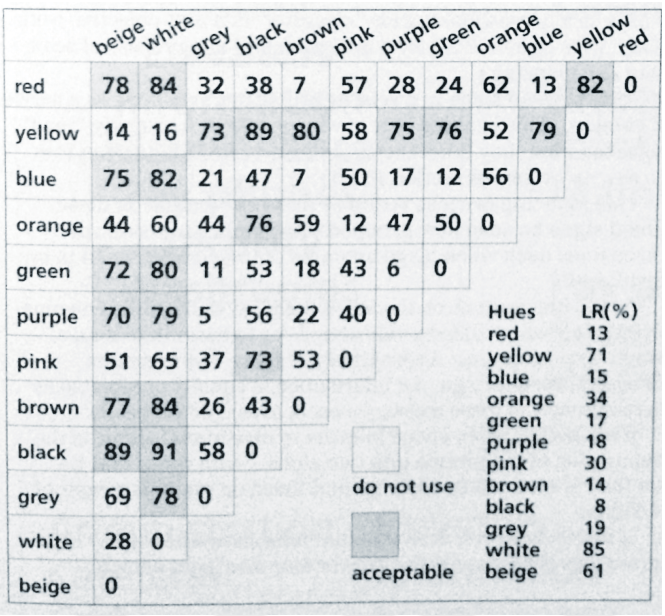
Source: Author's own Archive.

Another important element regarding the form of the design is typography. Although there are pictorial elements such as symbols on the side of the

typographic elements, the content of the directional signs is primarily conveyed by written words. Moreover, as it can be seen in Figure 3.11 the symbols on the directional signs are mostly ripped or physically damaged. Thus, typography of the directional signs is the main information source for the visitors. The historical assets on directional signs are shown with white, uppercase, sanserif letters on a red background. The legibility of the typographic elements depends on their form. Arthur and Passini described a method to assure legibility of a sign, by calculating the contrast difference between two colors, which is based on light reflectancy (LR). According to their formula, by subtracting the highest LR value from the lowest LR value, divided by the highest LR value and multiplying by 100, we get brightness differential. If the brightness differential is 70 or higher the legibility is assured but when it lower than 70 legibility cannot be assured (Arthur & Passini, 2002).

White text on a red background have a brightness differential of 84, black text on a white background has a brightness differential of 91, and white text on a green background has a brightness differential of 80. Thus, the text on the directional signs has sufficient contrast for display and their legibility is assured. Figure 3.12 shows the contrast value and relationship of twelve colors with their light reflectancy values. Besides text and background colors, the classification of the font that is used for design is also important. For instance, Andreas Uebele states that serif fonts do not work as well as sans serif fonts in signage systems because the individual forms of the letters are directly connected to the surface they are displayed, which are mostly rectangular, and sharply defined, and these characteristics respond more effectively to sans serif fonts (Uebele, 2007, p. 24). Moreover, Chris Calori states that the horizontal strokes of serif letterforms are generally regarded as aid to reading large blocks of small text (Calori, 2007, p. 108). The font that is used on directional signs of Ihlamur Pavilions is a sans serif font. Moreover, the texts on these signs are short and require a small time for reading.

Figure 3.12: Arthur & Passini's contrast value and relationship table.



	beige	white	grey	black	brown	pink	purple	green	orange	blue	yellow	red
red	78	84	32	38	7	57	28	24	62	13	82	0
yellow	14	16	73	89	80	58	75	76	52	79	0	
blue	75	82	21	47	7	50	17	12	56	0		
orange	44	60	44	76	59	12	47	50	0			
green	72	80	11	53	18	43	6	0				
purple	70	79	5	56	22	40	0					
pink	51	65	37	73	53	0						
brown	77	84	26	43	0							
black	89	91	58	0								
grey	69	78	0									
white	28	0										
beige	0											

Hues	LR(%)
red	13
yellow	71
blue	15
orange	34
green	17
purple	18
pink	30
brown	14
black	8
grey	19
white	85
beige	61

Source: (Arthur & Passini, 2002, p. 179)

Furthermore, texts on directional signs are written in all uppercase letters. Within the field of typography and design, there is a common thought that lowercase text is more legible than uppercase text. According to Chris Calori, lowercase letters' footprint[58] is easier to read than uppercase letters' footprint for people without vision impairments, since lowercase letters are distinctive and have greater variation among those shapes than uppercase letters (Calori, 2007, p. 111). Moreover, Miles Tinker states that lowercase letters have more "character" in terms of variation in shape, which leads to word forms that are easier to recognize than words in all uppercase (Tinker, 1963, pp. 34,35). There is also a competing idea that all uppercase letters are more legible, since the letters are larger. Thus, results of Arditi & Cho's study on letter case and legibility suggest that at a great viewing distance and in terms of reading speed, uppercase is more legible,

[58] Footprint is the outline of the shape of the words. Uppercase letters have rectangular shaped footprints as they all have the same height. However, lowercase letters have indented footprints as they have ascenders and descenders.

especially for visually impaired people (Arditi & Cho, 2007). Thus, directional signs fulfill the requirements regarding the legibility of the text.

In addition to directional signs, there are also two informative signs installed in Ihlamur Pavilions. One of these signs is installed outside the entrance of the Pavilions. This board gives information about the visiting hours of the Pavilion, and directs visitors to the entrance and to the ticket office. Moreover, there is a diagram that shows the plan of the pavilions on this board. The plan indicates the assets in the pavilions, such as the kiosks, historical fountain, cafes and the administrative building, by numbers. The board's language is both English and Turkish. Figure 3.13 shows the first information board.

Figure 3.13: Ihlamur Pavilions information board 1

Source: Author's own archive.

The first information board is physically damaged like the directional signs. The board consists of four parts. The first part includes white text with the red background saying Department of TBMM National Palaces as an identifier. However, the logo of the TBMM National Palaces is ripped. Other three parts of the board is designed with white background and black text, which provide high contrast that aids legibility. There are residues of stickers on the surface of the board, which makes it harder to read the plan of the pavilions and information regarding the diagram that shows the plan of the pavilions.

The plan of the Pavilions is placed on the second part of the board. The text regarding the plan is written in all uppercase letters. However, the font size is really small and it cannot be read from a distance. The assets in the pavilions are numbered on the plan but some of the numbers are covered with the stickers. Therefore, they cannot be read. Moreover, the text regarding the visiting hours information is also written in a small font size with title case. Thus, it is also hard to read that text from a distance. The graphic symbols on this board are incompatible with each other. They lack the visual unity and clarity. The second part of the board functions as an informative sign and the third and fourth parts of the boards function as directional signs.

The second information board is installed inside the entrance of the Pavilions, right next to the ticket office. The board consists of two parts. The first part functions as an identifier like the first information board. However, the identifier title of the department is shortened in this board. The logo of the department is in good condition but it is in a different color than the first information board. The second part of the board functions as an informative sign. This part only includes historical information about Ihlamur Pavilions in English and Turkish. The second part of the information board is designed with white background and black text. Theoretically, this design choice provides high contrast and it aids legibility. The text is three paragraphs long and it requires a longer amount of time to read. Thus,

the text is written in sentence case and a serif font with a small font size is chosen for the design. This text is not designed for reading from a long distance. Thus, the visitor should stand in front of the board to read it. Figure 3.14 shows the second information board. It is the only sign in Ihlamur Pavilions that gives information about the history of the Pavilions and Ihlamur area.

The inspection of graphic design for the information design of Pavilions shows us that design elements are of great importance in terms of the legibility of the design and its importance is undeniable. However, legibility alone does not provide aesthetics or engagement with the content. Graphic design of the signs and use of design elements may seem proper according to rules defined by professionals. However, as it can be understood from Ihlamur Pavilions examples, proper graphic design does not mean that the end product will be aesthetically satisfying. Moreover, even if the rules state that the design is legible, the outcome may not be legible at all.

Figure 3.14: Ihlamur Pavilions information board 2

Source: Author's own archive.

3.2.2. The Relationship Between the Form and the Content of the Design

The idea of, proper graphic design and proper physical conditions for a design product provides an overall successful and comprehendible design, is a result of universal rationality mentioned in the first chapter. In the field of design, universal rationality corresponds to Universal Design approach. Steinfeld & Maisel states that the field of universal design represents a convergence of several threads of design practice focusing on function (Steinfeld & Maisel, 2012, p. xiii). Although the seven principles of Universal Design[59], which are equitable use, flexibility in use, simple and intuitive use, perceptible information, tolerance for error, low physical effort, size and space for approach and use, seems to focus on usefulness, explanations of the principles focus on the form of the design to provide proper function.

The fourth principle, perceptible information, imposes that the design communicates necessary information to the user regardless of ambient conditions or the user's sensory abilities (CEUD, 2017a). As being perceptible is considered as a function for the design, the explanations of this principle focuses on issues such as the legibility of information, use of pictorial, verbal or tactile information, and providing contrast between the information and its environment. These issues focus on the form of the design, as it is discussed in the previous paragraphs for Ihlamur Pavilions' information design system. Thus, Universal Design imposes a form-oriented approach, which is expected to improve functions of the design.

Ihlamur Pavilions' information design system seems legible and adequate in terms of its graphic design and the use of graphical elements. However, the physical conditions of the signs in the Pavilions need to be improved. According to

[59] The 7 Principles of Universal Design were developed in 1997 by a working group of architects, product designers, engineers and environmental design researchers, led by the late Ronald Mace in the North Carolina State University and the purpose of the Principles is to guide the design of environments, products and communications (CEUD, 2017a).

Universal Design's form oriented approach it is possible, to achieve good and functional design for Ihlamur Pavilions, and solve the incompetency problem by physically fixing information boards, and re-setting the environment around the information boards according to universal design principles. If the design process is executed according to the universal design principles it can be understood and used to the utmost extent possible by all people regardless of their age, size, ability or disability (CEUD, 2017b). In other words, if the signs in Ihlamur Pavilions are legible, the content becomes comprehendible and eventually the signs functions properly.

Universal Design principles provide solutions for important issues such as mobility, stability and accessibility of the design. However, they limit the success and functionality of the design to its form. Moreover, they limit the form of the design to proper physical conditions and the way the graphic design elements are used for design. However, the form of the design is not only about the physical conditions about the environment or the graphic design but also about the medium in which, it is presented or displayed. For instance, we can only discuss the graphic design or the environment of a sign, only after we decide if it should be digital, printed, physical, an application, etc.

The form of the design is important to fulfill the necessities of visual communication, and a form oriented approach for design may seem sufficient to physically reach the utmost extent possible for all people. However, only the form of the design is not enough for providing user engagement. The content of the design is as important as the form of the design. For instance, information design system for Ihlamur Pavilions may seem to provide the requirements for the form of the design. However, the content provided for the information design system is insufficient for user engagement in terms of the history of the place.

The second information board in Ihlamur Pavilions provides content about the physical condition and the name of the area in the early 18th century. On the

board, it is stated that Ihlamur was known as a residential lot until early 18th century, which belonged to a man named Hacı Hüseyin Ağa and the area was referred as Hacı Hüseyin Ağa Bağları[60]. The area was turned in to a royal garden in the early 18th century. However, the area was called as Hacı Hüseyin Ağa Bağları, until the second half of the 19th Century. Moreover, on the information board it is stated that the area was used for archery training until the first half of the 19th Century. This information is based on the target stones and their inscriptions in Ihlamur Park. It is understood that Ihlamur Park and Ihlamur Pavilions are associated, and these areas were combined back in the early 18th Century. However, neither Ihlamur Park nor the target stones are not mentioned on the information board. Neighborhood inhabitants interact with these historical assets during their everyday life. However, strangers could not associate Ihlamur Park with Ihlamur Pavilion. If the visitors could know that there are historical assets related to the archery sport in 18th century in Ihlamur Park, they can establish a connection with the area outside the Ihlamur Pavilions.

Moreover, on the information board it is stated that, instead of Ihlamur Pavilions there was a small bond house in the area. However, Sultan Abdülmecid commissioned Nikoğos Balyan to build Ihlamur Pavilions between 1849 and 1855. Then, it is stated that the Pavilion are transferred to TBMM National Palaces. However, the date of the transfer is not stated on the board. It is also stated that after the restoration the Pavilion were opened for visiting in 1985. The period between 1850s and 1980s, which is approximately 130 years, is not mentioned on the board.

The act of Sultan Abdülmecid that is leaving Topkapı Palace and moving to Dolmabahçe Palace in 1856, is considered as an urban, social and architectural breaking point by many academic works in terms of the relation between Ottoman modernization and urbanization (Özlü, 2016, p. 39). Ihlamur Pavilions were also ordered to be built in that period by Sultan Abdülmecid. Thus, the area, which

[60] Vineyards of Hacı Hüseyin

was almost empty in the early first half of the 19th century, was become the scene urbanization starting from 1860s (Salman, 2016, p. 118). The unmentioned 130 years on the information board, is the period that the urbanization in the area led to separation and fractures in Ihlamur. It can be assumed that in that period the area outside the pavilions was subject to urbanization and Pavilions lost their association with the area around it.

In terms of the content of the design, it is hard to place 130 years of history of a place on an information board. Moreover, giving excess information would affect user engagement negatively as much as giving information less than required. However, it is also clear that the missing period of time in the information design system is of great importance in terms of how users engage with the history of the place. As I discussed in the previous paragraphs form itself is not enough to engage users. Moreover, the information itself as a component of the content of the design is also not enough to engage users. Thus, the content of the design also needs another component, which is storytelling or narrative.

Including a proper narrative in information design systems increase the engagement of the users as it is shown in the previous chapter regarding Have You Seen This Bus? project. Instead of improving physical conditions, graphic design or the written information regarding the information design system of Ihlamur Pavilions, is it possible to develop a different perspective including storytelling? How will this approach affect the form of the design? And how designer's experience of the place could be involved in this process. The next section will elaborate on these questions and accordingly the second project *Sıkışma*.

3.3. SIKIŞMA: BEING STUCK

It can be understood from the information board in Ihlamur Pavilions that Ihlamur Pavilions, Ihlamur Park and Ihlamur neighborhood were a united area in early 18th

century. However, the area was segregated through time because of various reasons. One can assume that one of the biggest reasons of segregation of the area is urbanization, which starts in early 19th century and continued until today. Moreover, the Ihlamur Park Solidarity example shows that, the area is still an open target for urbanization and reconstruction.

Ihlamur Pavilions were preserved through time, as it includes historical assets that could not be ignored and it is under protection of department of TBMM National Palaces. The walls around Ihlamur Pavilions played a role as a protective border for Ihlamur Pavilions. However, the area outside the walls could not get their share of this protection. Ihlamur Pavilions sustain its cultural heritage with state's protection and support, even though its functions were changed significantly through time. Ihlamur Park and Ihlamur neighborhood also should be parts of that cultural heritage.

The information design system in Ihlamur Pavilions is the major tool, which helps sustaining the cultural heritage. As it is discussed in previous sections, the system has some deficiencies, which leads to exclusion of Ihlamur Park and Ihlamur Neighborhood. This system is a representation of the administrative structure. On the other hand, Ihlamur Park solidarity also managed to publish information about the area. The information provided by them is a result of a group of neighborhood inhabitants working together to add up to the administrative structure. Although, the information provided by the neighborhood inhabitants filled some of the gaps in the information design system for Ihlamur Pavilions, there is still a lack of a tool that connects the loose ends in the history of this place. Thus, the main aim of this study is to reveal the missing information in the history of this particular area and, to design an alternative tool to tell the history of the place.

I approached the issues that I mentioned in the previous paragraphs with autoethnography. As a neighborhood resident and a member of the community environment my personal experience of Ihlamur is of great importance. I

experience the area everyday with the other neighborhood inhabitants. Moreover, Ihlamur Pavilions, Ihlamur Park and Ihlamur Bus stations are parts of my everyday life routes, since I live in the area. Also, my identity as a designer allows me to investigate and analyze the existing information design products in the environment. Moreover, to tell the story of Ihlamur I also need to make a research about the history of the area. I need to reveal, how the Physical Layer and the Human Layer changed through time in Ihlamur. Thus, the project draws on *Sıkışma* narrative, which aims to animate intertemporal existence of Ihlamur area and to represent the current status of the area of being stuck amongst the urban texture. *Sıkışma* narrative stems from my personal experience of Ihlamur. As a neighborhood resident and a member of the community environment Ihlamur Park and Ihlamur Pavilions are the places where I can breathe and get involved with what is left of the nature. Threats to the existence of these places create a feeling of being stuck in a concrete jungle.

The narrative is a part of the content of the design and it plays an important role for creating user engagement. The current information design system for Ihlamur Pavilions reflects the administrative voice. However, there is a need for presenting the voice of the neighborhood inhabitants. As a neighborhood inhabitant and a designer, I offer an alternative solution that requires different media, and storytelling to deliver the *Sıkışma* narrative, instead of trying to improve the existing information design system for Ihlamur Pavilions and expanding it through whole neighborhood.

The name of the project is also *Sıkışma*. It is an information design project. The first objective of the project is to document the information, which is provided by the different sources about the Ihlamur area. In this case, it will be possible to create a reliable archive and compare the information provided within the existing information design system. Moreover, in the past few years there have been news in the media about the reduction of the area of Ihlamur Pavilions in terms of urban

renovations in Beşiktaş District. There is also Ihlamur Park incident, which took place in Summer 2016. The area has already been trying to survive between a pile of buildings in the middle of the city. The reduction or reconstruction of that area will increase the feeling of being stuck for neighborhood inhabitants in Ihlamur. The second objective of the project is to reveal how Ihlamur is being stuck and, to indicate what is lost throughout the history and to give an idea of what will be lost in the future if no precautions are taken. To accomplish these objectives through the design I used transmedia storytelling to distribute the particular and expandable narrative, *Sıkışma*, for creating an integrated and corresponding user experience. The narrative, which indicates the reconstruction of Ihlamur throughout the history, is disseminated systematically across different mediums, such as a blog and a video.

The second information board in Ihlamur Pavilions shows that the areas, where Ihlamur Pavilions are located, were called Hacı Hüseyin Bağları in the early 18th Century. Müverrih Raşid Efendi[61] in *Tarih* describes a person named Hüseyin Ağa of Kastamonu, who was the person in charge of shipyard for at least ten years, thrown into prison, put to death, and whose properties were confiscated, since he practiced jobbery (as cited in Baysun, 1953, p. 70). On the information board it says that, the area belonged to Hacı Hüseyin Ağa, and it was turned into a royal garden. Treasury document from prime Ministry Archive, which is dated back to 1716, shows that total eight pieces of field, vineyard and ranch starting from the border of Sinanpaşa Neighborhood, were owned by the deceased Hüseyin Ağa and, these properties were to be handed over to Sultan's treasury (as cited in Baysun, 1953, p. 72). Sultan Ahmed III. was reigned between 1703 to 1730 in Ottoman Empire. Thus, Hüseyin Ağa should have been captured and put to death under the reign of Ahmed III. Dimensions of the lands owned by Hüseyin Ağa are not clearly stated in the archive document. However, it can be assumed

[61] Müverrih Raşid Efendi was the Vak'a-Nüvis in Ottoman Empire between 1714 to 1723 (Biltekin, 2010, pp. 164,165). Vak'a-Nüvis is the official state historian in the era of Ottoman Empire (Lügat, 2018).

that starting from the border of Sinanpaşa Neighborhood the lands reach Ihlamur. Cavid Baysun also states that, between Sinanpaşa Neighborhood Border and Ihlamur, there were places names Ortabahçe and Hasekitarlası[62], which consisted of housing sites as well as vegetable gardens and large fields (Baysun, 1953, p. 74).

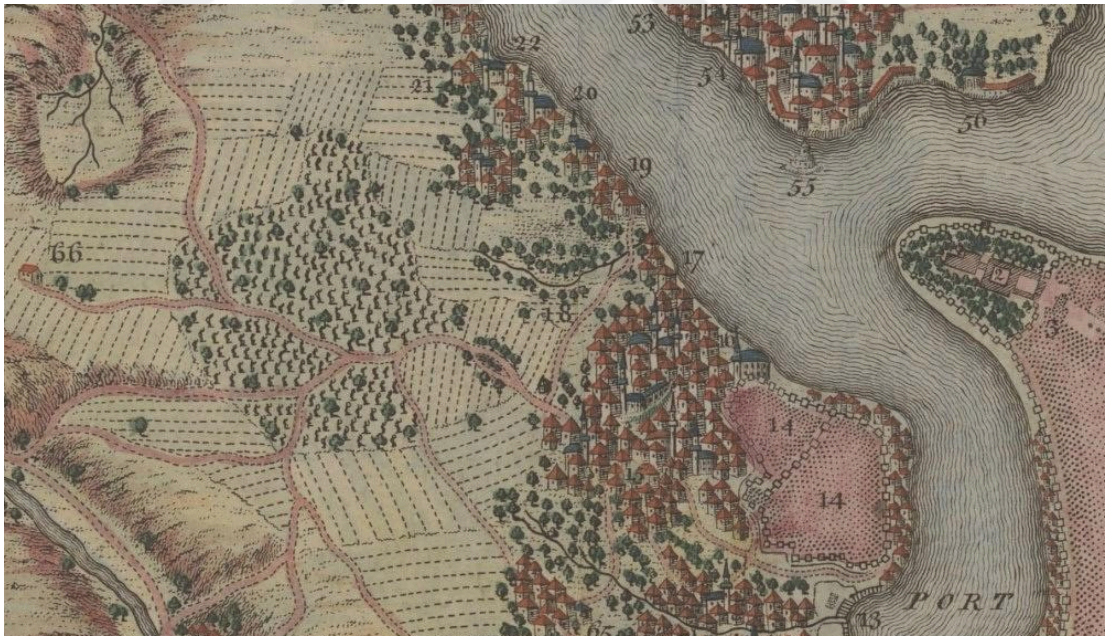
Figure 3.15 shows an engraved map of Istanbul, by John Bayly, which is published in 23rd October 1767. There are numbered areas on the map. According to the map number 17 shows Fındıklı, Number 18 shows Dolmabahçe Garden and, number 19 shows Beşiktaş. There is a river between Fındıklı and Beşiktaş and Dolmabahçe gardens are indicated as the area under the river on the map. Parts of the area above and around the river and on the left of Beşiktaş should correspond to the mentioned lands that belong to Hüseyin Ağa. As it can be seen from the map the areas on the left of the villages are empty with no housing sites. Moreover, Baysun states that Hacı Hüseyin Bağları should refer to the slopes, which starts from Nişantaşı and goes down to Ihlamur (Baysun, 1953, p. 75). Nowadays, Ihlamur Pavilions are located right under the slopes of Nişantaşı. It is known that, after the confiscation of these lands a small bond house was built in the area for the Sultans, and this bond house was used by Sultan Abdülhamid I (1774-1789), Sultan Selim III. (1789-1808) and Sultan Mahmud II. (1808-1839) (Dişbudak, 1992, p. 159). The construction date of this bond house is unknown. Hacı Hüseyin Bağları corresponds to the area that host Ihlamur Pavilions today in Ihlamur Neighborhood.

In front of Hacı Hüseyin Bağları there is another slope that goes up to Yıldız. This area was first constructed by Seyyid Mehmet Paşa, since he built a namazgah in 1778 (Akbayar, 1998, p. 143). Namazgah is an open-air prayer place, which consists of a stone platform and a target stone. Since, the area is on a slope, to build a namazgah one needs retaining walls. With the retaining walls and a plain

[62] Ortabahçe and Hasekitarlası are compound nouns. The second nouns in these compounds mean garden and field in order.

platform on the slope, the area functions like a terrace. Seyyid Paşa was Sultan Abdülhamid I's Vizier and he was the predecessor of Sultan Selim III. Information board in Ihlamur Pavilions says that Sultan Selim III. Used the area for archery. Thus, it is stated in Sultan Selim III's sır katibi's[63] diary that in 1790/91 a pool with a fountain was built in the area, and there was a ceremony including archery contests with participation of Sultan Selim III. ("Türk Tarih Vesikaları," 1944, p. 113). Moreover, one of the target stones in Ihlamur Park belongs to Sultan Selim III., which is dated back to 1789/90. According to the inscription on the target stone, the shootings weren't done with arrows but by muskets (Gülersoy, 1962, p. 9) Nowadays, Ihlamur Park corresponds to that area on Yıldız slopes.

Figure 3.15: A Plan of Constantinople, Places adjacent and Canal of the Black Sea, I. Bayly Sculp, 1767.



Source: https://goo.gl/sXE2ak (Bayly, 1767)

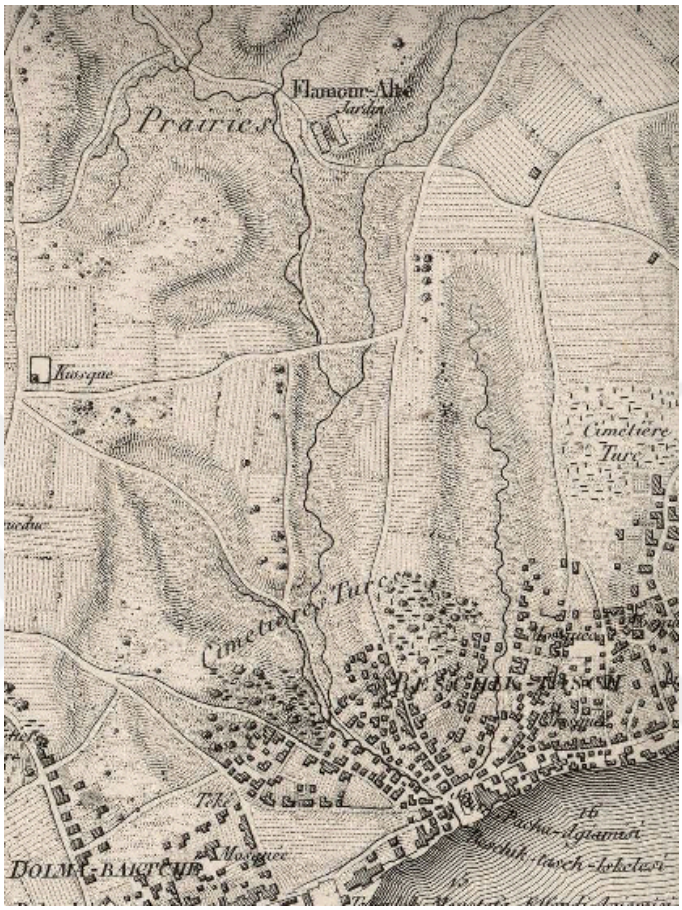
The area called Hacı Hüseyin Bağları and the area on the Yıldız slope were separated by a river at that time. Moreover, the whole area consisted of three

[63] Sır katibi is a personal clerk for Ottoman Sultan's, who keeps records of their daily actions.

parts, which are Hacı Hüseyin Bağları, Ihlamuraltı Mesiresi[64], and Muhabbet Bahçesi[65] (Baysun, 1946, p. 22). Figure 3.16 shows a part of a map by J. D. Barbié du Bocage[66], which is dated back to 1819. This map indicated the area on the right side of the river as *Flamour-Alte Jardin*[67], and the area on the left side of the river as *Prairies*[68]. The area on Yıldız slope, where the fountain and the namazgah were located, was called Ihlamuraltı Mesiresi. It corresponds to Flamour-Alte Jardin in the map. Moreover, the Hacı Hüseyin Bağları was indicated as Prairies on the map. The information board in Ihlamur Pavilions says that the area was called as Hacı Hüseyin Bağları until 19th Century. Thus, the map in Figure 3.16 dated back to early 19th Century. Moreover, archive documents mentioned in the above paragraphs indicates Hüseyin Ağa and the vineyards owned by him. However, the area was not referred as Hacı Hüseyin Bağları in these documents. The maps that are dated back to 18th century do not give information about the area in detail. The area is mostly represented as plains or fields, and it is not named specifically. However, there are records, in which Hacı Hüseyin Bağı was mentioned. For instance, according *Kethüda-zade Arif Efendi Menakıbı*[69], Arif Efendi smashed Rıza Efendi' violin during a feast at Hacı Hüseyin Bağı (as cited in Baysun, 1953, p. 70).

[64] Ihlamuraltı means under the linden in English. Ihlamuraltı Mesiresi corresponds to Ihlamuraltı Promenade.
[65] Muhabbet means conversation in English. Muhabbet Bahçesi corresponds to Muhabbet Garden.
[66] On the map, it is explained that it is the Plan of the city of Constantinople and its suburbs both in Europe and in Asia, … verified and increased in 1786 by Fr. Kauffer, … enriched with new details by J. D. Barbié du Bocage, 1819.
[67] Jardin in French means Garden in English.
[68] A prairie in French means plain in English.
[69] Arif Efendi (1777-1849) was a famous thinker of his era in The Ottoman Empire. The book cited in Cavid Baysun's article dates back to 1887. However, it is written by Mehmed Emin Efendi, who was Arif Efendi's student (Erdoğan, 2005). Thus, the incident happened in either late 18th Century or early 19th Century.

Figure 3.16: A part of the Plan of the city of Constantinople and its Suburbs both in Europe and in Asia



Source: (Melling, 1819)

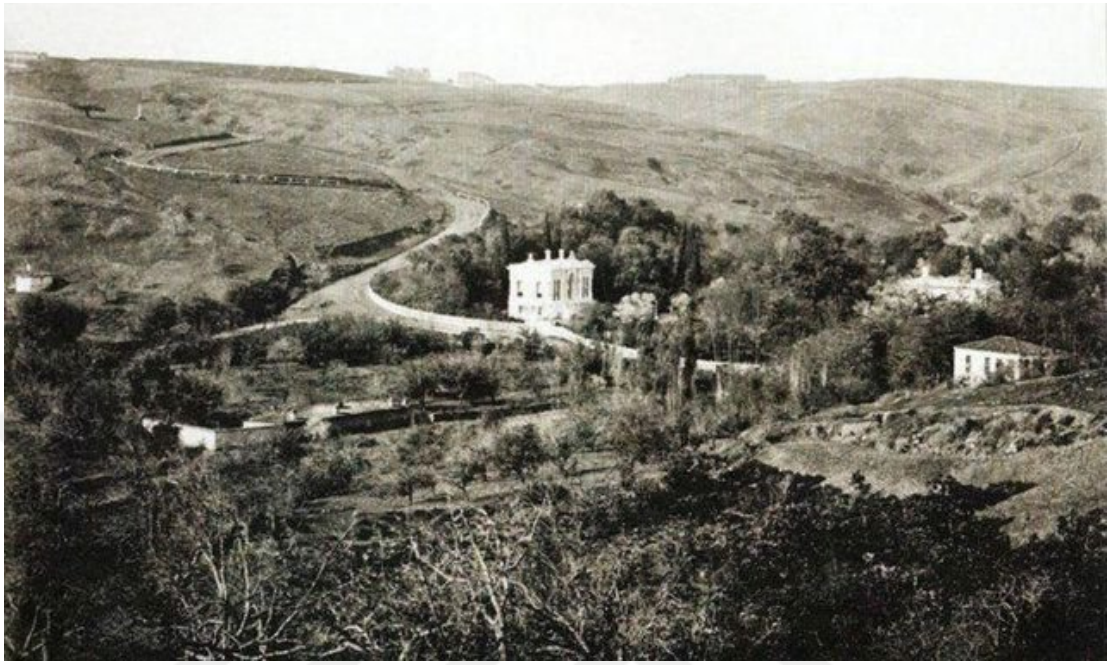
Between 1808-1839 Ottomans were under the reign of Sultan Mahmud II. Thus, the map in Figure 3.16 also shows the conditions of the area in Sultan Mahmud II's era. As it can be seen from the map the area is uninhabited and the vicinity is available for archery or musketry. Thus, the two of the third target stones in Ihlamur Park belongs to Sultan Mahmud II. One of the target stones is half size of the other. The tall one was erected in 1810, and the construction date of the small one is unknown (Gülersoy, 1962, p. 10). There isn't any other significant record about the area during Sultan Mahmud II's reign or Sultan Mustafa IV after him. However, Sultan Abcülmecid I, who reigned between 1839 and 1861, had a huge

interest in the area. Thus, it can be stated that he opened a new era in the history of Ihlamur.

In the first half of the 19th Century Sultan Abdülmecid I. used the old bond house in the area frequently, and he also hosted French Poet Lamartine in the bond house in 1846/47 (Dişbudak, 1992, p. 160). Lamartine describes the old bond house as a four-cornered structure with a flat roof, one window, and a square small pond in front of it. He also describes the linden trees and the vegetable garden around the bond house (Gülersoy, 1971, p. 158). Sultan Abdülmecid commissioned Niğosos Balyan for building Ihlamur Pavilions between 1849 and 1857[70]. Walls that led to a private garden for Sultans surrounded the Pavilions. Thus, the modest small bond house with open borders was replaced with splendid royal buildings and walls surrounding it. Thus, the construction of the walls indicated a clear separation of the area. Figure 3.17 below shows a photograph of Ihlamur Pavilions and the walls surrounding the Pavilions, taken from Yıldız slopes. In Sultan Abdülmecid's era the first part Hacı Hüseyin Bağları turned in to Ihlamur Pavilions, Ihlamuraltı Mesiresi were reorganized as a terrace garden, and Muhabbet Bahçesi were added to the area as a third part. Moreover, Sultan Abdülmecid named the area as Nüzhetiye. This name is indicated in Dolmabahçe Palace Archive documents, and Ihlamur Pavilions were shown as Nüzhetiye Pavilions in Moltke's Istanbul Map's translation that is dated back to 1849 (as cited in Dişbudak, 1992, p. 167). Nüzhetiye means joy and contentment in Persian. Nowadays it is a street name in Ihlamur.

[70] Yıldız Salman states that Pavilions were built between 1849 and 1855 (Salman, 2016, p. 118). The information board in Pavilions confirms this information. However, Dilek Dişbudak states that Pavilions were built between 1855 and 1857 (Dişbudak, 1992, p. 160). Moreover, it is understood that the construction of Pavilions still wasn't finished in 1857, since important historian from Sultan Abdülmecid's era, Cevdet Paşa, wrote in his *Tezakir* (Cevdet Paşa, 1986, p. 36).

Figure 3.17: Ihlamur Pavilions, Yıldız Palace photograph albums, by Kargopoulo[71]



Source: (Öner, 1994, pp. 16,17)

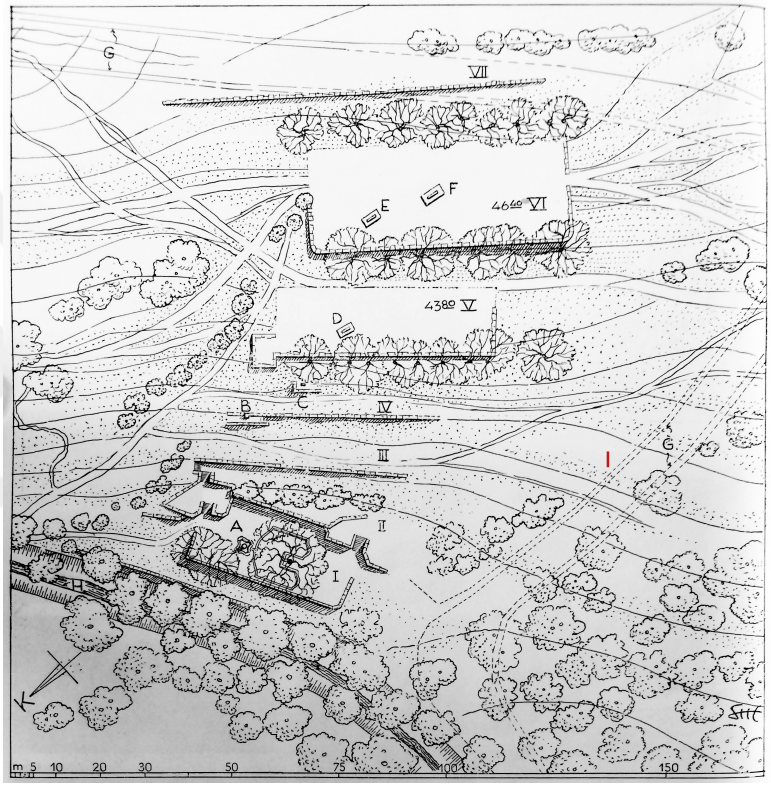
Sultan Abdülmecid ordered the construction of terrace garden walls, which are actually supporting walls on Yıldız Slope that makes the area look like a multi-story terrace. Sultan Abdülmecid also ordered the construction of a drinking fountain beside the terrace gardens in 1855 (Tanışık, 1945, p. 207). Sedad Hakkı Eldem portrayed this area as seven terraces and Figure 3.18 shows Sedad Hakkı Eldem's plan for terraces.

The roman numbers in Figure 3.18 indicates the numbers of the terraces. The first terrace contained the pool with the fountain. Fourth, fifth and sixth terraces contained target stones. The letters B, C, D, E and F indicates the locations of the target stones. Letter D indicates Sultan Selim III's target stone, and letters E and F indicates Sultan Mahmud II's target stones. Letter B or C indicates Namazgah's inscripted stone. However, both Namazgah's inscripted stone and the unknown

[71] Although the photograph doesn't have a year mark on it, it can be seen that it was shot after the construction of the Pavilions was completed. It is known that he was appointed as the royal photographer of Sultan Abdülmecid. Moreover, similar photographs of Kargopoulo dates back between 1865 and 1875.

target stone are not present today. Moreover, letter H indicates Fulya River and letter G indicates the road to Yıldız. The letter I marked with red color, which I included in the figure, indicates the drinking fountain built by Sultan Abdülmecid. The drinking fountain is also not present today.

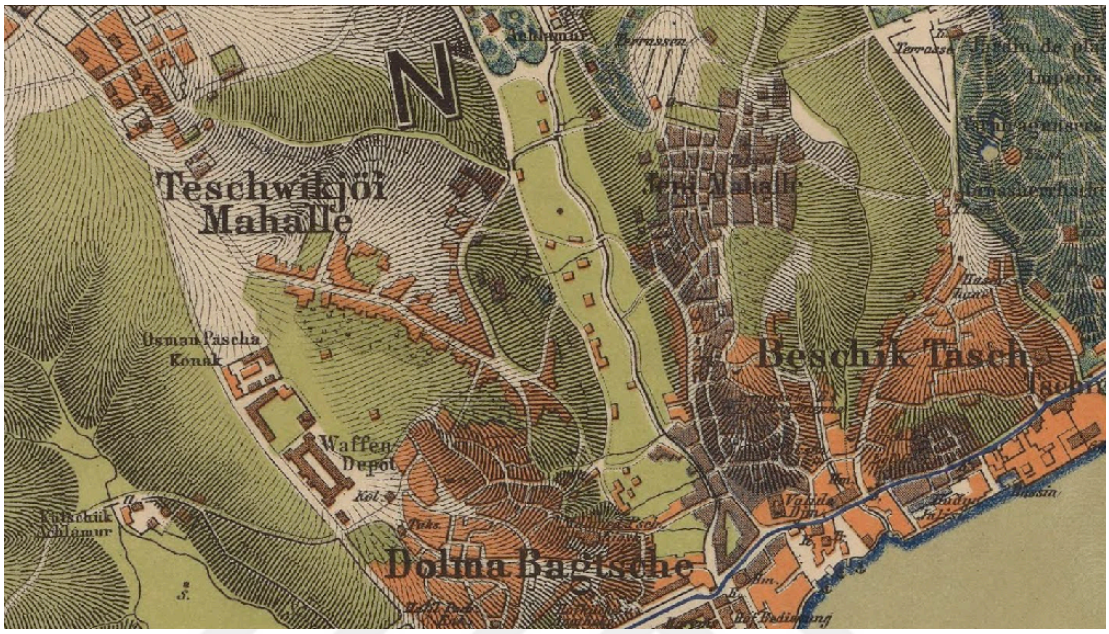
Figure 3.18: Ihlamur promenade plan and general view.



Source: (S. H. Eldem, 1976, p. 30)

Furthermore, Muhabbet Bahçesi corresponds to the area, which is on the left side of Ihlamuraltı Mesiresi or the terrace gardens. In the present time that area supposed to correspond to the location of Dünya Barış Park and Beşiktaş Marriage Office. In an archive document that is dated back to 1857, it is stated that the area called Muhabbet Bahçesi belonged to a person named Çobanoğlu Mardiros. The area had been bought from him and a map of the area was composed to be added to Ihlamur area (as cited in Kömürcü, 2015). The exact measurement of the area is not indicated. Thus, the exact location of the Muhabbet Bahçesi cannot be determined.

Figure 3.19: A Part of the Stolpe's Map, Plan of Constatinople with the suburbs the port and a part of the Bosphorus. 1880



Source: https://goo.gl/3Z6QrR

Figure 3.19 above shows a part of the Stolpe's Map. If we inspect the map from 1880, we can see that the vicinity of the terrace gardens and Ihlamur Pavilions is indicated with green color. According to the legend of the map plain areas with light green color refers to vegetable gardens and dark green areas are parks like Ihlamur Pavilions and Terrace Gardens indicated in the upper middle part of the map. Moreover, the orange colored settlements on the map belongs to Muslims and brown colored settlements on the map belong to Christians. As it can be seen from the map, Ihlamur River indicated in the middle of the Valley and it is surrounded with vegetable gardens. There are three bridges indicated on Ihlamur River and the small streams joining Ihlamur River from left and right can be also seen on the map. Moreover, it can be seen on the map that the settlements are beginning to emerge with the area of Ihlamur Pavilions and Terrace gardens. The area indicated as Yeni Mahalle, which is nowadays partly corresponds to Abbasağa, is shown on the edge of terrace gardens and the settlement goes all the way down to the sea shore to Sinanpaşa Neighborhood.

Furthermore, Teşvikiye neighborhood and its settlements can be seen on the left side of Ihlamur River and Ihlamur Pavilions. Sultan Abdülmecid constructed the area he called Nüzhetiye, and he also encouraged housing and settlement around that area. In 1853/54 he ordered the construction of the Teşvikiye Mosque in the place of the Masjid built by Sultan Selim III in the 18th Century, and he also ordered the construction of a police station at Teşvikiye. The name of the neighborhood comes from the inscripted stone founded in the neighborhood, which says that it is the new neighborhood and it is the result of Sultan Abdülmecid's grace. Thus, Teşvikiye means encouragement in English. In the 19th century Ottoman Sultans pursued their drive to modernize İstanbul by imitating the European scene at that time, since a capital city with a modern façade would have symbolized the revival of the Empire (Çelik, 1993, p. xvi). Teşvikiye Mosque, Teşvikiye Police Station, Ihlamur Pavilions and Dolmabahçe palace were all built in the era of Sultan Abdülmecid I and these structures are examples of the tendency of modernization and westernization. Sultan Abdülmecid permanently moved to The Dolmabahçe Palace when it was completed in 1856. As Çelik states, Dolmabahçe palace was the critical statement of imperial preference for an architectural style imported from Europe (Çelik, 1993, p. 130). Moreover, the construction of these structures also paved the way for the further settlements in the area, as it can be seen from Stolpe's map in Figure 3.19.

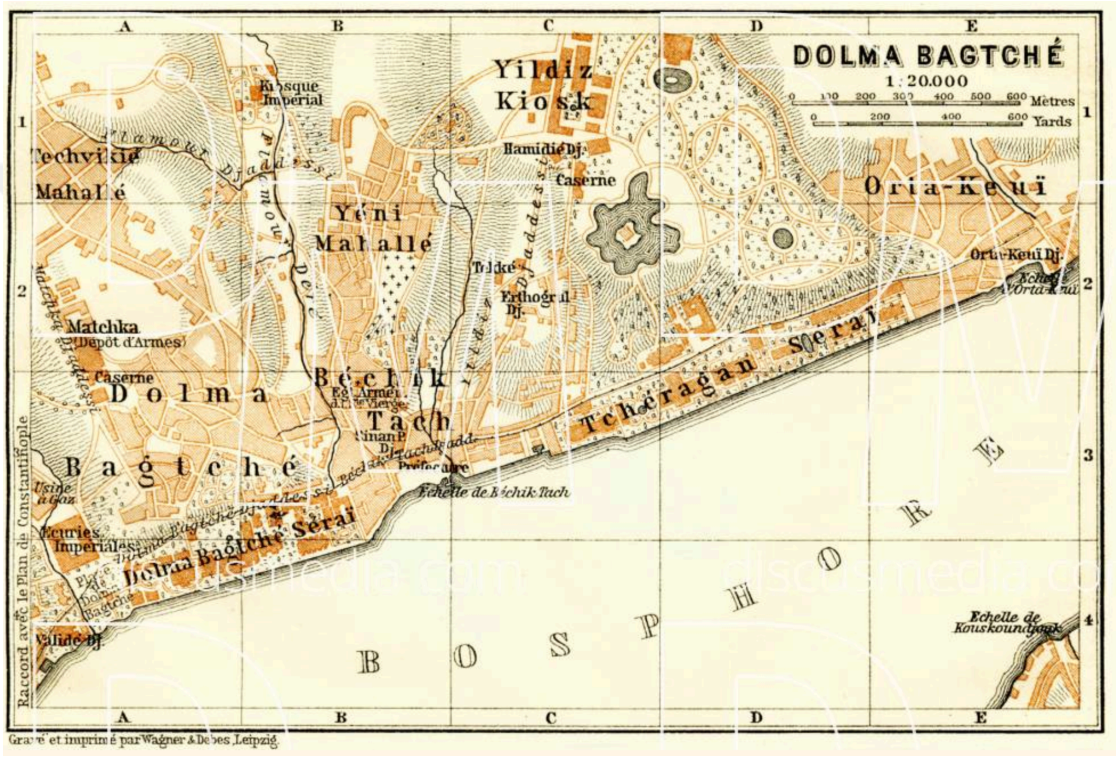
Sultan Abdülmecid died in 1861. His successor Abdülaziz wasn't fond of Ihlamur as much as Sultan Abdülmecid. However, it is known that the area was used for wrestling competitions, cock fights and ram fights during his reign (Dişbudak, 1992, p. 166; Gülersoy, 1983, p. 23). Furthermore, Sultan Abdülaziz alo contributed to the construction of the area. In 1871 Çırağan Palace was built for Sultan Abdülaziz. The Palace was connected to the Yıldız gardens with a bridge over the public way. Nowadays the bridge that connects the gardens and the Palace is still present on the road to Ortaköy to Beşiktaş. Sultan Abdülaziz also built a guardhouse in front of the seventh terrace of the gardens on Ihlamur-Yıldız

road in 1866. This guardhouse is known as Süslü Karakol and it is still present. Nowadays the building is used as a restaurant. After 1870s there was a rapid increase in the settlement of the Yıldız slopes and Ihlamur Valley in the vicinity of this guard house (Akbayar, 1998, p. 54). Furthermore, there was another important construction project in the Ihlamur vicinity at that time, which was Akaretler Sıraevleri. Construction process of these houses was full of intermissions, and they were completed in a time period between 1874 and 1888 (Güner, 2016). They were built for the accommodation of the officials of the Palace. These houses are located behind Dolmabahçe Palace in Beşiktaş and they are still present.

Sultan Abdülhamid II, who is the successor of Sultan Abdülaziz, moved to Yıldız and ordered the construction of Şale, Malta and Çadır Kiosks to form his Yıldız Palace complex, which also includes a large library and a porcelain workshop (Çelik, 1993, p. 132). Thus, he used Ihlamur Pavilions for his children's outings and relaxation (Dişbudak, 1992, p. 166). Archive Documents from Sultan Abdülhamid II's era shows that the Pavilions were indicated as Imperial Nüzhetiye Pavilions in Ihlamur Beşiktaş or Imperial Ihlamur Pavilions (as cited in Öner, 1994, pp. 27,29). Furthermore, Sultan Abdülhamid II's contributions to the constructions in the area were mainly guardhouses. The importance he gave to the guardhouses was a result of his restless and despotic administration. Sultan Abdülhamid II was subject to several attacks during his reign. Thus, he left the Çırağan Palace and move to Yıldız Palace. He ordered the construction of several guardhouses to the vicinity of the Palace. These guardhouses were 7/8 Hasanpaşa Karakolu at Beşiktaş shore, and Nüzhetiye Karakol around the vegetable gardens between Ihlamur pavilions and Sinanpaşa Neighborhood. He also renovated the Süslü Karakol on Ihlamur-Yıldız road. As Sultan Abdülhamid was accommodated in Yıldız Palace, those closely associated with the Sultan such as viziers, ministers, civil servants and court dignitaries, took up residents in the vicinity of the palace such as Serencebey, Abbasağa and Yıldız (Akbayar, 1998, p. 23). Moreover, Abdülhamid's accommodation in Yıldız Palace also affected the

settlement in Teşvikiye, Nişantaşı and Pangaltı Neighborhoods, which connects Taksim and Şişli. Moreover, at the end of the 19th Century Teşvikiye, Harbiye and Nişantaşı Neighborhood were joined and mostly constructed (Salman, 2016, pp. 120, 124).

Figure 3.20: Old Map of Dolmabahçe in Istanbul, by Wagner & Debes, 1905



Source: https://www.discusmedia.com/maps/old_maps_of_istanbul/4282/

Dolmabahçe, Çırağan and Yıldız palaces form a triangle area in Beşiktaş and Ihlamur Pavilions are located in this area. Urban construction started from the external environment of that area, and continued inwards towards Ihlamur. Figure 3.20 below shows a map of Dolmabahçe by Wagner & Debes, which is dated back to 1905. This map specially shows the area formed by three palaces. If we compare this map to Stolpe's Map in Figure 3.19, it is clear that the structure of the neighborhoods proceeded inwards and came closer to Ihlamur. Yet in both maps the upper arts of the area such as Dikilitaş, Gayrettepe, and Balmumcu, etc. cannot be seen in both maps. However, it is known that as a result of the Ottoman

defeat in 1877-1878 Ottoman Russian War, a refugee colony was formed in Dikilitaş, and at the beginning of the 20th Century Balmumcu Ranch was opened to housing development, which paved the way for the formation of Balmumcu Neighborhood (Akbayar, 1998, p. 23). On this map, Ihlamur Pavilions are indicated as Imperial Kiosk.

After Abdülhamid II, his successor Sultan Reşad frequently visited Ihlamur Pavilions, since Chief Secretary of Mabeyn Halid Ziya Uşaklıgil and Palace Chief Secretary Attendant Ali Fuad Türkgeldi stated in their memories (as cited in Öner, 1994, p. 65). In 1910 Serbian and Bulgarian kings were hosted in Ceremonial Pavilion and newly formed troops received their flags from Sultan Reşad in Ihlamur Pavilions during World War I (Dişbudak, 1992, p. 166). During World War I and truce years, Sultans disregarded Pavilions inside the walls. Thus, in 1st November 1922, Sultanate was ended by TBMM. In terms of the area outside the walls, settlements were continued to expand towards Ihlamur Pavilions. For instance, in 1909 a part of Teşvikiye Neighborhood was separated due to rapid increase in population and a new neighborhood that is called Muradiye was established. Moreover, in 1910, to satisfy the housing demands in Nişantaşı and Şişli another new Neighborhood was established, which is called Meşrutiyet Neighborhood (as cited in Salman, 2016, p. 126). Figure 3.21 shows a part of the plan of Istanbul in 1922. Muradiye Neigborhood is indicated on the Map. Meşrutiyet Neighborhood is present on the map. However, its name is not indicated separately.

Figure 3.21: Clipping from Plan d'ensemble de la ville d Constantinople, 1922

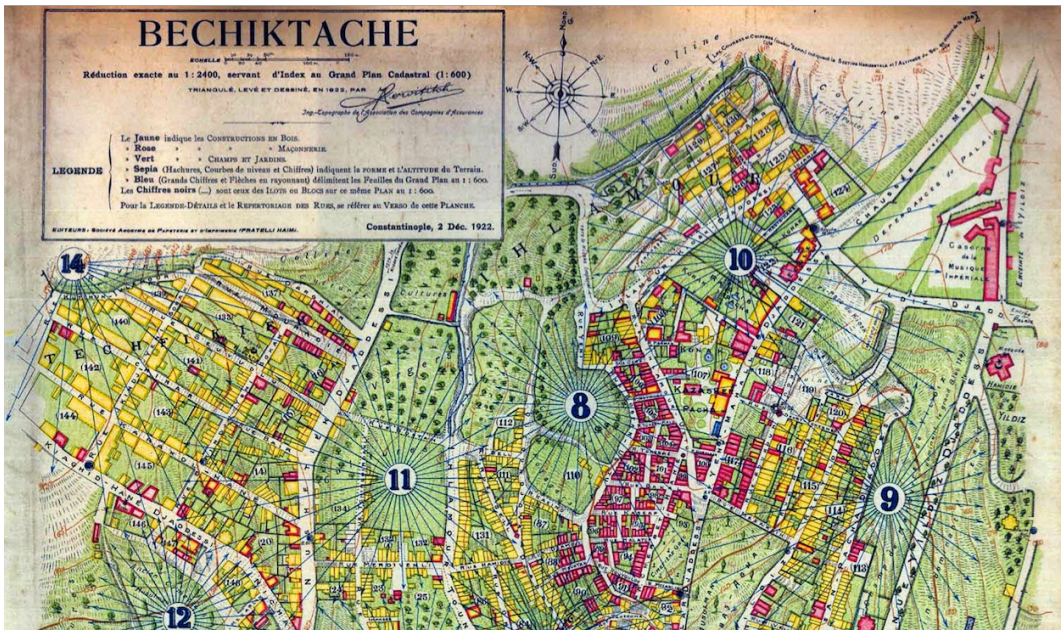
Source: ("Plan d'ensemble de la ville d Constantinople," 1922)

If we compare the map in Figure 3.21 with the map in Figure 3.20, it is clear that the empty area on the left side of Ihlamur River is filled with settlements. Muradiye Neighborhood is located on the left side of Ihlamur River. Moreover, it can be seen in Figure 3.21 that the area corresponds to Ihlamuraltı Mesiresi, is indicated as Ihlamour and Ihlamur Pavilions are indicated as Ihlamur Kiosque on this map. Ihlamur River is mostly covered with roads and it is not visible on the map. Upper part of the river is indicated as Ihlamur and lower part of the river is indicated as *Tounous Djaddesi*. It is known that as a result of settlement around Ihlamur River, it was put under vaults. The vault means Tonoz in Turkish. Thus, *Tounous* on the map might indicate *Tonoz* in Turkish. Moreover, on the Map's legend Şişli, Muradiye and Ihlamur are listed as quartiers[72] in the area. However, the upper parts of the area such as Dikilitaş, Balmumcu or Gayrettepe are still not visible on the map.

[72] The map's language is French. Thus, the word Quartier is used instead of Neighborhood.

We can inspect another map, which is dated back to 1922 in Figure 3.22 below. As it can be seen from the map the areas are numbered. Pervititch issued separate drawings for each numbered area. As these maps were used for insurance purposes, separated drawing for numbered areas includes more details. Figure 3.22 indicates a part of Pervititch's Insurance Map Key for Beşiktaş. This key shows the locations of the detailed numbered drawings. Pervititch named Number 14 as Muradiye, number 12 as Maçka, and Number 9 as Yıldız. Other separate drawing with numbers 8, 10 and 11 indicated as Beşiktaş. In this Map Ihlamur river is flowing over ground until *Rue*[73] *Bostan*. Terrace Gardens are visible on the right corner of the map and it is clear that another stream is flowing in front of the first terrace of the gardens and joining Ihlamur River in front of Ihlamur Pavilions. The areas where Ihlamur Pavilions are located are covered by the title of the map. Moreover, it is stated on the map that, the area where Ihlamur Pavilions are located are outside of the borders of Beşiktaş.

Figure 3.22: Pervititch Insurance Map Key for Beşiktaş.



Source: (Ersoy & Anadol, 2000)

[73] Rue is in French and means Street in English.

After the proclamation of the Republic of Turkey in 1923, Sultan's and his family's goods and properties were assigned to State Treasury[74]. Thus, Ihlamur Pavilions' and the area called Ihlamuraltı Mesiresi's ownership were also transferred to State Treasury. In 1926, ownership of Ihlamuraltı Mesiresi, which is 31836 m^2, transferred to two individuals, Abdülhak Şinasi and Selim Nüzhet, in return of the debt owed to their mother Neyir by the State[75]. Moreover, they sold the property to another person, who is called Vitali Levi (as cited in Gülersoy, 1983, p. 37). The record explains that the transfer was a mistake and a law suit was filed to the clerks of Treasury at that time, who performed the transfer. Çelik Gülersoy states that Vitali Levi dismantled the marbles of the pool at the first terrace of the gardens, and sold them, as he owns the property (Gülersoy, 1983, p. 37). Moreover, there is a newspaper article[76], which published a reader's complaint about the same situation. Abidin Daver, who is the columnist, delivers Reşif Saffet Atabinen's complaints about Vitali Levi and how he sells the historical artifacts in the promenade (Daver, 1950). It is not definitely known when Vitali Levi bought the area. Cavid Baysun states that the marbles of the pool was removed in 1930s in his article about Beşiktaş in 1946 (Baysun, 1946). He also states that the pool was full of dirt and unusable in his article in 1953. Moreover, before 1950s the namazgah stone and the inscripted stone of Sultan Abdülmecid's fountain were also removed from the area (Baysun, 1953). Cavid Baysun and Çelik Gülersoy were inhabitants of Ihlamur. It is known that Cavid Baysun lived in Ihlamur near Süslü Karakol until his death[77]. In their writings, they both delivered their memoriesi personal opinions and personal experiences about the area. Thus, whether it was Vitali Levi or not, some of the target stones and marbles in Ihlamur were removed between 1930s and 1950s.

[74] Law Number 431, declared in 1924 (as cited in Öner, 1994, p. 69)
[75] Çelik Gülersoy published record (No: 520) of the promenade from Antiquities Commitee of Ministry of Education, which dates back to 1946.
[76] Article was published in Cumhuriyet Newspaper in 27th October 1950.(Daver, 1950)
[77] Çelik Gülersoy and Cavid Baysun were neighbors and acquaintances.

In 1930 Beşiktaş was separated from Beyoğlu and became an individual district[78]. At that time Beşiktaş had 14 registered neighborhoods, which are, Abbasağa, Arnavutköy, Bebek, Cihannüma, Dikilitaş, Mecidiye, Muradiye, Ortaköy, Sinanpaşa, Teşvikiye, Türkali, Vişnezade, Yıldız and Kuruçeme (Akbayar, 1998, pp. 5,6). Ihlamur is not included in that list. Thus, Ihlamur is officially not a registered neighborhood. However, as I discussed in the earlier sections, Abbasağa, Dikilitaş, Teşvikiye, Muradiye and Türkali Neighborhoods involves Ihlamur. Moreover, in 1954 Teşvikiye neighborhood was transferred to Şişli District.

Figure 3.23: Aerial view of Ihlamur Vicinity 1946

Source: https://sehirharitasi.ibb.gov.tr

In 1951, Ihlamur Pavilions were assigned to Istanbul Municipality and the Mayor established the Tanzimat Museum in the Pavilions in 1952 (Baykal, 1953). In terms of the outside of the Pavilions' walls, in 1950s, the settlements continued to

[78] District means *ilçe* in Turkish.

move inwards to Ihlamur Pavilions. Figure 3.23 and 24 below shows the aerial photographs of the area. Figure 3.23 indicates Ihlamur vicinity in 1946 and Figure 3.24 indicates Ihlamur vicinity in 1966. It can be seen from photographs that in 20 years, the settlements coming from Beşiktaş, Nişantaşı, Yıldız and Dikilitaş reached Ihlamur Pavilions. The invasion of the buildings in the area can be described as an army of the buildings swallowing the vegetable gardens and plains from Beşiktaş and Nişantaşı to all the way to Ihlamur. Another important difference between Figure 3.23 and 3.24 is Barbaros Boulevard. The Boulevard splits the area on right all the way to Levent and further. Adnan Menderes ordered the construction of the Boulevard in 1957.

Figure 3.24: Aerial view of Ihlamur Vicinity 1946

Source: https://sehirharitasi.ibb.gov.tr

In 1966, TBMM takes back Ihlamur pavilions from Municipality and closed down Tanzimat Museum. Moreover, they closed down Ihlamur Pavilions between 1976 and 1985 for restoration. However, the restorations did not physically start until 1980s (Gülersoy, 1983; Öner, 1994, p. 65). In terms of the outside the walls of the

Pavilions, Sedad Hakkı Eldem states that, Ihlamur neighborhood became a wood yard, the pool in the first terrace was completely vanished and became a truck park, and the upper terraces were surrounded by shanty houses (S. H. Eldem, 1976, p. 374). In 1982 military administration evicted wood and coal depots, and junk dealers around the first terrace. They are only evicted on grounds of unauthorized construction. Although, the area wasn't divided into parcels officially, the owner or owners of the area sold the shares of the area (Gülersoy, 1983). In 1985, the municipality sequestrated 50.000 m^2 of the area in front Ihlamur Pavilions and reorganized the area as Park[79]. This area was opened to Public in 1987 (as cited in Dişbudak, 1992, p. 160). Figure 3.25 shows an aerial photograph of Ihlamur vicinity in 1982.

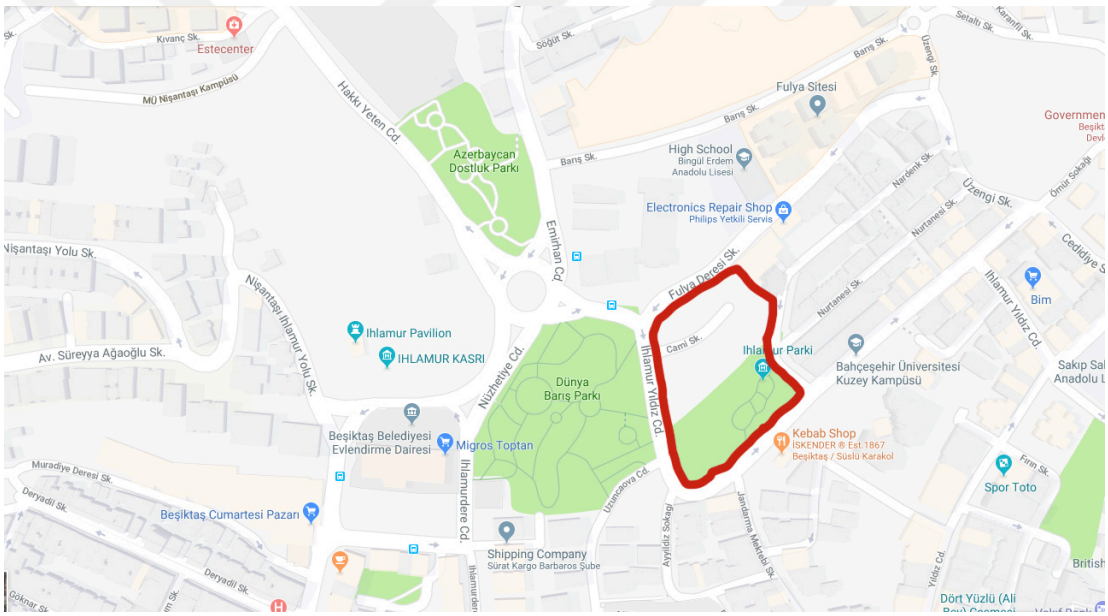
Figure 3.25: Aerial view of Ihlamur Vicinity 1982

Source: https://sehirharitasi.ibb.gov.tr

[79] This statement can be considered as contradictory. The area referred corresponds to Parks around Ihlamur area. However, neither *Azerbaycan Dostluk Parkı*, nor *Dünya Barış Parkı* or even their total land consists of 50.000 m^2.

After 1980s, first the empty areas, which can be seen in Figure 3.25 was filled more buildings. After the earthquake in 1999, on grounds of urban regeneration existing buildings were demolished and replaced with new ones. Figure 3.26 shows the vicinity map of Ihlamur. The red marks on the map indicate the location of terrace gardens in the area. Nowadays, only sixth and seventh terraces exist as a greenery zone. Eleven shareholders, including the construction company mentioned in the earlier sections, which was the initiator of Ihlamur Park Incident, own the area.

Figure 3.26: Present day map of Ihlamur vicinity



Source: http://maps.google.com.tr

The area was an open space filed with plains, fields, vineyards and vegetable gardens before the Ihlamur Pavilions was built. After the construction of Pavilions and its walls the area was clearly separated and its function was partly changed. The area inside the walls became a restricted space and it lost its function as a community space. However, the area outside the walls continued to be used by public. Thus, the area outside the walls memorialized as a promenade, where the inhabitants of the city meet as a part of their daily lives. Promenades were recognized as physically and mentally relaxing spaces, in community life where

social relationships were established and various sports were made (Dişbudak, 1992, p. 156). Moreover, Eldem states that, imperial sections of the promenades mostly vanished in the history and the green areas around them continued their existence (S. H. Eldem, 1976, p. 5). On the contrary in terms of Ihlamur Promenade, the Imperial section, which is Ihlamur Pavilions continued its existence and the area outside the Pavilions slowly became a part of the city because of the expending settlements and urbanization of the area.

Today Ihlamur Pavilions are used as a Museum and a Café. Thus, the visiting hours are restricted and the community needs to pay a certain amount of money to visit the private garden. Moreover, Ihlamur Park, which was an important part of the promenade, is under reconstruction threats. The promenade is physically stuck in the city. To tell the story of Ihlamur, it is compulsory to indicate that the area is stuck in the city because of urbanization. The feeling that the inhabitants of the neighborhood share and complain about did not happen in a short period of time. This feeling has its roots in the past and it will continue unless the pressure won't stop. The project Sıkışma is first about gathering data about the history of this place and the incidents, which create the feeling of being stuck in the present day. Secondly, visualizing the data in a way that people can experience the feeling of the area being stuck in the city. In other words, transforming the data in to information. Finally, sharing the information through time so it can be turned into knowledge in people's mind.

3.3.1. The Blog

TBMM National Palaces has their own website[80] and they provide information about brief history, visiting hours, road maps, and e-reservations for the palaces, pavilions, museums and factories, which are affiliated within the department. However, the information they provide about the brief history for the pavilions on the website is inadequate like the information boards placed on the premises.

[80] http://www.millisaraylar.gov.tr

Although the information provided from the website and the information boards in Pavilions come from the same source, the content differs significantly from each other. For instance, while on the website, there is information about the details of the area of the pavilions, the information boards lack of these details. Likewise, while the restoration dates are mentioned on the information boards in the premises, they are not mentioned on the official website.

It was possible to gather information about the area from different sources. However, it was hard to disseminate that load of information. To solve this problem, on December 2015 I set up a blog and I have started to publish all of the information that I gathered and interpreted as an alternative source. The blog's address is http://ihlamurmesiresi.tumblr.com and it means "Ihlamur Promenade" in English. The blog is the first part of the project and it serves as a hub for the storytelling. All of the information is gathered and disseminated from the blog. The blog contains an explanation of the project, information about the Ihlamur area from different sources, historical maps and photographs of the area, videos recorded inside and outside the walls of Ihlamur Pavilions in the present time, and several other items related to the storytelling of the project. The blog is active and open for comments and contributions of other people. The blog plays a role as an archive and intends to inform the visitors, neighborhood residents and city dwellers about Ihlamur. Moreover, the use of the blog to gather and disseminate information can extend the communities' experience of the place –Ihlamur- beyond here and now by creating an online community space.

3.1.2. The Video

The second part of the project is a two minutes long cutout animation video, which interprets the history of Ihlamur area and its transformation within time and space from 18th Century to present day. The video is entitled *Sıkışma* and it is posted on the blog with all of the other materials related to the narrative. The video is reachable via QR codes attached to wayfinding and signage system for

the Pavilions inside the wall and the bus stations named after the Ihlamur area outside the walls. The QR code can be seen in Figure 3.27. The aim is to surpass conventional means of information design by simply hacking in to the existing information design system. The video is actually a data visualization, which incorporates the timeline that I constructed through my research about Ihlamur. The written timeline is also available on the blog. However, a two-minute animation provides sufficient proof of user engagement. As Dak Kopec quotes Abu-Obeid, Scenographic (or picture-based) representations and abstract (or data-based) representations are the two most common ways in which people perceive, comprehend, and store information (Kopec, 2006).

Figure 3.27: QR Code, The Video.

Source: Author's Own Archive

Feelings of community are constructed on the sharing and commonality of space, attitude and behavior and sense of community can be considered as form of place attachment that begins when people share a physical space such as a neighborhood with others (Kopec, 2006). This project indicates the relationship between the community and the space, which sustains the name Ihlamur for 200 years and creates a sense of belonging, via information design practices and transmedia storytelling.

The project *Sıkışma* animates Ihlamur being stuck in the city in 200 years. As a data visualization, the video addresses general public. However, the content and

form of the design stem from my personal experience of Ihlamur both as an inhabitant and a designer. Therefore, the project is intended to represent the past and the present of Ihlamur and to create an understanding of plausible scenarios of the unknown future of Ihlamur in the viewers' mind.

Through my research on the history of Ihlamur area, I recognized that there are lots of streets and roads in the area, which are named after Ihlamur. Moreover, some of these streets are also named after the water sources, which was once visible and usable in the area. This information le me to my third project *Once Upon a Time: Water*, which concerned about the human-water interaction, water culture, and the function of water in the daily lives of neighborhood inhabitants in Ihlamur through time. The fourth chapter of this thesis elaborates on this third project.

CHAPTER 4
ONCE UPON A TIME: WATER

"Su çıkdı dil-güşa vü nüzhet-abadın miyanında
Bu valâ ayn-ı hayr-efzayı kıldı Şah-ı din carî"[81]

There are drinking fountains all over Istanbul, which are dedicated and named after Ottoman Sultans or beneficent, rich people from Ottoman Era. Most of these drinking fountains have inscriptions on them naming and praising those who ordered the construction. These inscriptions tell stories about the area, where the fountain is located, and about the benefactor. The inscription of Sultan Abdülmecid's Fountain in Ihlamur praises him highly as he returned a natural spring into a functional fountain. Moreover, Ihlamur area is also described briefly as a place of prosperity and a pleasant promenade. Therefore, it tells a brief story about Sultan Abdülmecid and Ihlamur as a promenade.

The story of water is versatile. It is connected to many things: Things such as lake monsters, blessing rituals, water spirits, mythic floods or Gods. Moreover, it is connected to personas such as Sultans, benefactors, farmers, children, politicians, Kings, Queens, nobles or peasants, etc. Water is rain, rivers, snow, streams, sea, ocean, waterfalls, hail and mist. It is waterways and watersheds. It is wastewater and sewer. However, it is also hydroelectric power, which is a new source of energy. Water is sanctifying for some people and some others believe that all inhabitants of the earth emerged from water. But it is also overfishing in the sea, garbage in oceans, polluted water, and contaminated marine organisms. It is the

[81] Last two lines from the inscription on Sultan Abdülmecid's Fountain in Ihlamur Promenade. The fountain is not present at the moment. For Original inscription text and Turkish translation please see Appendix D. English translation for last two lines is as follows:
"Water came out of the earth at the pleasant promenade
The Sultan cultivated this spring that intensify prosperity"

reason that there is life on this planet. It is the answer to humanity's never-ending search of life on other planets. Thus, its lack leads to war and death. Its form varies between solid, liquid and gas allowing us to ice skate on it or swim in it. Furthermore, physical bodies of water connect or divide areas, regions, populations, continents, nations, cities or even neighborhoods. It is transportation. It is about inequality. It is about urban populations walking so far away to get drinking water while some others have access to clean spring water from faucets in their homes. Moreover, it is about having at least two faucets and running water in the house but still paying a lot of money to water companies to buy drinking water in 19 liters of plastic bottles. It is about control and management. It is about canals, diverted river flows, and dams. It is about politics that EU parliament votes on the right to water to recognize the human right to water and sanitation.

Water is one of these things that we inherently share with each other. It is a part of our everyday lives; it is a part of our culture. Moreover, it is a part of the city regardless of its visibility. Although, its functions and usage changes through time and within space, water is everywhere. The presence or absence of water affects the human-water interaction, which is our experience of the water, and the future knowledge regarding our experience. Its presence or absence is data. When we see it or use it, it becomes a part of our experience. Thus, it is information. As the interaction is repeated through time it becomes a part of our culture. Hence, it becomes knowledge. As the inhabitants of the city, the presence and absence of water are parts of our everyday life experience.

This chapter first elaborates on a case study regarding the present street signage in Ihlamur neighborhood and Istanbul, and how it was developed through time until present day. Secondly, it elaborates on the relationship between administrative structure and how it is related to the culture of water in the neighborhood. Finally, the chapter focuses on the project *Once Upon a Time: Water*, which took place between December 2016 and April 2018 in Ihlamur.

4.1. INFORMATION DESIGN SYSTEM AS A VISUAL REPRESENTATION OF ADMINISTRATIVE STRUCTURE

This section focuses on a case study, which leads to the information design project called *Once Upon a Time: Water*. It is the third of three information design projects that focus on Ihlamur area in Beşiktaş, Istanbul. The project elaborates on information design practices regarding the content of street signage in Ihlamur neighborhood, the historical assets associated with water in Ihlamur neighborhood and how these are interconnected in terms of culture of water. All three projects focus on three acts in terms of three key concepts that arise from research questions. The third project especially focuses on the relationship between information design and everyday life experiences of the neighborhood inhabitants, and the interaction between the information artifact, the user and the designer.

The third case study, which provides the information for the design project on water takes place in Ihlamur, Beşiktaş, Istanbul. It concentrates on street signage in Ihlamur Neighborhood in context of information design. It elaborates on how the content of the street signage design is associated with the administrative structure. Moreover, the case study elaborates on how this administrative structure of the neighborhood created in the first place and how the street names and numbers in the neighborhood changed through time and within space. Therefore, the aim of this case study is to examine the interaction between the information artifacts, neighborhood inhabitants, and the designer as a user in context of information design systems regarding street signage. The case study indicates the relationship between the street names and the physical construction of the neighborhood, how the Information Design Systems take place in everyday lives of the neighborhood inhabitants and how NL, PL, and HL communicate via this information design system.

When I was conducting my first case study and first project I was walking around Ihlamur vicinity and mapping the area to indicate my routine and alternative routes to get to work and to get back home. My routes also included some parts of the bus lines. As these routes basically consist of streets and roads in the neighborhood and in the city, the names of the streets and roads are of great importance. Moreover, when I was conducting my second case study and second project, I was spending most of my time in Ihlamur bus stations, Ihlamur Park and Ihlamur Pavilions around Ihlamur vicinity. As I mentioned in the previous chapter, I was trying to detect historical assets and artifacts around the area, which will help me reveal the history of the area between 18th Century and present time. The aim was to demonstrate how the present Ihlamur area becomes a smaller version of the original area, which is stuck in the urban environment. I had to get help from historical maps by comparing PL from different time periods and overlapping them with the current maps of the city. I used the location of the streets and roads, and their names to align and match the maps of the city from different time periods. Moreover, I used natural assets such as rivers to align and match current maps, with the maps dated back to 18th Century, since some of the natural assets maintain their existence in the names of streets and roads in the neighborhood and in the city. At the present time, the names of the streets and roads are a part of the administrative structure, which is decided by municipalities. This administrative structure is visually represented as a part of PL by information design systems, which include street signage, street numbers and maps.

4.1.1. Streets and Roads named Ihlamur

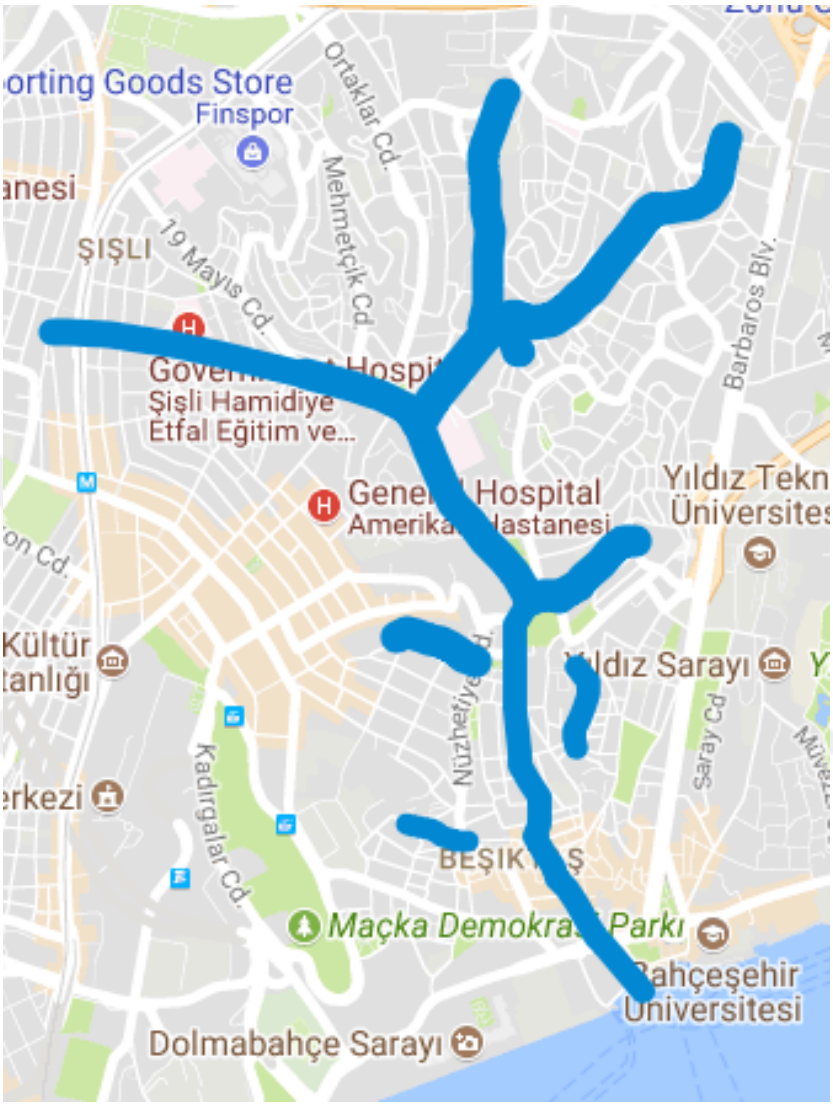
Around Ihlamur neighborhood there are several streets and roads named entirely or partly *Ihlamur* at the present time. As Ihlamur is a valley, which is located between five registered neighborhoods, it is only possible to reach Ihlamur through these neighborhoods. Thus, *Nişantaşı-Ihlamur Yolu*[82] Street on the left of Ihlamur area connects Nişantaşı and Ihlamur, and *Ihlamur Yıldız* Street on the

[82] Nişantaşı-Ihlamur Road.

right of the Ihlamur area connects Yıldız and Ihlamur. There is also a dead-end street connected to Nişantaşı-Ihlamur Yolu Street that is named *Ihlamur Köşküstü*[83] Street. This name is shown on Google Maps. However, Istanbul Metropolitan Municipality Map[84] indicates the same street as only *Köşküstü* Street. Even though, the Ihlamur name is removed, *Köşk,* which means Kiosk in English, refers to Ihlamur Pavilions below the street. There is another road that starts from the shore, passing through Sinanpaşa and Türkali registered neighborhoods and leads the way to Ihlamur Pavilions. That road is called *Ihlamurdere* Street. Ihlamurdere means Ihlamur River in English. It is not a coincidence that the road is named after a river. Thus, Ihlamur River maintains its existence physically under the road. Although, Ihlamurdere Street ends when it reaches Ihlamur Pavilions, the river originally continues all the way up to Fulya neighborhood following *Hakkı Yeten*[85] Street, and branches off to left and right when it reaches *Yeşilçimen*[86] Street. The left branch goes up to *Şişli Etfal* Hospital and under the Hospital to *Abide-i Hürriyet*[87] Street. The right branch goes all the way up to Balmumcu neighborhood following, *Yeşilçimen* Street, *Ayazmaderesi*[88] Street and *Pazar*[89] Street. Figure 4.1 below indicates the location of Ihlamur River according to Istanbul Municipality City Map[90].

[83] It means Ihlamur above the Kiosk in English.
[84] İBB city map: https://sehirharitasi.ibb.gov.tr
[85] It is a famous Turkish Person's name. He was a football player, a coach, sports manager and Chairman of the Beşiktaş Sports Club. He is also known as Baba Hakkı, which means Father Hakkı in English.
[86] It means green grass in English
[87] The name is in Ottoman. It means Freedom Memorial in English.
[88] It means Ayazma River in English. Ayazma means the holy spring of Orthodox Greeks.
[89] It means Market in English.
[90]On Istanbul Metropolitan Municipality City Map Time Machine, the right branch of Ihlamur River is indicated as Sakaoğlu River. The middle branch is not indicated on that map.

Figure 4.1: Ihlamur River on the map



Source: https://goo.gl/SMPnCV

4.1.2. History of the Administrative Structure and Design Decisions

The street and neighborhood names that I mentioned in the above paragraphs are parts of current administrative structure decided by the municipality. Thus, they are administrative information. We live a part of our everyday lives up to this information. When I write my address for mail delivery, I utilize administrative

information such as neighborhood name, street name, building number, and apartment number. If any of this information is wrong, my mail will not be delivered. For instance, when I rented a new apartment, I signed a contract with the Landlord. Landlord filled out the contract. She was the one who wrote the address of the apartment on the contract. After I get the contract, I applied to İSKİ[91] for water subscription. The next day an officer from İSKİ came to my apartment to complete the subscription process and he wanted to see my renting contract. As I showed it to him, we both realized that the street name on the contract was written wrong. He told me that he could not complete the process with this contract. I had to issue a new contract with the landlord, and applied to İSKİ one more time.

Figure 4.2: City Information System, Building ID Badge

Source: Author's own archive.

İSKİ established its subscription system according to the administrative structure. Thus, every building in the administrative structure has an ID number. Figure 4.2 above shows the ID badge for my building. We need to declare our renting contract with an address matching the administrative structure to subscribe to services such as water, electricity, and natural gas. Moreover, we need to declare our address that matches the administrative structure to subscribe to other services

[91] İstanbul Water and Sewerage Administration

we use in our everyday lives such as land phone, internet, and bottled water services. Furthermore, we need to have an address record to vote, to start a job, and to see the family doctor.

Most of our everyday life actions are connected with this administrative information and our place in the administrative structure. Thus, names of the streets or neighborhoods are of great importance. It was mentioned in the earlier chapters that streets and roads in Istanbul were not named until late 19th Century. Since, streets and roads were not named, they were not shown with street signage. However, there are other questions that should be taken in to account such as: How and when this administrative structure started to be used? Who gave the names, and decided to keep or change them? In other words, when this information needed to be designed as an administrative structure.

As I mentioned in the previous chapter there were attempts to modernize Istanbul by imitating the systems in Europe in 19th Century by Ottoman Sultans. Thus, 19th Century modernization efforts altered the traditional urban policies based on Islamic Law and replaced urban administration, institutions, and organizations with new ones adapted from Europe (Çelik, 1993, p. xvi). Hence, proclamation of *Tanzimat Fermanı* in 1839, and Tanzimat Period from 1839 to 1876, led to reforms and transformations in urban institutions, administration, and organization. Until the first half of the 19th Century, *İmams,* who are responsible for neighborhood mosques or masjids, and the representatives of *Kadıs*[92]*,* were managed neighborhoods. İmams were responsible for keeping birth, death and population records of the neighborhood (Ortaylı, 2007, p. 306). Semavi Eyice states that Ottoman Neighborhoods of that time were constructed around small or big neighborhood masjids. Thus, the İmam of the masjid overlooked and controlled the neighborhood. For instance, Nevbahar Neighborhood in Cerrahpaşa in Istanbul was a neighborhood constructed around Nevbahar Masjid and the

[92] Kadı is the Civil and municipal chief of the city in Ottoman Empire according to Islamic Law.

İmam of this Masjid knows the inhabitants of that neighborhood (as cited in, Ölçer, 2014, p. 500). Thus, it is possible to say that other religious groups gather around their sacred building and formed neighborhoods under the control of their spiritual leader.

Figure 4.3: Legend of Stolpe's Map, 1880

Source: https://goo.gl/3Z6QrR

In non-Muslim neighborhoods, the spiritual leaders of that particular religious group undertake the role of İmams to overlook and keep records of the neighborhood (Ortaylı, 2007, p. 306). Figure 4.3 above shows the legend of Stolpe's Map from 1880. On this map, the settlements of three different religious groups are shown in different colors. Muslim settlements are shown in orange color, Christian settlements are shown in brown color and Jewish settlements are shown in beige color. On the map, the color schemes are located side by side but they are not scattered. There is a domination of orange color but other color schemes are also easily distinguishable. Thus, the map supports the idea that different religious groups formed separate settlements and neighborhoods in the city or neighborhoods mostly formed amongst different religious groups. Figure 4.4 shows a part of the Stolpe's Map that shows how different settlements are indicated with different colors.

Figure 4.4: A Part of the Stolpe's Map, Plan of Constantinople with the suburbs the port and a part of the Bosporus, 1880

Source: https://goo.gl/3Z6QrR

In the Ottoman Period, the neighborhood was both social and physical unit and the people in the neighborhood were considered as responsible for each other by forming a social support system (Düzbakar, 2003, p. 99). Until 1860's neighborhoods weren't used as a part of urban organization or administration and they are not listed officially (Ölçer, 2014, p. 63). In 1873/74 Ahmet Lütfi Efendi[93] in *Tarih-i Lütfi* states that two Mukhtars, which are *evvel*[94] and *sani*[95], were assigned to each neighborhood in *Dersaadet ve Bilâd-i Selâse*[96], in Istanbul (as cited in, Ortaylı, 2007, p. 306). In 1877/78 a list of neighborhoods in Istanbul were published in the State Annual. This list contained four hundred and seventy-two neighborhoods. Moreover, in that list Istanbul was divided in to twelve branches and the neighborhoods associated with these branches were listed separately. These twelve branches are Çarşı, Kumkapı, Cibali, Balat, Yedikule,

[93] Ahmet Lütfi Efendi was the Vak'a-Nüvis in Ottoman Empire.
[94] Evvel means before or previous in English.
[95] Sani means after or second in English.
[96] From Istanbul's conquest to Tanzimat Period, Istanbul was divided into total four states. Dersaadet refers to Istanbul City within the walls in historical peninsula. Bilâd-i Selâse refers to three states, which are Eyüp, Galata and Üsküdar.

Topkapı, Eyüp, Kasımpaşa, Galata, Tophane, Beşiktaş and Üsküdar (Ölçer, 2014, pp. 64,65). Moreover, some of the neighborhoods associated with Beşiktaş branch are Sinanpaşa, Şenlik Dede, Ortaköy, Büyükdere and Bebek. Another list dated back to one year before State Annual List (1876) was also published in *İstanbul Magazine* in 2002, which was originally arranged by Emin Nedret İşli. This list included five hundred and twenty-three neighborhood names (İşli, 2002, pp. 74-77).

As it can be seen from Stolpe's Map in Figure 4.4 neighborhoods and landmarks are named on the map. However, streets and roads are not named. In fact, if we inspect another map of Istanbul in the same era, it can be seen that only neighborhoods are named, and all of the streets are not indicated with specific names. Figure 5 shows a map from the beginning of 20th Century. Although, we can see great street details on the map, only some of the streets such as, *Dolmabahçe Dere* Street, *Kışla* Caddesi or *Ayaspaşa* Boulevard are indicated with individual names. Other streets are not indicated with individual names. Although, the first regulation about street names in Istanbul was issued in 1859, street names are indicated on different maps starting from the early 20th century.

In 1850s, as a result of Crimean War, Istanbul took lots of immigrants and the population of the city was increased dramatically. Moreover, the municipal services in the city were failed to meet the needs of this population *(Ortaylı, 2007, p. 505; Seyitdanlıoğlu, 1995, p. 86)*. Thus, the first modern Municipality in Istanbul was established in 1854 and it was called *Şehremaneti*. However, this establishment was considered inadequate for Istanbul, and Urban Regularity Commission was established in 1855. This commission decided that Istanbul, including Bosporus Shores and Prince Islands, should be divided in to 14 municipal divisions, and separate departments should regulate these divisions. In 1857 Urban Regularity Commission was disbanded, and the first of the 14 municipal departments was established. It was called 6th Municipal Department

(Seyitdanlıoğlu, 1996, p. 59). In 1859, the first Regulation on Streets was issued[97] by 6th Municipal Department, which was responsible for Beyoğlu and Galata. The streets in Beyoğlu and Galata were named and street signage was installed on the streets with the announcement of Regulation on Streets. Before the announcement of Regulation on Streets, neither street names nor street signage were used in Istanbul (Ölçer, 2014, p. 15). There wasn't any attempt to put signage on the streets before the establishment of the municipal department. Designing this information was a necessity of the new system that was brought by the new urban administration. Thus, street signage is the representation of this brand new urban administrative structure in the physical layer of the city.

Figure 4.5: A Part of the Plano de Constantinopla, Enciclopedia Illustrada Segui, 1905-1910

Source: goo.gl/iS4fSD

In terms of the form of the streets signage, the names on the signs were in both French and Ottoman during early 20th Century. Moreover, the background color of the signage was white and the typography was red (Ölçer, 2014, pp. 15,34).

[97] Regulation on Streets (Sokaklara Dair Nizamname) was issued in 20th April 1859.

However, the names, or the content, weren't constant. They were constantly changing because of the ongoing urbanization in the city. In 1904 Charles Goad produced first fire insurance map of Istanbul[98], which covers and indexes properties within the city walls, shores of Golden Horn, Pera, Galata and Kadıköy. For instance, in Goad's insurance maps[99] the street in front of *Taksim Kışlası* was named as *Kışla Caddesi*. In General Plan of Istanbul dated back to 1922[100] the same street is indicated as *Pangaltı Caddesi*. In Pervititch's Insurance Map of Taksim[101] dated back to 1925, *Taksim Kışlası* is referred as *Top-Kışla* and Stadium, and the street is indicated as *Taksim Boulevard*. In another map dated back to 1944[102], the area where there was used to be *Taksim Kışlası*, is indicated as *Taksim Gardens* and the street is called *Cumhuriyet Caddesi*. At the present time, instead of *Taksim Gardens* there is *Gezi Park* on the same location, and the street is still called *Cumhuriyet Caddesi*. As it can be seen from this particular example, the name of the street was changed a lot between 1904 and 1925. However, after 1925 to present day the name of the street stayed the same. In the first quarter of the 20th Century there were lots of studies and arrangements in terms of the street names in Istanbul. Goad Insurance Maps in 1900s, German maps in 1910s, *Necip Bey*[103] Maps in 1913-14, Pervititch's Insurance Maps, which is drafted over 25 years between 1921 and 1946[104], and General Plan of Istanbul in 1922 are the important examples of these studies and arrangements regarding street names in Istanbul. Like street signage, these maps can be also

[98] The European Businessman, who came to Istanbul at the end of the 19th Century, also brought their insurance system. In 1889 there were eighteen insurance companies registered to trade, which were all overseas based and were using foreign trade capital. The typical timber built houses of Istanbul and frequent fires such as Hocapaşa (1865), and The Great Fire of Pera (1870), led the insurance companies to be the first to assess the fire risk in the area (Kubilay Yetişkin, 2010, p. 179)
[99] See Appendix D, figure D.2.
[100] See Appendix D, figure D.3.
[101] See Appendix D, figure D.4.
[102] See Appendix D, figure D.5.
[103] Necip Bey was the Chief of the Map department in İstanbul Şehremaneti between 1914 and 1918. These Maps comprise of 15 sections with a general map of Istanbul and Bosporus at a scale of 1/50.000 and the remaining 14 sections at a scale of 1/5.000 (Kubilay Yetişkin, 2010, p. 215)
[104] (Ersoy & Anadol, 2000)

considered as information design, which is a visual representation of the emerging administrative structure.

In 1926 General Directorate of Statistics was established, and a law[105] was introduced for general population census to be made in 1927. There were several trial censuses around the country in that year. As a result of those trials another law was introduced[106] in 1927 for numbering buildings and naming streets for the population census (Ölçer, 2014, pp. 22,23). This law ordered that all of the streets within the boundaries of the municipality would be named, these names would be written on signs, and these signs would be hanged at the both ends of the streets. These street names and numbers would be recorded, and these recordings would be sent to official state departments. Moreover, these names and numbers would be used for all the legal matters regarding the Municipality and the State ("Binâların Numaralandırılması ve Sokaklara İsim Verilmesi Hakkında Kânûn.," 1927). This law indicated street signage as the official representation of the administrative structure ordered by the municipality and the state on the physical layer of the city. A committee was established in Istanbul to fulfill the requirements of the law. The committee was called Numeration Committee and Osman Nuri Ergin was assigned as the Committee President.

The law on building numbers and street names clearly described a set of rules for both the form and the content of the signage. The signage should be sheet metal or iron. The background must be red, the typography must be white, and the handwriting must be legible. Moreover, when naming the streets, neighborhood traditions, topographical features of the street, and the assets on the street such as drinking fountains, wells, mills, etc. should be taken into account. The names can be chosen from neighborhood history or national history. However, the names cannot be funny or obscene (*Binaların numaralanmasına ve sokaklara isim*

[105] Law Number 893 ("Vilâyât-ı Belediyye Kânûnuna Müzeyyel Kânûn," 1926)
[106] Law Number 1003 regarding numbering the buildings and naming the streets within the limits of Municipality. ("Binâların Numaralandırılması ve Sokaklara İsim Verilmesi Hakkında Kânûn.," 1927)

verilmesine ait talimatname, 1927, p. 91). Until 1927 population census, Osman Nuri Ergin and the Numeration Committee, divided Istanbul into 90 zones and created statistical tables of these zones including approximately 6.800 streets (Ölçer, 2015, p. 23). During the numeration process these streets were named or renamed according to the set of the rules defined by the law. Moreover, in 1926, Cadastral Committee started neighborhood and zone divisions[107] in Istanbul. In 1926 there were approximately 600 neighborhoods in Istanbul. As a result of the studies of Cadastral Committee most of the neighborhoods were joined and there were 200 neighborhoods left in Istanbul (Ölçer, 2014, p. 59). At that time Ottoman alphabet were still in use and the names and numbers of the neighborhoods, streets, and buildings were written and recorded in Ottoman Alphabet. In 1929, after the alphabet reform in 1928, Osman Nuri Ergin was assigned again for the duty of production of the new street signage with the Latin alphabet. He reconsidered his previous list and made more changes on the street names regarding the law 1003 (Ölçer, 2014, p. 84). Figure 4.6 below shows examples of street signage with white typography on red background in Latin alphabet. In 1930 with the Municipality Law[108] Şehremaneti organization was officially ended. Istanbul was divided in to 10 branches with 32 districts. In 1934 Osman Nuri Ergin published Istanbul City Guide with an official list of 34 districts and 192 Neighborhoods and the updated list of street names.

This process between 1926 and 1934 laid the foundations of the administrative structure that we use today. During the naming and renaming streets process, the opinions of the city inhabitants were not asked. Instead, two different committees decided on the content of this structure. Moreover, the law also dictated the form of the representation of this structure. In General Plan of The City of Istanbul dated back to 1922, Ihlamur is indicated as an official neighborhood. The Cadastral Committee joined 3 or more neighborhoods together, and renamed them

[107] Law number 244 regarding the neighborhood and zone divisions in Istanbul ("Vilâyât-ı Belediyye Kânûnuna Müzeyyel Kânûn," 1926).
[108] Law Number 1580 ("Belediye Kanunu," 1930)

using different methods. One of these methods was to rename them according to their land measurement, and number of houses on these lands. Neighborhoods' names, which have the greater land and more number of houses, assigned to newly formed neighborhoods (Ölçer, 2014, p. 54). Thus, Ihlamur lost its position as a neighborhood to other neighborhoods in the vicinity during this process between 1926 and 1934.

Figure 4.6: Examples of street signage in Istanbul with white typography on red background

Source: (Ölçer, 2014, p. 123)

In 2004, with the Metropolitan Municipality Law[109], Metropolitan Municipalities were assigned for naming squares, streets, roads, etc., numbering buildings, and creating geographical and urban information systems in their area of jurisdiction. Metropolitan Municipality Law was followed by *Population Services Law*[110], and *Address and Numeration Regulations*[111] in 2006. Family Logs are preserved

[109] Law Number 5216 ("Büyükşehir Belediyesi Kanunu," 2004)
[110] Law Number 5490 ("Nüfus Hizmetleri Kanunu," 2006)
[111] ("Adres ve Numaralandırmaya İlişkin Yönetmelik," 2006)

digitally in MERNİS[112]. However, this system did not include official addresses of the citizens. As it is mentioned earlier, in order to subscribe for water, telephone, and electric, etc. services, address declaration is compulsory. Thus, these companies keep separate records for these separate services in separate databases. Moreover, until the early 2000s there was not a standardization for address description and the components, which are used to describe an address could be changed amongst different people and different local administrations (Türk, 2008). With the announcement of Population Services Law, an Address Based Identity Register System was established. This system stipulates address standardization for Public Services. This standardization process was again associated with neighborhood names, street and road names and building numbers. Thus, following this law, address and numeration regulations was also announced. These laws and regulations pave the way for another extensive alteration regarding the street names and numbers, and how they are represented in PL.

In 2006, Istanbul Metropolitan Municipality commissioned Bülent Erkmen and Aykut Köksal to design the street signage in Istanbul. Istanbul Metropolitan Municipality was responsible for standardization of address components and descriptions – the content. Likewise, Erkmen and Köksal were assigned for the standardization of street signage – the form. Thus, Köksal stated that the design they proposed aimed to identify design standards for street signage and they proposed a system, which consists of urban communication elements that enable the deciphering of urban space (Köksal, 2007). In February 2007, IBB announced on their website that they are conducting an Address Database project in Istanbul, which will standardize repetitive street names and building numbers in Istanbul. IBB also stated that during their preliminary studies, they encountered lots of repetitive street names in particular districts, which causes confusion regarding public services. Thus, to overcome these confusions street names and numbers

[112] MERNİS (Merkezi Nüfus İdaresi Sistemi) is the Centralized Population Management System in English.

will be recorded digitally, repetitive names and numbers will be changed, and new street signage will be installed on streets (İBB, 2007). Moreover, in June 2007, the new signage system was introduced to the public in Garanti Galeri in Istanbul. In the exhibition, design standards of the signage system, and regulations regarding its application and installation were explained in detail[113]. Therefore, eighty years after the first major alteration of street names and building numbers, another major alteration was started in Istanbul as a result of digitalization. In 2011, IBB declared that since 2004 38% of Istanbul was digitally recorded in address database, 7% was being revised, 36% was still being recorded and district municipalities were handling 19%. Moreover, according to digitized information, new street signage was being installed in Istanbul (İBB, 2011a).

Figure 4.7: Current Street Signage in Istanbul

Source: Author's own archive.

[113] Regulations regarding the application and installation of the signage system for Istanbul are also published in book, which consists of nine exhibitions realized by Garanti Galeri between 2007 and 2008.

Köksal and Erkmen define this new street signage system as an urban communication system. Köksal states that deciphering of urban space forms two different levels of denotation, which are location information and local organization information. Local information includes door numbers, street names, neighborhood names and district names. Moreover, Local Organization Information defines the relationship amongst local information, and how they are related to each other within the whole (Köksal, 2007). Since 1927, in terms of its content, street signage in Istanbul only showed the street name and the building numbers regarding whether the sign is located on the right side or on the left side of that particular street. However, the new street signage included not only the street name and building numbers but also the neighborhood and the district, in which the street is located. Figure 7 above shows an example of the new street signage.

Although, the regulations in 1927 entailed that the street signage must be applied as white typography on red background, after 1940 white typography with blue background was also allowed to be applied for street signage in Istanbul (Ölçer, 2014, p. 115). Figure 4.8 below indicates a photograph taken in 2018 that shows an example of old street signage on blue background. In terms of its form, the new signage system resembles the one applied in 1927. They are both applied on red background. However, the new signage system comprises three levels of color-coding. The first level is the main background color, which is red. Köksal states that this color is stable and it cannot be changed. Thus, it is the identifying color of the communication elements of Istanbul (Köksal, 2007). The second level is the background color for neighborhood names. This color is also stable and cannot be changed. The third level is the background color for districts. In this level, the background color changes for every district in Istanbul. There are ten predetermined colors and they are repetitively applied in the system for every different district in Istanbul. Moreover, there are two levels of color-coding in terms of typography. Street names, numbers and district names are indicated with white typography. However, neighborhood names are indicated with red

typography, since it is on white background. The signage system, which was started to apply in 2007, is still being used in Istanbul.

4.2. WATER CRISIS

Street signage system for Istanbul is a great example of how administrative information is designed and presented to the users. It is possible to observe three accounts in the design process, which was mentioned in the first chapter. In this structure IBB takes on the account of the content provider. Within the boundaries of rules and regulations, IBB is responsible for collecting preserving and distributing information regarding the administrative structure of Istanbul. Köksal and Erkmen take on the account of the designer together, since IBB commission them to design the street signage system for Istanbul. Moreover, in this structure, inhabitants or visitors of Istanbul take on the account of the user. However, the users, who are the majority, do not have the right to be involved in the design process. Their opinions are not asked, neither when the administrative structure is shaped in terms of rules and regulations nor when the decisions about the form of the design is made. In this structure, users are completely isolated from the process.

The only way the users can participate in the design process is to complain only after the design process is completed. For instance, in 2014 neighborhood inhabitants of Türkali filed a petition to Istanbul Metropolitan Municipality Council to change the name of *Yeniyol Street*[114] in Türkali Neighborhood to *Beşiktaşlılar Street*[115]. In the petition, it is stated that inhabitants of this street are born and bred in the area. Thus, they know for sure that the name *Yeniyol* was assigned to this particular street to indicate the new road that leads to cookie factory in the area. Currently, the factory is not present in the area and they want

[114] Yeniyol means new road in English.
[115] Beşiktaşlılar means people from Beşiktaş or inhabitants of Beşiktaş in English.

the name of the street to be changed to *Beşiktaşlılar* Street[116]. Their petition is refused on the grounds that changing the names of the streets, roads, squares, etc. causes conflicts and failures in the present address system, incites material and moral damage and it is inconvenient in terms of security. The same group of people repeated their petition about the same issue two more times and these petitions are also refused on the same grounds[117]. Therefore, the inhabitants of the neighborhood reproduced a street sign with the name *Beşiktaşlılar Street* and put the sign at the entrance of the street near *Yeniyol Street* sign.

Yeniyol Street name is a representation of the administrative structure in PL. However, *Beşiktaşlılar Street* name represents the experience of the neighborhood inhabitants. It is horizontally structured information. The action of *Yeniyol Street* sign and *Beşiktaşlılar street* sign installed on the street side by side, the interaction between PL, HL, administrative information and horizontally structured information, and how they constitute an interface. It is an example of how horizontally structured information can be also designed and represented on PL. Moreover, how the inhabitants experience a particular place has also effects on NL, DOL and HL. Administrative information is invariable. However, horizontally structured information has multi variations on multiple themes. It is plural by its very nature. Thus, horizontally structured information interacts with administrative information on many levels. Likewise, human-water interaction occurs on many levels and constitutes different interfaces.

On the one hand, water is a part of the administrative structure. ISKI controls the water flow, and their distribution system is associated with the administrative structure. They have an information design system, which benefit from the administrative structure, and by using it they also serve the administrative structure. Ihlamur is not a part of these information design systems as a

[116] IBB Council Decision No: 1323, 11 September 2014
[117] IBB Council Decision No: 1822, 11 December 2014 and IBB Council Decision No: 1020, 12 June 2015

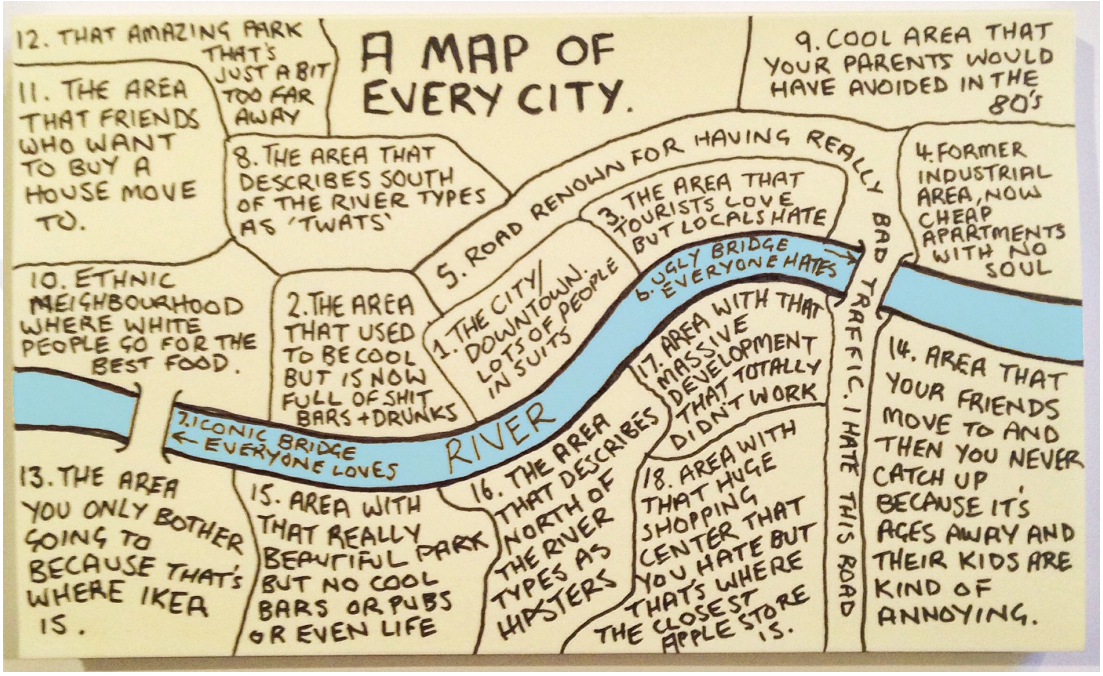
neighborhood. However, the streets and roads, which are named after Ihlamur, and once belong to Ihlamur as a neighborhood, are parts of these information design systems. ISKI's information design system is a representation of administrative structure on PL like street signage and city maps. However, it is concerned with the flow and control of water. Thus, water, which is an entity inherently belongs to NL, becomes a part of PL via human interaction in context of administrative structure.

On the other hand, human-water interaction in the city is not limited to water service subscription. It is also about how inhabitants experience the city in association with water. There is a common image of the European villages, towns or cities, which are divided by a river or a creek, and inhabited on the both sides of the water. European travelers visiting Istanbul in Ottoman times referred to Bosporus as a river or a canal. Thus, Bosporus played a role as a river running across the city in Istanbul for centuries. This misnomer is not a simple error or an example of ignorance; rather it reflects an understandable desire to describe a physical feature that resemble the very common European example of a city divided by a river (E. Eldem, 2011, pp. 9,10). It is how they match their general experience of a city with their experience of Istanbul.

The illustration in Figure 8 below indicates how the inhabitants experience the city divided by a river, and how the experience is explained based on the location of the settlements around the water. Designer of the map Hutton states that it is a very Western perspective of the cities, which he visited, and in most cases, it can be applied to North American, European and Australian cities. However, he got responses, that the map resembles cities in China, and Korea (Hutton, 2016). It is possible to state that the terminology and visual language used for this illustration resembles a city in 21st Century, where we have things such as IKEA, and huge shopping centers, or people such as hipsters, and friends moving to remote regions of the city, where they can 'safely' raise their children. It is also possible to match the regions on the illustration with regions in Istanbul. Thus, it explains

the experience of inhabitants or visitors of the city that forms around water, if we take Bosporus as the river flowing through the city.

Figure 4.8: A Map of Every City, Chaz Hutton, 2016



Source: https://goo.gl/Qk5bX6

The ways, in which the inhabitants experience a city, also changes in course of time. Although the illustration in Figure 8 is well matched with Istanbul in the 21st Century, human-water interaction in the city and how the inhabitants of the city experienced the city in terms of water was different in Istanbul back in time. Therefore, water culture in Ottoman Istanbul had characteristics that were clearly apart from other cities. Although, there were so many rivers in Istanbul, they were not used as a part of the city like the European cities of the same period. As Bosporus played a role as the rivers in European cities, and used for trade and transportation, small streams, which was flowing towards Bosporus, acquired different functions. Therefore, 18th, 19th, and 20th Century city maps of Istanbul indicates rivers flowing towards Bosporus. These rivers are found on valleys, which are opening to Bosporus. Some parts of these Valleys around rivers were inhabited as royal gardens and promenades, which are the venues of social and

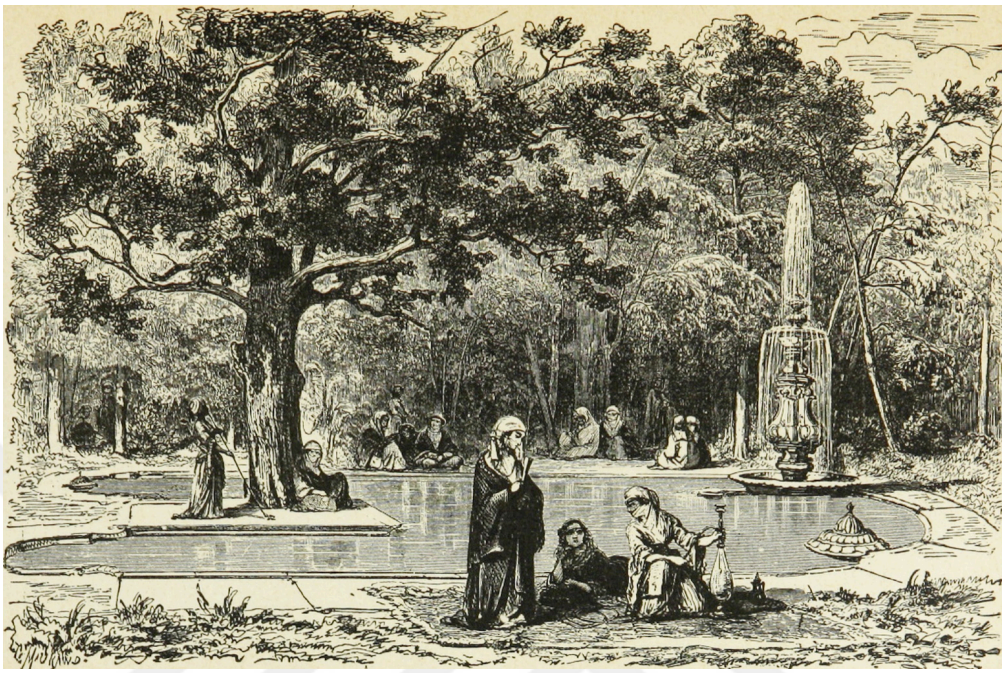
leisure life of the inhabitants of the city. Moreover, the water of these rivers was used for constructing drinking fountains, and bathing houses in the neighborhoods.

The main functions of the fountains were actually obtaining water for drinking and cleaning. Moreover, the promenades, the drinking fountains and the bathing houses were also places were inhabitants of the neighborhood gathered as a community space[118]. Hamadeh states that, the proliferation of fountains in the eighteenth century was phenomenal. However, they are rarely considered by modern architectural historians as something more than necessary attachments to more imposing structures such as mosques and madrasas. Once fountains were physically and institutionally detached from the religious institutions in the 18th Century to which they had traditionally been connected, they acquired a new urban dimension as a public monument, in addition to their function as objects for public consumption (Hamadeh, 2008, pp. 76, 101). Likewise, Schütte states that some of the drinking fountains were functioned as the jugular vein for a whole neighborhood, since human activities and fusions around these structures could be observed from old pictures[119] (Schütte, 1942). Thus, water and drinking fountains were inherently related with the everyday lives of the inhabitants of the neighborhood and the city as objects for public consumption and community spaces.

[118] Bathing Houses (Hamam) diverge from drinking fountains as a community space. Thus, they were closed structures and their accessibility was limited in terms of gender. For instance, bathing houses for men and women were separate. They were either constructed with separate divisions for men and women or they are constructed for only men or for only women. However, accessibility to drinking fountains was not limited in terms of gender. At the present time, there are mixed-gender bathing houses in Istanbul for touristic purposes, where men and women allowed using together. However, bathing houses are still separated for men and women, who want to use them for personal cleaning purposes.

[119] Schütte's article was published in *Cumhuriyet Gazetesi* with an old picture of Tophane drinking fountain depicting the everyday lives of the inhabitants around it from Ottoman Times.

Figure 4.9: Old engraving of the basin at Ihlamur promenade, A. de Beaumont, 1848



Source: (S. H. Eldem, 1976, pp. 140, 141)

Hamadeh states that, as public squares, gardens, and promenades proliferated along the Bosporus and the Golden Horn from the beginning of the 18th Century onward, fountains became the new focus of an increasingly recreational culture of walks, picnics, and excursions among the middle segments of urban society. Thus, emergence of the fountains as landscape elements strongly associated with the rituals of public life (Hamadeh, 2008, p. 101). Therefore, promenades and gardens in Istanbul mostly emerged as a result of human-water interaction [120], since these areas around water corresponded to inhabitants' habits of social and leisure life at that time. Thus, in 19th Century Ihlamur Valley comprised Ihlamur Promenade. Figure 4.9 above indicates an old engraving form 19th Century, depicting the atmosphere of a poolside pick-nick of the time in Ihlamur Promenade[121]. From the

[120] Some examples of the promenades located near rivers in Istanbul are: Tokad River Promenade in Beykoz Prairies, Kağıthane Promenade, Göksu Promenade, Balta Limanı Promenade near Balta Limanı River and Kanlı Kavak River, Sultaniye Promenade, Çubuklu Promenade, and Ihlamur Promenade (S. H. Eldem, 1976).

[121] It is the pool, which was built during the reign of Sultan III. Selim. As it was mentioned in the previous chapter the pool was located on the first terrace and the

latter half of the 15th Century to 16th Century gardens, from 16th Century to latter half of the 20th Century gardens and promenades appeared as spaces of recreation in Ottoman public sphere[122].

Starting from the first quarter of 20th Century the rivers are gradually removed from the city maps. Pervititch's insurance maps of Beşiktaş, which are dated back to 1920s shows that Ihlamur River was remediated starting from Ihlamur Pavilions. However, the greenery zone around Ihlamur Pavilions that comprised Ihlamur Promenade stands still. Thus, Çelik Gülersoy states that, in 1930s and 1940s Ihlamur promenade was still subject to pick-nicks, neighborhood gatherings, etc. Ihlamur River and Fulya River was still flowing over the ground up until Ihlamur Pavilions, and the area was full of vegetable gardens up until the shore. In 1950s Ihlamur promenade was invaded with concrete buildings coming from Beşiktaş, Nişantaşı and Yıldız (Gülersoy, 1983, pp. 1, 2). Also, in 1950s Sultan Abdülmecid's drinking fountain at Ihlamur Promenade was ravaged and disappeared (Baysun, 1953). In his article dated back to 1938, Selim Sırrı Tarcan complained about dysfunctional drinking fountains in Istanbul. He portrays his journey from Harbiye to Fatih and lists the dysfunctional drinking fountains on his road. Moreover, he claims that the word *Çeşme*, which means drinking fountain in Turkish, originated from the word *çeşm*[123] that stands for a small hole, from which water flows. Thus, he states that if the water is not flowing from that small hole, the drinking fountain becomes a redundant and functionless object like an engine out of order or a burnt out light bulb (Tarcan, 1938). Thus, drinking fountains lost their functions as objects of consumption and community spaces, since the water stops flowing from them. However, these functions were not lost. They were transferred to other objects or entities, positioning the present drinking fountains as mere aesthetic, architectural and historical objects.

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drinking fountain, which was built by Sultan Abdülmecid, was on the third terrace at Ihlamur Promenade.

[122] Sedad Hakkı Eldem lists the most known private gardens of the Sultans and promenades from latter half of the 15th Century to the early 20th Century in his book *Türk Bahçeleri.*

[123] In Turkish the small hole is written like *göz,* which is the homonym of the word *eye*.

In the first half of 20th Century the rivers flowing in Ihlamur Valley covered with streets. These rivers are either desiccated as a result of the settlements around them, or they are incarcerated in between concrete in terms of improvement. Çelik Gülersoy shared a quote from Théophile Gautier[124] in one of his interviews that there are no streets in Istanbul, there are only river beds (Pekşen, 1982). Thus, at the present time, most of these rivers indicated as *Dere Sokağı*, *Dere Caddesi* or *Dere Yolu* [125] on the city maps and some of these rivers, which aren't assigned a street name, are not even shown on the maps. Rivers, and entities associated with these rivers such as drinking fountains, pools, etc. vanished from over ground, and drinking fountains' function as an object of consumption transferred to the faucets in our house, since every house had running water as a result of technological developments regarding water management. Furthermore, roads, which were named after these rivers, were started to use for public transportation. Thus, instead of using the area around drinking fountains as a community space, neighborhood inhabitants started to use bus stations in the neighborhood as a community space. In other words, drinking fountains' function as a community space was transferred to bus stations at the neighborhood as a result of changing environment in the course of time. Next section elaborates on the project, which is called Once *Upon a Time: Water*. The purpose of this project is to map water sources, and entities associated with these water sources around Ihlamur vicinity to understand how human-water interaction, and water culture transformed regarding NL, PL and HL through time.

A valley and the rivers running through that valley are parts of NL. Once people define a particular part of this space in terms of a particular function, and give it a name, it becomes a part of PL. Thus, once Ihlamur Valley, Ihlamur promenade and Ihlamur River were named after the trees in that valley by HL, these entities became a part of the PL. In other words, natural formations were organized and

[124] Théophile Gautier is, 19th Century French poet and play writer.
[125] River Street, River Road, River Avenue

regulated by human intervention, and they were transformed into PL. Although, residues of Ihlamur promenade are eligible to be registered as parks in the administrative structure, it is not possible to register rivers Ihlamur in the administrative structure, since they are visible over ground anymore. However, their presence is somehow preserved with the street names and street signage. As it is mentioned in the previous section, street names can be changed, and when they are changed there will be no indication of the presence of these water sources, and assets associated with these water sources. For instance, there was another river in Beşiktaş, which was called *Hasanpaşa Deresi*[126]. This river doesn't exist anymore. During the construction of Barbaros Boulevard, this river was covered, and now it lies under the Boulevard. Osman Nuri Ergin's Street Names List that dates back to 1930s indicates a *Hasanpaşa Deresi Street* in Sinanpaşa-Cihannüma Neighborhoods (Ölçer, 2014, p. 204). However, neither Google maps nor IBB city map shows *Hasanpaşa Deresi Street.* At the present time, the river also doesn't exist on maps[127]. Thus, the first aim of this project is to reveal the rivers, and the assets associated with them such as drinking fountains, pools, etc., and then to discover if there were more rivers in Ihlamur Valley, which were vanished, covered with roads, and not indicated with street signage or on city maps.

Information becomes knowledge, as it is experienced multiple times in the course of time. Thus, this knowledge constitutes a culture. In terms of this project it is water culture. Previous case studies, which are followed by the projects *Bu Otobüsü Gördünüz mü?* and *Sıkışma* creates an understanding of Ihlamur's condition from 18th Century to present time. These two projects draw on the

[126] Hasanpaşa River.
[127] Istanbul Archeology Museums Manager Zeynep Kızıltan mentions Hasanpaşa Deresi in one of her interviews regarding the archeological site found in Beşiktaş during underground railway constructions (Kızıltan, 2017). Furthermore, Erol Çakar, the owner of the *7/8 Hasanpaşa Fırını* (Hasanpaşa Bakery) in Beşiktaş mentions *Hasanpaşa Deresi* in one of his interviews. He states that there were Hasanpaşa Neighborhood, Hasan Paşa Street and Hasan Paşa River in Beşiktaş. However, they are all vanished in the course of time (Çakar, 2009). Thus, Pervititch's insurance maps from 1920s show Hasanpaşa Street.

relationship amongst PL and HL through time. However, rivers as water sources are parts of NL. Therefore, it is possible to investigate the history of the area further back in time by pursuing the characteristics of water sources in NL. The second aim of this project to identify the differences and similarities of human-water interaction and water culture in Ihlamur vicinity through time. Therefore, we will be able to see how a part of NL transforms into PL through time as a result of human intervention.

As a designer, and a neighborhood inhabitant I am a part of HL. Thus, I am also a part of the interactions amongst NL, PL, DOL, and HL that are mentioned earlier in the text. Thus, my approach was autoethnography to accomplish the goals of this project. I described my personal experiences of how I interact with water in my everyday life. I compared and contrasted my personal experiences regarding water with other people's experiences in the course of time via written text, books, newspaper articles, interviews, old maps of Istanbul from different eras, etc. to create a temporal and layered map of water culture in Ihlamur vicinity. Like the other two projects, this project also draws on a particular narrative. Our memories and stories reveal our personal experience with water. In such sense, we are all collectively bound in some way by a memory of water from our lives. For instance, every neighborhood resident has to subscribe to ISKI to use water service in their house, or most of the neighborhood residents order drinking water to their houses. Hence, our understanding and appreciation of water as a vital thing is shaped and recalled by our experiences with water as neighborhood inhabitants. It is an information design project, which tends to create a particular narrative, which collectively bounds the inhabitants of Ihlamur via a story of water.

The narrative is the content of the design. It plays a significant role regarding user engagement. I created the content of the design by collecting information, and incorporating my personal experience with that information. Then I created the form by visualizing that particular information as a map. Moreover, I used

transmedia storytelling to share the project and to distribute the narrative systematically across different mediums such as a blog and an online map. I also installed QR codes at bus stations in Ihlamur to direct the neighborhood inhabitants to project's blog and the map. Next subsections elaborate on that particular narrative, the story of water in Ihlamur, how it is visualized and how it is disseminated across different mediums.

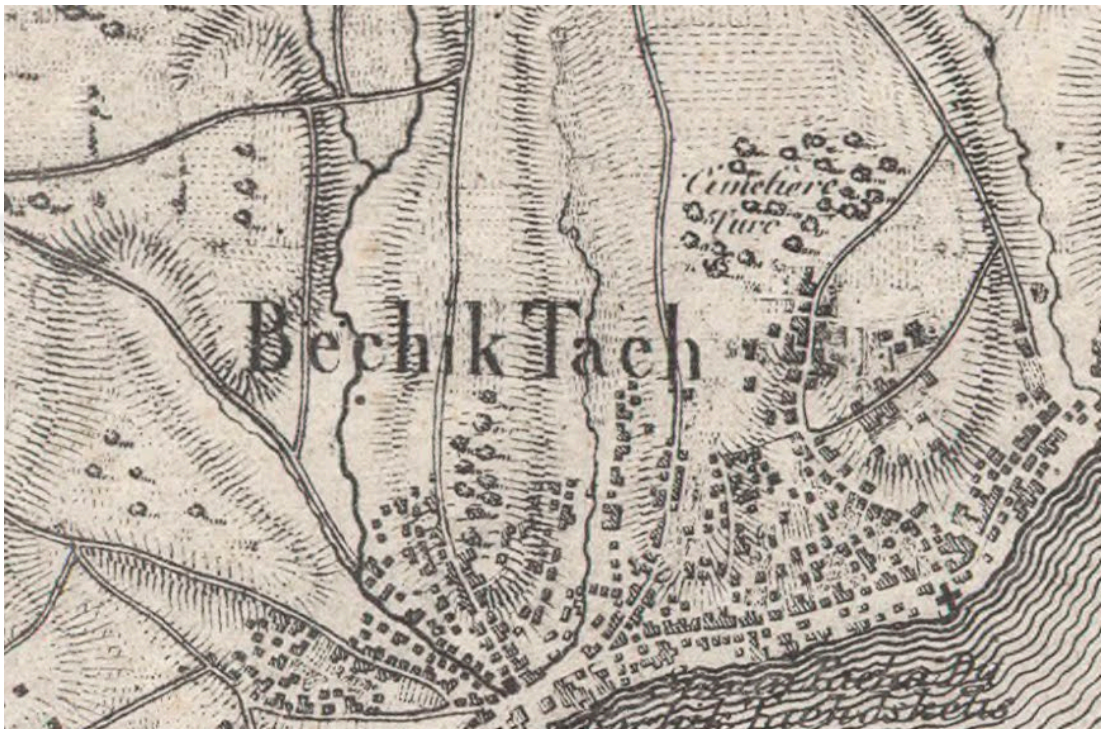
4.2.1. Water Sources in Ihlamur

Ihlamur Valley comprises one long river, which is formed by several branches coming together towards to the shore. Maps from different years between 18th century to 20th century shows that Ihlamur River is a compound of several streams. Thus, these branches, which get together in Ihlamur Valley, were named separately from Ihlamur River in the course of time. Streams in Ihlamur Valley, which form Ihlamur River, are called *Fulya Deresi*, *Muradiye Deresi* and *Beşiktaş Deresi*[128]. Two streets in Ihlamur are named after Fulya River and Muradiye River. However, any of the streets in Ihlamur or Beşiktaş aren't named after Beşiktaş River. Thus, the whereabouts of this river is arguable. Çelik Gülersoy states that, there was bathing house[129] in 1950s where Dolmabahçe Street, Beşiktaş Street and Akaretler Street intersects. This bathing house was called *Bridge Bathing House.* Gülersoy states that this bathing house was named after a bridge, which was on a river flowing from Akaretler Street towards to the shore. It was possible that the bathing house was using that water source (Gülersoy, 1994). Likewise, Reşad Ekrem Koçu states that there was a bridge called Beşiktaş Bridge in that exact place until 19th Century, which was collapsed in 18th July 1811 as result of heavy rain and flood (as cited in, Eyice, 2017, p. 42). Moreover, in his book *Boğaziçi Anıları*, Sedad Hakkı Eldem states that, there were 2 rivers flowing towards to shore in Ihlamur Valley. The first one is the Beşiktaş River, which was flowing behind right part of the Akaretler Row Houses. This river was desiccated

[128] Fulya River, Muradiye River and Beşiktaş River.
[129] See Appendix D, figure D.6 for the picture of the bathing house.

in 19th Century. The second river was flowing behind Royal stables in Dolmabahçe (as cited in, Güner, 2016, p. 217). However, Beşiktaş River was possibly a branch that constituted Ihlamur River.

Figure 4.10: Map of Constantinople including Scutari and Surroundings, 1828



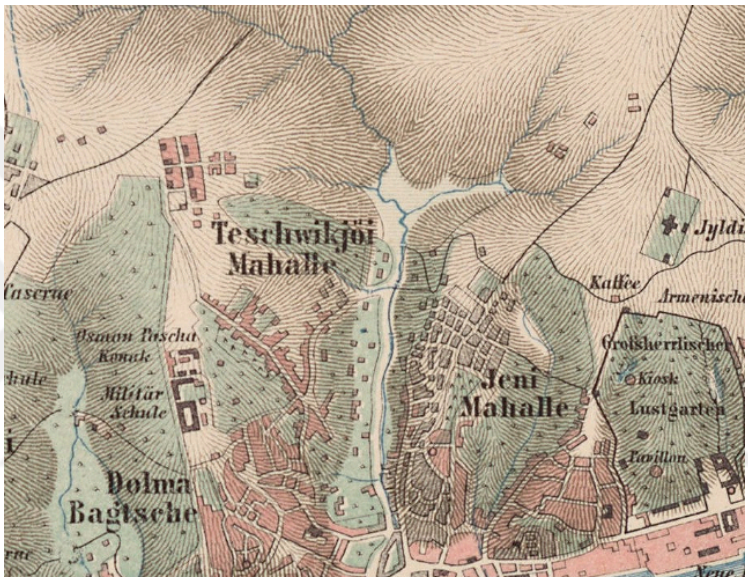
Source: https://istanbul-constantinople.culturalspot.org/asset-viewer/map-of-constantinople-including-scutari-and-surroundings/ngHNTVSddqb1Ow

Figure 10 above indicates a clipping from a map of Istanbul dated back to 1828, which shows some of the branches that form Ihlamur River. The first branch on the bottom possibly corresponds to Beşiktaş River. At that time Akaretler Row Houses was not built yet. However, the location of this stream matches the descriptions about its location. Deniz Güner mentions a *Hazire*[130] that was named *bridgehead* in that exact location and states that *Hazire* was also named after the bridge on Beşiktaş River (Güner, 2016, p. 127). At the present time, there is a small cemetery surrounded by iron railings at the point where Akaretler Street,

[130] Hazire is a small cemetery, which is surrounded by walls or railing.

Dolmabahçe Street and Beşiktaş Street intersect. Figure 4.11 below indicates a clipping from another map of Istanbul dated back to 1860s that shows a closer view of the branches that form Ihlamur River. On this map, the left branch that corresponded to Beşiktaş River is not visible anymore. Thus, it was stated in the previous paragraphs that this river was desiccated in 19th Century.

Figure 4.11: 1860-1870 German Map of Ottoman-era Istanbul



Source: https://bit.ly/2rk8LZk

Muradiye River was also another branch that added to Ihlamur River. At the present time Muradiye River is desiccated. However, its name was given to a street in Muradiye neighborhood. That street corresponds to the Muradiye riverbed. There is also Fulya River that corresponds to the stream flowing from the left side of Ihlamur Pavilions and joins with Ihlamur River in front of the Pavilions. At the present time, Fulya riverbed is a road that connects Fulya and Ihlamur and this road is called *Hakkı Yeten Caddesi.* Until 2000s this road was *Fulya Deresi Sokak*[131] *("Beşiktaşlının Beşiktaşta Adı Yok," 2000)*. At the present time, the street, which is located in front of the first terrace of old Ihlamur Promenade is *Fulya Deresi Sokak*. Thus, the project *Sıkışma* revealed that there

[131] Fulya River Street.

was also another stream branch that join Ihlamur River in front of Ihlamur Pavilions. Present *Fulya Deresi Sokak* corresponds to that particular stream in Ihlamur. Moreover, the pool on the first terrace, and the drinking fountain on the third terrace were built using this stream's water. Figure 4.11 above also indicates these two streams and Muradiye River.

Figure 4.12: Sultan Abdülmecid's drinking fountain in Ihlamur Promenade

Source: (Gülersoy, 1962, p. 8)

Sultan Abdülmecid's drinking fountain was built in 1855. Until 1950s the fountain was present in Ihlamur. However, Tanışık states that in 1940s the fountain was dysfunctional (Tanışık, 1945, p. 207). Cavid Baysun also states that in 1950s Sultan Abdülmecid's drinking fountain was demolished (Baysun, 1953). Likewise, Çelik Gülersoy states that the marble structure of the drinking fountain was first fell over, and then it was vanished (stolen). Moreover, this drinking fountain was built by taking advantage of the water sources in that area (Gülersoy, 1983, p. 18). Thus, the last two lines of the inscription, which was mentioned at

the beginning of the chapter indicates that The Sultan cultivated the spring and built the drinking fountain on it. Unlike the other drinking fountains in the city such as Hamidiye fountains or Kırkçeşme fountains[132], this fountain benefits from the river and the spring in that location. The water wasn't brought from remote dams in Istanbul. Figure 4.12 above shows a photograph of Sultan Abdülmecid's drinking fountain and its massive marble structure. The inscription of the drinking fountain was written on that marble structure. Moreover, Figure 13 below shows a photograph of the terraces. The drinking fountain can be seen on the right side of the image.

Figure 4.13: Terraces in Ihlamur Promenade

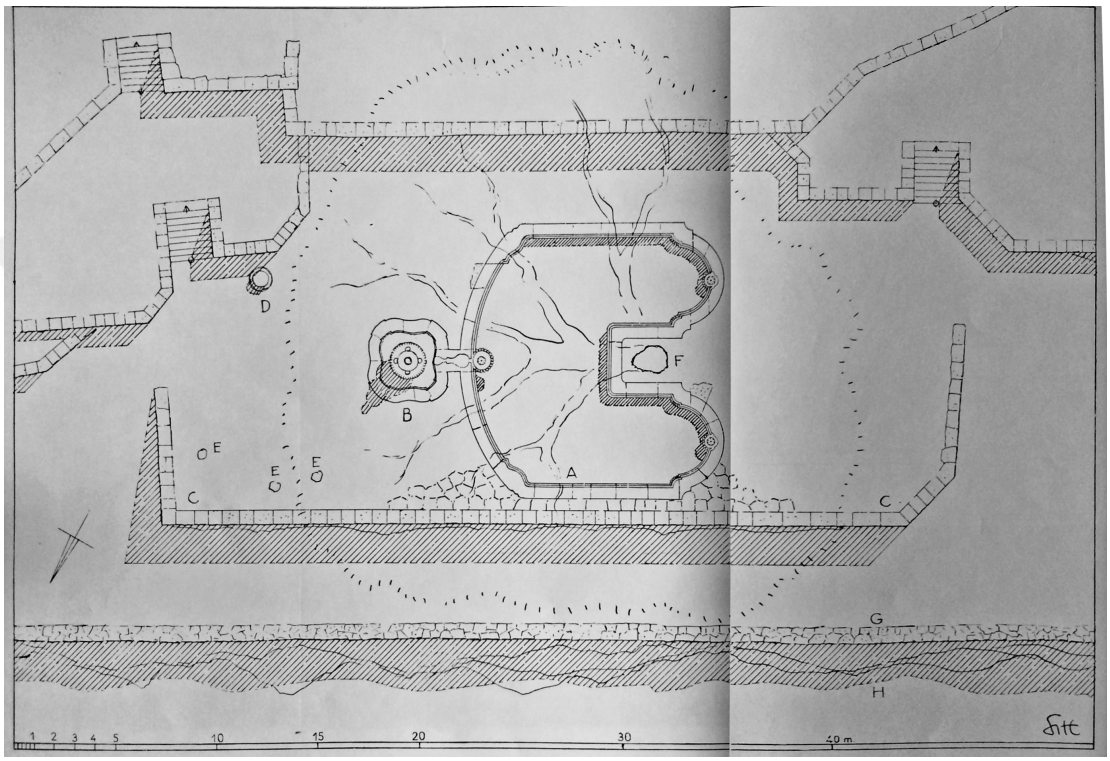
Source: (S. H. Eldem, 1976, p. 30)

A stream that adds up to Ihlamur River also fed the pool on the first terrace at Ihlamur Promenade. As it was mentioned in the previous paragraphs, present Fulya Deresi Sokak corresponds to that particular stream. Thus, the first terrace was leaned on a retaining wall that holds the stream. Figure 4.14 below indicates the plan of the marble pool, ornamental fountain and water jet on the first terrace at Ihlamur Promenade. Letter A in the figure corresponds to marble coping and water tank, letter B corresponds to Ornamental fountain and water jet, Letter F corresponds to the big linden tree, which gave its name to the site and around

[132] Hamidiye and Kırkçeşme were two of the water networks in Istanbul. These water networks were established to bring water in the city from remote lakes and rivers around the city. Thus, the drinking fountains that use water of these networks are different from the ones that use the water of the springs and streams, which are to be found at the same places with drinking fountains.

which the marble basin is built, and finally letter G corresponds to the retaining wall along Fulya River.

Figure 4.14: Plan of the marble Pool and Ornamental Fountain in Ihlamur Promenade



Source: (S. H. Eldem, 1976, pp. 142, 143)

Cavid Baysun stated that during spring and summer, poolside was filled with famous musicians from Istanbul and they performed old Turkish music pieces to their audience in the afternoon[133]. By the time he writes his article about *Hacı Hüseyin Bağı*, the pool was filled with dirt and the marble stones surrounding the pool was either damaged or removed (Baysun, 1953). Figure 4.15 below indicates a photograph of the pool, which was shot by Ernest Caranza from 1850s. Thus, starting from Sultan Selim III. Reign and after the area around pool was used for

[133]Baysun didn't give an exact year for these meetings at the poolside. However, he was born and raised in Beşiktaş (1899-1968) and the Promenade was sold to Vitali Levi 1920s as it was mentioned in the previous chapter. Thus, the time span Baysun speaks of should be from 1900s to 1920s.

gathering, feasting and pick-nicks. Thus, except the court members, neighborhood inhabitants or the inhabitants of the city gather around these entities for a public good and public service, which is water. While, water as a spring or stream is a part of NL, once it is used as a source for a fountain or a pool it becomes a part of PL. Thus, this pool, and drinking fountain separately play a role as an interface in human-water interaction. After 1920s the pool and the drinking fountain was gradually removed from the area. The pool's and drinking fountain's locations are really close to Ihlamur Bus Station number two at the present time. Although bus stations are not used for feasting, concerts or relaxing, neighborhood inhabitants or the inhabitants of the city gather at bus stations for a public service, which is public transportation. Thus, it is possible to state that when the interface changes, its functions are altered, transferred or transformed.

Figure 4.15: The Pool at Ihlamur Promenade

Source: (Caranza, 1854)

4.2.2 Water Networks

In Ottoman era water was a public good and it was offered to the public free of charge until the establishment of Istanbul Water Company[134] in 1874[135]. Istanbul Water Company was established to bring water to the city from Terkos Lake with networks that would reach out to the inside of the houses. The company first brought water to Beyoğlu region in return for money. However, the company also guaranteed to provide water services for schools, hospitals, and military quarters in the area free of charge. Moreover, the company promised to establish twelve drinking fountains in various places, of which the public could use free of charge (Kazgan & Önal, 1999, pp. 23, 53). One of the reasons for giving privilege to Istanbul Water Company was the water shortage in Istanbul due to ruined and unattended old water networks in the city. Figure 4.16 below indicates a map of the water systems that supply water to the city before and after Istanbul Water Company was established. These are Kırkçeşme Water Networks, Taksim Water Networks, and Hamidiye Water Networks.

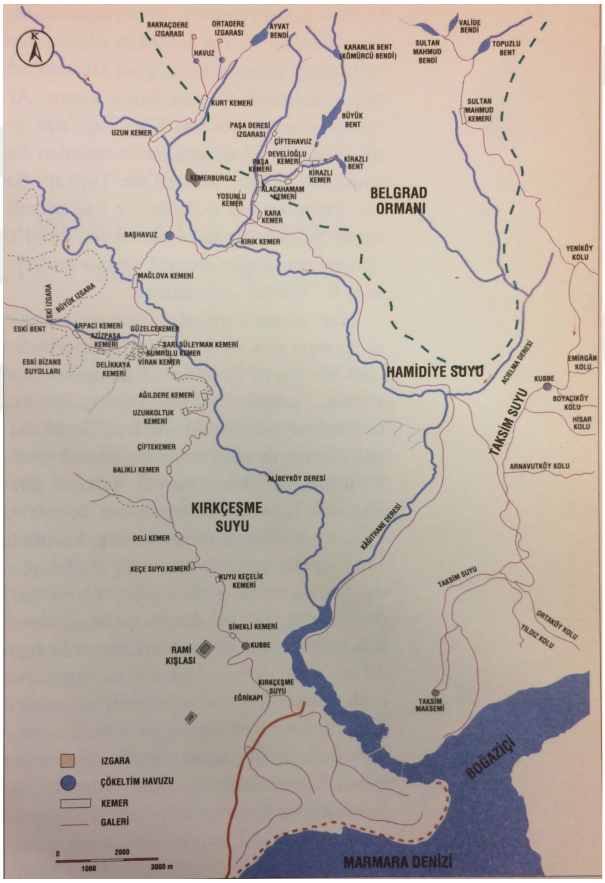
In 15th Century, Halkalı Water Networks supplied Water to the city, which was a developed version of water networks from Byzantine period. This system was used until the end of the reign of Sultan Süleyman I. In 1563, as a result of a heavy rain that last for 24 hours Halkalı Water Systems significantly damaged. Thus, Kırkçeşme Water Networks were established by *Mimar Sinan* in the16th Century on top of Halkalı Water Systems (Kuban, 2000, pp. 262, 263). Taksim Water Networks was established in the 18th Century by Sultan Mahmud I. Taksim

[134] Compagnie Des Eaux de Constantinople

[135] Although, Ottoman Government gave the privilege to water management to the company in 1874, the company could have started work in 1877 when their contract was renewed in 1877 after Ottoman-Crimean War. Istanbul Water Company had the privilege to Water Management in Istanbul for 40 years. At the end of the 40 years they had to transfer their rights to the Ottoman Government. However, instead of transferring their rights to the government, the company extended their contract in different ways (Kazgan & Önal, 1999, pp. 41, 42)

Water Networks was using the water from Bahçeköy Reservoir[136]. This network was supplying water to areas Hacı Osman Bayırı, Ayazağa, Levent, Mecidiyeköy, Şişli and Harbiye. Water was collected in Water Depot in Taksim, which was the highest point in the water networks. Water was partitioned and distributed to the city from this depot. The distribution system gave its name to the area. Thus, *Taksim* in Turkish means to partition in English ("Taksim Suyu Tesisleri," 2014).

Figure 4.16: Water Networks in Istanbul



Source: (Kuban, 2000, p. 323)

Sultan Abdülhamid II established Hamidiye Water Networks in 1902. Hamidiye Water networks collected water from the north of Golden Horn and it was

[136] The reservoir was constructed in 1748 for Taksim Water networks. This network was consisted of a total of three Bents, which were, Topuzlu Bent, Valide Bent and Sultan Mahmud II. Bent (Kuban, 2000, p. 323).

distributed to Levent, Zincirlikuyu, Mecidiyeköy, Balmumcu, Şişli, Gümüşsuyu, Firuz Ağa, Galatasaray, Kasımpaşa, Maçka, Dolmabahçe, Kabataş, Yıldız, Muradiye, Ihlamur, Abbasağa, Sinanpaşa, Ortaköy and Bebek. Hamidiye Water Networks incorporated a total of 148 drinking fountains, including the drinking fountain n Ihlamur Pavilion and Muradiye drinking fountain. These drinking fountains can be grouped in two such as Hamidiye Drinking Fountains and Fountains that use Hamidiye Water Networks. Drinking Fountains in the first group was built with Water networks. However, drinking fountains in the second group was built later in time and connected to Hamidiye Water Networks (Çeçen, 1988, pp. 469-471). Hamidiye Waters are also named as spring water. However, it was brought from remote areas of the city. Drinking fountains, which were connected to Hamidiye waters in the city, are marked and it was indicated that they belong to this particular water network. At the present time, *Hamidiye Spring Water* is a water company, which sells water in Istanbul since 1979. The company is also a distributor for 19 liters bottled waters.

In 1981 ISKI was founded as an institution with an independent budget under İBB. ISKI is in charge of water distribution and water services in Istanbul. At the present time, almost every household in Istanbul has running water. However, it is arguable if this water is drinkable or not. Thus, as an inhabitant of the city, I use the water running in the house for cleaning purposes, and I order bottled drinking water to my house. Water companies and ISKI separately charge these services. Apart from *Hamidiye Spring Water* Company, there are many other water companies in Istanbul, which provide drinking water for the inhabitants of the city on a daily basis. These companies distribute bottled waters via couriers with motorbikes in the city. These couriers have a lot in common with *Sakas*, who are water sellers and distributors between 15th Century and the end of 20th Century. *Sakas* had a very important role in terms of human-water interaction of the inhabitants of the city in their everyday lives. At the present time *Saka Natural Mineral Water* is also a water company in Istanbul that sells and distributes water in the city. Thus, the next section elaborates on everyday life water usage of the

inhabitants of the city and how the functions of this particular occupational group was transferred to another party in the course of time.

4.3. ONCE UPON A TIME WATER

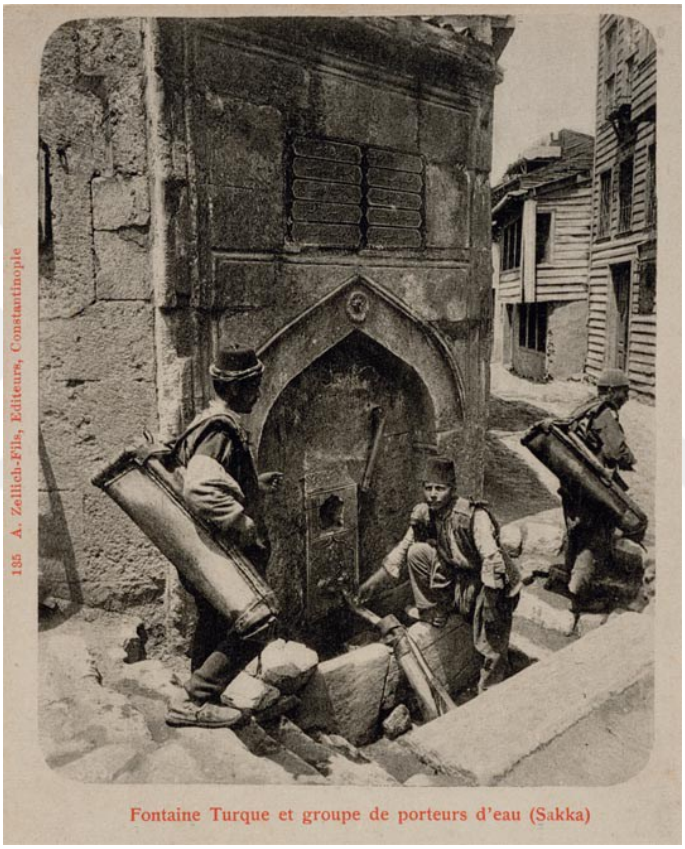
4.3.1 Once Upon a Time: Water Usage in Everyday Life in Ihlamur Neighborhood

Until the 19th Century inhabitants of the city either get their own water from drinking fountains around their settlements, drew water from wells or pumps, or buy water from *Sakas*[137] for their everyday use. In the 19th Century, population of the city was increased and new neighborhoods were emerged. Thus, there was a significant water shortage in the city. As it was mentioned in the earlier paragraphs, the first water company was established in Istanbul in the second half of the 19th Century. However, the company was faced with an unexpected rivalry of *Sakas* in the city. Middle class and poor people in the city weren't being able to afford to pay the bills for the water company. Moreover, the price for the necessary water facilities was also really high. Thus, they continued to buy water from *Sakas*, instead of getting a water service subscription (Kazgan & Önal, 1999, pp. 54, 55). However, some of the *Sakas* were taking advantage of this mess. It was mentioned in the newspapers from these times that, *Sakas* were treating

[137] *Saka* means the person who gives or carries water. In Ottoman Era *Sakas* formed an occupational group that carries water to the houses, when water facilities weren't established in all of the settlements. *Sakas* were a part of Saka Guild, which was established in 15th Century. There were two groups of *Sakas*. The first group distributed water on foot. The second group distributed water with their horses in the city. The group with the horses were also responsible for supplying water in case of a fire in the city ("Sakalar," 2013). *Sakas* either took water from drinking fountains around the city or they went to remote springs in the city and brought the water from those springs to sell in the city. However, they were not allowed to take water from all of the drinking fountains in the city. Some of the benefactors of the drinking fountains indicated on the inscriptions of the fountains that were not allowed to use the drinking fountain (Karakuş et al., 2006). *Sakas* had to be registered to the *Saka Guild* in order to work and every neighborhood had their own *Sakas*. People other than *Sakas* were not allowed to sell water in the city (Yerasimos, 1992).

drinking fountains, as if it is their private property and they were cutting the water flow of the drinking fountains once they took the water they needed to sell (as cited in, "Sakalar," 2013). Thus, at the end of the 19th Century *Saka Guild* was dismissed and *Sakas* continued to work independently (Yerasimos, 1992). .

Figure 4.17: Turkish Fountain and group of water carriers (Saka)



Source: https://bit.ly/2roJA81

It can be stated that termination of their guild is the starting point of the private sellers at the present time. *Sakas* were using special sacs that are made of animal skin to carry and sell 40 to 50 liters of water. This sac was also a measuring unit for the water they sell. Once their guild was dismissed, they started to carry water in big cans, then came demijohn, throw away plastic bottles, and at the present time we are using 19 liters of plastic demijohns, which is a combination of tools used for carrying water in the course of time. Figure 4.17 above indicates a

postcard from 19th Century Istanbul that shows *Sakas* with their sac at a drinking fountain.

In 20th Century city water facilities were established in most of the houses in the city. At that time, city water was supplied from Terkos Lake. Although, in 18th Century Istanbul human-water interaction was remembered with the presence and even abundance of water, with rivers flowing from promenades, drinking fountains and pools that built on springs, and feastings on the river side, the second half of the 19th Century was the starting point of the water problems in the city. However, it is possible to state that the effects of the water problems started to be realized in Ihlamur at the first quarter of the 20th Century. Thus, as it was mentioned in the previous chapters 19th Century were the popular times of Ihlamur as a Promenade with no trace of water shortage. However, once the vicinity started to be filled with apartment buildings and settlements, Ihlamur was also affected by the water problems in the area. Thus, in 20th Century, human-water interaction in Ihlamur area and Beşiktaş could be remembered with the absence of water, fires, epidemics, sewerage problems, and complaints of the neighborhood inhabitants. For instance, water hygiene become a significant problem is Istanbul starting from the 20th Century. In newspaper article from 1908 it was stated that sewerage construction was the most important necessity. Thus, there were typhoid and dysentery epidemics arise in Istanbul, and lots of people die due to unclean water sources. Likewise, in 1922 this time cholera epidemics in the city were mentioned in a different newspaper (as cited in, Kazgan & Önal, 1999, pp. 156, 163). Moreover, in 1930 a neighborhood inhabitant wrote a complaint to Cumhuriyet Newspaper about a possible typhoid epidemic in Beşiktaş. Neighborhood inhabitant states that the sewerage of the apartments at the upper part of Ihlamur Pavilions blended with the waterways around that area, and at least eight people were infected from the city water[138]. Likewise, typhoid

[138] Cumhuriyet Newspaper, 12 July 1930, page 3. See Appendix D, figure D.7.

epidemic around Beşiktaş was mentioned in the same newspaper also in 1931 and 1937[139].

Apart from the diseases that transmitted via city water, there were also problems regarding fires in Beşiktaş. In 1931, a huge fire was started in Muradiye Neighborhood. As a result of the fire eighty houses and eight shops around Ihlamur was burned down and two neighborhood inhabitants were killed and a couple of neighborhood inhabitants were injured in the fire. In an article[140] in Cumhuriyet Newspaper it is stated that there was no city water in the neighborhood. Thus, the firemen couldn't be able to extinguish fire on time. Moreover, it is stated that Terkos Water Company, which was responsible for city waters at that time, gave water to the neighborhood only after the fire was extinguished. In the following day, there were another article in the same newspaper, stating that the Municipality and the other authorized institutions found Terkos Water Company guilty regarding the fire in Beşiktaş[141]. Thus, in 1932 the government bought Terkos Water Company and assigned it to *İstanbul Sular İdaresi*[142] (ISKI, 2018). In 1939, it was announced that the new water facilities, which was being built by Istanbul water Administration would be completed shortly and it would be possible to supply water to everywhere in the city[143]. It is possible to state that the establishment of new water facilities was going significantly slow. Thus, two years after this announcement in 1941, it is also announced that Istanbul Water Administration ordered new pipes from Karabük Iron and Steel Factory to supply water for Yenimahalle Neighborhood in Beşiktaş[144].

[139] Cumhuriyet Newspaper, 9 August 1931, page 1, and Cumhuriyet Newspaper, 18 July 1937, page 2. See Appendix D, Figure 8 and Figure 9.
[140] Cumhuriyet Newspaper, 6 August 1931, page 1. See Appendix D, Figure 10.
[141] Cumhuriyet Newspaper, 7 August 1931, page 1. See Appendix D, Figure 11.
[142] Istanbul Water Administration.
[143] Cumhuriyet Newspaper, 29 March 1939, page 2. See Appendix D, Figure 12.
[144] Cumhuriyet Newspaper, 18 February 1941, page 2. See Appendix D, Figure 13.

Erdoğan Tokmakçıoğlu stated that, in 1940s his grandfather's house was located in Beşiktaş and the house was not subscribed to city water. They were using the water pump that was located in the garden for cleaning and other purposes. They bought the drinking water from the Saka, who passed in front of their house every morning. Moreover, they also used Hamidiye Drinking Fountains around the neighborhood for their daily water usage (Tokmakçıoğlu, 1990). In 1946 a neighborhood resident in Beşiktaş wrote to Cumhuriyet Newspaper's *wishes, complaints and ideas column* to complain about the unexpected disappearance of a drinking fountain in the neighborhood. He stated that there was a Hamidiye Drinking Fountain near *Barbaros Hayrettin Paşa Türbesi* in Beşiktaş. However, during the public improvements, the drinking fountain was disappeared. He also stated that there was also another drinking fountain at *Tramvay* Street[145]. However, this fountain was dysfunctional. The houses around the vicinity did not subscribe to city waters. Thus, the whole neighborhood depends on one Saka to buy water. Moreover, some of the neighborhood inhabitants bought water in cans from cafes and had to carry these cans to their houses. At the end of his complaint he asked if the Water Administration could replace the Hamidiye Drinking Fountain, which was removed during public improvements[146]. Therefore, it can be seen that, *Sakas* were still selling water in the neighborhoods in 1940s, since most of the houses were not subscribed to city waters or even if they are subscribed Istanbul Water Administration failed to supply water to everywhere in the city. For instance, Dikilitaş neighborhood was deprived of city waters for a long period of time. The neighborhood was founded in 1877-78 (Akbayar, 1998, p. 23). However, a neighborhood inhabitant wrote to Milliyet Newspaper that, the only water source for Dikilitaş neighborhood was a drinking fountain, which was built in 1926. Thus, the neighborhood inhabitants were waiting for hours to get water from that drinking fountain ("Ihlamur Köşkü Yolu," 1951). As it was mentioned in the second chapter, Dikilitaş neighborhood inhabitants have been facing problems regarding public bus transportation. Hence, they wait at the bus stations

[145] At the present time, it is Dolmabahçe Street.
[146] Cumhuriyet Newspaper, 8 March 1946, page 4. See Appendix D, Figure 14

for a long time to take a bus. Waiting at the drinking fountain to get water, as an experience resembles the experience of waiting for a bus at the bus station. Thus, both water and transportation are public services.

In 1953 Istanbul water Administration Manager Cahit Çeçen states that, current water amount and water facilities in Istanbul weren't sufficient for the inhabitants of the city. Moreover, there weren't enough water depots in the city to preserve water. He also stated that, Istanbul Water Administration prepared a plan to solve issues regarding these problems and this plan was prepared for a future population of 1.500.000 inhabitants. Thus, approximately in four years Istanbul's water problem will be solved ("İstanbul'un su Derdi," 1953). However, the problems weren't solved. Thus, the population of Istanbul was approximately 1.600.000 in 1957. In 1962 the population was raised to a number of approximately 2.000.000 (İBB, 2011b). In 1969, another neighborhood inhabitant wrote a complaint to Cumhuriyet Newspaper. He stated that Yenimahalle Neighborhood in Beşiktaş have access to city waters 3 hours a day. However, he noticed that Yıldız Neighborhood have access to city waters all day and every day. He states that, the officer who was responsible for the city water flow in Beşiktaş lived in Yıldız Neighborhood. Thus, he provided access to city waters for his neighborhood. At the end of his complaint he states that, Yenimahalle Neighborhood inhabitants kindly asked if the officer could also provide water for their neighborhood[147].

Likewise, in 1973 Adnan Tahir wrote an article regarding water issues in Istanbul. He states that, some people used the city water illegally. Thus, they were stealing other inhabitants' rights to water. Moreover, according to the water distribution program, particular neighborhoods in the city gained access to city waters in particular time spans and there were officers responsible for opening and closing the valves that were connected to particular neighborhoods. He states that some of the neighborhood inhabitants bribed the officers who were responsible for these valves, for not closing the valves during the day to keep the city water flowing in

[147] Cumhuriyet Newspaper, 20 November 1969, page 5. See Appendix D, Figure 15.

their neighborhoods (Tahir, 1973). In 1982, in another newspaper article, it was announced that due to New Year's Day celebrations, the neighborhoods, which did not have access to city water recently, such as Beşiktaş, Eminönü, etc. would have access to water for two days[148]. Thus, from 1973 to 1983 Beşiktaş was still in the list of neighborhoods that didn't have proper access to city water.

In 1986, an article was published in Cumhuriyet newspaper regarding Terkos Lake and its contamination. The article included a photograph of water buffalos relaxing in Terkos Lake. It was stated that ISKI was aware of the current condition of Terkos Lake. However, the lake would not be cleaned until the summer of 1987[149]. In 1990 Istanbul's population was approximately 7.000.000 and in ten years the population reached to 11.000.000 (İBB, 2011b). Thus, 1990s were the years of water scarcity. In 1990, Ihlamur Neighborhood was receiving city waters between 06:00 to 13:00 every day. However, there were complaints from the neighborhood inhabitants that they did not receive running water between that time spans. It turned out that people, who lived on the high floors in the area, could not receive city waters, since the pressure of the network was not enough to supply water to high floors[150].

As a temporary solution to water scarcity, the Municipality started a project called *Akdamla* in 1990s, which were water stations. The Municipality brought water to these water stations with tankers to fulfill their water depots. Water was filled to the inhabitants' plastic bins with gasoline pumps at these stations (SUDER, 2010). However, in a short amount of time private water stations were emerged around the city. These stations were mostly uncontrollable and unhealthy. Thus, the Ministry of Health forbade the sales of unpackaged water in 1997. Moreover, The Ministry set standards for the packaging and containers for water ("Doğal Kaynak, Maden ve İçme Suları ile Tıbbi Suların İstihsali, Ambalajlanması ve

[148] Cumhuriyet Newspaper, 31 December 1982, page 7. See Appendix D, Figure 16.
[149] Cumhuriyet Newspaper, 3 September 1986, page 14. See Appendix D, Figure 17.
[150] Cumhuriyet Newspaper, 1 May 1990, page 8. See Appendix D, Figure 18.

Satışı Hakkında Yönetmelik," 1997). The 19 liters polycarbonate demijohns were first appeared as a result of Ministry of Health's regulations. Until it was forbidden to sell unpackaged water, water stations already had a delivery network and customer list. They used same distribution channels with packaged water. Thus, this sort of water distribution became widespread in Istanbul (SUDER, 2010).

Between 1990 to 1995 water cuts were reached their highest level in Istanbul. Moreover, the issue regarding the cleanliness of city waters was a constant subject in media. *Sakas* were collecting water from drinking fountains around the city and selling it to neighborhood inhabitants, who were not be able to carry water on their own, who didn't subscribe to city waters, or who couldn't access city waters as a result of water cuts. However, when the water sources around the city were contaminated, it was not possible for *Sakas* to maintain their occupation. Thus, it is possible to state that *Saka* as a profession disappeared. At the present time drinking water in the city depends on a highly active motorized *Saka* network, which indicates that the city water is still undrinkable (E. Eldem, 2011, p. 69). However, this new network also has a connection with the history of *Saka* as a profession. The difference is *Sakas* were working for themselves unlike people work as motorized water couriers. These couriers are working for big water companies' franchises. They are involved with the act of distribution. Thus, water carriers transformed in to water couriers. Figure 4.18 below indicates a photograph of s motorbike that water couriers use at the present time.

Figure 4.18: Motorbike of a water courier

Source: Author's own archive

4.3.2 The Blog

Every weekday I walk to Beşiktaş from Ihlamurdere Street to go to work and I spend most of my weekend in the garden of Ihlamur Pavilions or near Ihlamur Park. The only thing I experience, which resembles the past experiences of the neighborhood inhabitants regarding water, is the water cuts in the neighborhood. However, when there was a flood at Ihlamur in 2016, I experienced the existence of the rivers in the area like it was in 18th Century, since instead being a name on a street signage, Ihlamur River transformed in to an actual river [151]. It turns out that huge floods hit Ihlamurdere Street on a regular basis[152]. Figure 4.19 below shows a photograph from 2016 flood. Although, the flood damaged the neighborhood, once it was over everything went back to normal. Thus, these floods are also part of the water culture of the neighborhood.

[151] In 2012, there was a flood. A neighborhood inhabitant shot a video during the flood. See Appendix D, figure 19 to view the video.
[152] In 2002 Ihlamurdere Street was collapsed and three people injured as a result of the flood (Özdemir & Demirkaya, 2002).

Figure 4.19: Ihlamurdere Street flood, 2016

Source: https://pbs.twimg.com/media/DFwKg8VXkAA6VUn.jpg

The path to seeking more information is not always clear, when there is no direct threat or no situational knowledge regarding a particular issue. Thus, On December 2016, I set up a third blog and I started to publish the information I gathered regarding human-water interaction in Ihlamur neighborhood throughout time. The blog's address is http://birzamanlarsu.tumblr.com and it means 'Once Upon a Time Water' in English. The blog serves as a hub for the storytelling of the project. All of the information is gathered and distributed from the blog. The blog contains an explanation of the project, newspaper clippings from 20th century to present time, which includes news and articles about issues regarding human-water interaction in Ihlamur area, videos that were shot by other neighborhood inhabitants and shared on social media platforms, historical maps and photographs of the area, water, drinking fountain, and water seller references from Turkish movies, and various other items that are related to the storytelling of the project. It involves documents and items that support the timeline explained in previous

chapters. The blog is active and open for contributions, comments of other inhabitants of the city. It plays a role as an archive, which will help inhabitants of the city to learn how to realize, appreciate and then communicate their own personal experience of water in the neighborhood. Thus, the blog is expected to extend the community's experience of Ihlamur since, it reveals the transformation in the neighborhood regarding human-water interaction through time.

4.3.3. The Map

The second part of the project is an online map of Ihlamur, which marks the transformations in the neighborhood regarding human-water interactions as layers. Thus, this map is the visualization of the information gathered on the blog. One of the reasons that the neighborhood and neighborhood inhabitants transformed in terms of NL, PL and HL through time is the change of society's values. For instance, in 18th Century the rivers and the promenades around them, how the inhabitants of the city spent their time at these places, and how they interact with the entities associated with water, such as drinking fountains, pools, etc., corresponded to how society valued water at that time. It is the reason why the inscriptions on drinking fountains highly praise the benefactors of these entities. When something is not a part of one's daily routine or an essential part of one's culture it is difficult to understand or value it. At the present time water is not an essential part of our culture in our daily lives. Thus, we don't have inscriptions on our water meters that praise ISKI for supplying water for our daily use. When neighborhood inhabitants' interaction with their environment changes, their values also change and vice versa. If we archive and communicate past experiences of neighborhood inhabitants, we can create plausible scenarios of the future of our environment, and we can pass our knowledge to the next generations. The map is an example of how our knowledge of human-water interaction in the neighborhood can be designed and delivered. Moreover, the content of the map provides a different point of view to the history of Ihlamur and

it adds up to the grand narrative of Ihlamur, which was created with the previous projects *Bu Otobüsü Gördünüz mü?* and *Sıkışma*.

Figure 4.20: Clipping from Kauffer's Map of Istanbul, 1819

Source: https://bit.ly/2rpzio6

To create a map of Ihlamur for a particular reason, it is essential to decide on the borders of Ihlamur area since it is not a registered neighborhood. As it was stated in the previous chapter Ihlamur area is located between five registered neighborhoods, which are Türkali, Muradiye, Teşvikiye, Dikilitaş and Abbasağa. However, when I was conducting my research on old maps of Istanbul I noticed that the valley that corresponds to the area behind Dolmabahçe Palace was also indicated as Ihlamur in a certain period of time. As it was mentioned in the previous paragraphs Sedat Hakkı Eldem also considers that area as a part of Ihlamur Valley and mentions the streams that flow behind Royal Stables in that area. Figure 4.20 above indicates a part of the map of Kauffer that is dated back to 1819. This map indicates the area around the rivers in Dolmabahçe Valley as

Kutchuk-Levend Tchiftlik[153], and Ihlamur as *Flamour-Alte*[154]. However, in Stolpe's Map of Istanbul that is dated back to 1870, the same area was indicated as *Kütschük Achlamur*[155], and Ihlamur was indicated as *Achlamur Terrassen*[156].

Figure 4.21: Clipping from Stolpe's Map of Istanbul, 1870

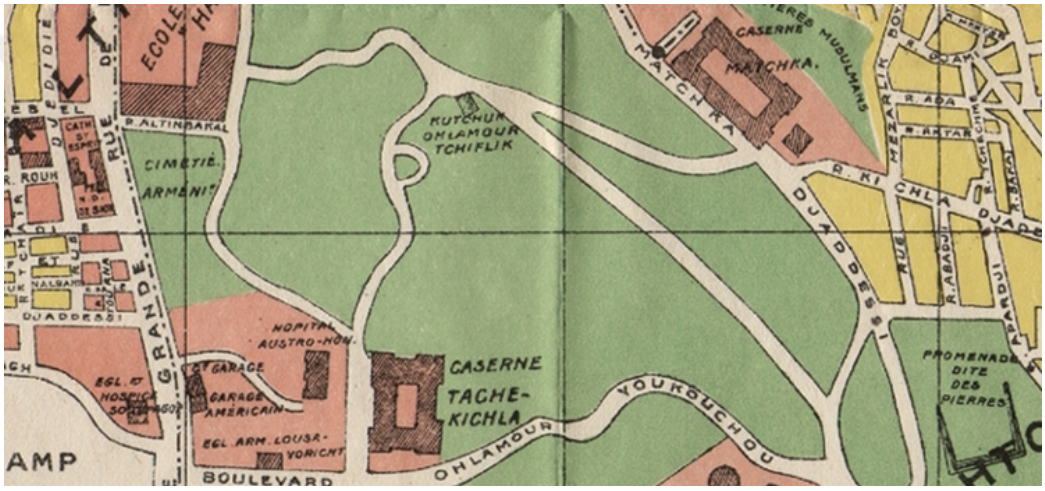
Source: https://bit.ly/2FLaaNX

On a German Map from 1919, same areas were indicated as *Petit Flamour Kiosk de Sultans* and *Grand Flamour*. Figure 4.21 above shows a clipping from this map. Moreover, on Raymond's map that dates back to 1920, not only the area in Dolmabahçe Valley indicated as *Kutchuk Ohlamour Tchiflik*[157], but also the road from Dolmabahçe to Taşkışla is indicated as *Ohlamour Youkouchou*[158]. Figure 4.22 below shows a clipping from Raymond's map. Furthermore, on his insurance

[153] At that time, the Ottoman alphabet was used as the official language. The maps that were drawn by foreigners used the names as they were pronounced. However, they used Latin alphabet. Thus, *Kutchuk-Levend Tchiftlik* is *Küçük Levent Çiftliği,* which means Small Levent Farm in English.
[154] Ihlamuraltı.
[155] Küçük Ihlamur, which means Small Ihlamur in English.
[156] Ihlamur Terasları, which indicates Ihlamur Terrace gardens. See Appendix D, figure 20.
[157] Küçük Ihlamur Çiftliği, which means small Ihlamur Farm.
[158] Ihlamur Yokuşu, which means Ihlamur Slope.

maps of Beşiktaş Vicinity from 1924, Pervititch indicates Dolmabahçe Valley as *Versant cultivé du Kutchuk-Flamour*[159] and Vallon de Kutchuk-Flamour[160] and in 1925 he indicates the same area as *Vallon du Flamour*[161]. After 1925, the river in the area was vanished from maps. Thus, the name of the area was indicated as Dolmabahçe Valley or Maçka Park. At the present time, there is *Küçük Çiftlik Park* concert hall in the area and the upper part of the concert hall is Maçka Park.

Figure 4.22: Clipping from Raymond's Map of Istanbul, 1920



Source: (Raymond, 1920)

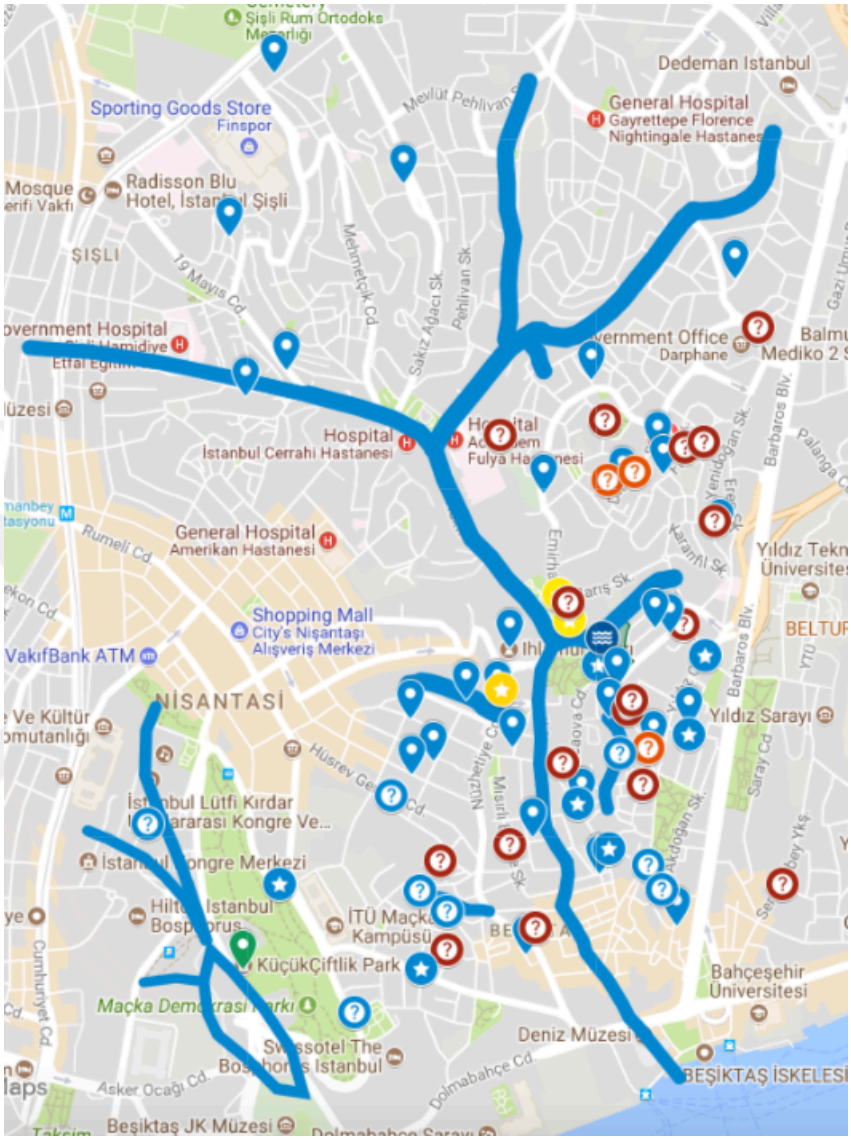
I decided to include that part of the Valley to the map, since it was associated with Ihlamur between 1870 and 1925. To create the map, I used the information that I gathered on the blog. I started with the streets and roads that have a name associated with water, such as River Road, River Street, etc. Thus, apart from the base layer this was the first layer of the map. Once a user clicks on the one of the rivers on the map, gets access to photographs of street signage for the street, which is named after the river. For Ihlamur River, users also get access to photographs that show the flood in Ihlamur. On the second layer, I marked drinking fountains in the area. I started with the existing drinking fountains in the

[159] Cultivated Slopes of Kutchuk-Flamour.
[160] Valley of Kutchuk-Flamour
[161] Valley of Flamour. See Appendix D, figure 21, figure 22, figure 23, and figure 24

neighborhood. The aim is to mark the all of the locations of the Hamidiye Drinking Fountains around the area including the absent ones. Until now, I confirmed six drinking fountains around the area. Unconfirmed drinking fountains are showed with a question mark icon on the map. The third layer of the map consists of the water company franchises around area. The photographs of the drinking fountains will be gradually added to the map. Relationship between the second and the third layer represents the transformation of Saka as a profession to private water companies and water couriers. Until now, I confirmed twenty-nine water companies around Ihlamur and marked them on the map. Unconfirmed water companies are marked with a question mark icon on the map.

The fourth layer on the map indicates the Ihlamur Terrace gardens, Sultan Abdülmecid's drinking fountain, and the marble pool with ornamental fountain on the third terrace. These three assets are indicated with separate icons and shape on the map. Once a user clicks on a particular icon, gains access to photographs, figures and information about that particular asset, and a link to the blog. The fifth layer, indicates current entities around the area, such as Ihlamur bus stations, Ihlamur Pavilions, Saturday market, etc. The sixth layer, indicates *Kütschük Flamour*. Once, the user clicks its icon, gains access to clippings from maps that indicate that area by that name. The user is directed to the blog via a link for further information. These six layers are numbered and show the existing or absent entities in the area. For detailed information about these entities such as newspaper clippings, texts or interviews the users are directed to the blog. Figure 23 below shows a screenshot of the current Ihlamur Map. All of the layers that are mentioned in the previous paragraphs are visible in the figure.

Figure 4.23: Once Upon a Time: Water Ihlamur Map



Source: https://bit.ly/2rkqGiG

This map and the blog are parts of DOL since; it contains both the representations of PL and HL. Although, the blog and the map are connected via link amongst each other, I needed to create a physical connection between PL, DOL, and HL. Thus, to create this physical connection in terms of this project, I generated QR codes, which direct the user to the map and the blog. Then, I placed these QR codes at Ihlamur Bus Stations. The QR code in Figure 4.23 directs you to the blog and the QR code in Figure 4.24 directs you to the Map. These QR codes are

essential parts of the project and they are physical tools and they needed to be shown on the map like other entities, such as drinking fountains or rivers. Therefore, when the user clicks one of the Ihlamur Bus Station icons on the map, gets a message on the screen that there are QR codes installed on that particular bus station, which will direct the user to this project's blog and to other two projects.

Figure 4.24: QR code, blog

Source: Author's own archive.

Figure 4.25: QR code, map

Source: Author's own archive.

As it was mentioned earlier in this chapter, street signage is the representation of administrative structure on PL. However, they also represent the current situation regarding human-water interaction in the neighborhood. Thus, this project isn't concerned with the form of the street signage in Ihlamur but it is concerned with its content and its connotations. My research on street signage, the history of administrative structure, and history of water usage in daily life in Ihlamur area revealed a relationship between these topics. Thus, Ihlamur Map, which is a product of this project elaborates on this relationship.

CONCLUSION

People are storytellers. We can create stories about the things we don't physically experience. Moreover, we can live our lives according to those stories. When we tell the story of our lives or even the story of our days we weave a narrative out of a collection of our everyday life experiences, events, memories, etc. Likewise, we construct cities, we construct time and we construct stories in terms of how we are going to live in those cities through time. The world around us is fiction. Fiction lets us not only imagine and shape our everyday lives, but also lets us construct the world around us collectively and create myths that allow us to collaborate amongst large groups of people. For instance, working hours, weekdays, weekends, holidays, etc., are measurements of time, which are invented by us to construct a concept of time that designates our everyday lives in the city. How we live together in a city is all about how we collectively believe that particular story and live accordingly. Information Design Systems for Public Spaces in the city also relies on a fiction, which is the administrative structure. Administrative structure does not exist physically. However, it exists in people's minds. Moreover, the design of information in the city supports that particular fiction. For instance, the borders of registered neighborhoods do not physically exist. However, they exist on maps, which are the physical representation of the administrative structure on the Physical Layer.

Information Design Research and Practice regarding Public Spaces are restrained within the boundaries of Administrative Structure. This structure imposes three accounts in the information design process, such as the content provider, the designer and the user. These accounts have a hierarchical relationship with the content provider at the top, the designer in the middle, and the user at the bottom. Although the whole structure is human made, it creates discrimination and differentiation amongst people. When I started to work on my thesis, as a designer and a researcher my main aim was to look beyond this bounded fiction, and find a way to defuse the hierarchical relationship between these three accounts. As a

designer I was a part of that hierarchical relationship but I searched for an environment where I can position myself both as a designer and a user. At that time, I was struggling with a public transportation problem in my neighborhood. I had noticed that the information design system for public transportation was not working properly in my neighborhood. I was trying to solve this problem by complaining to IETT. Instead of the information provided by IETT, I was counting on my personal communication with the other neighborhood inhabitants, and my personal experience to utilize public transportation. The problem that I couldn't solve with the content providers of the information design system for public transportation, initiated the idea that my neighborhood Ihlamur is the environment, where I can take the roles of the content provider, the designer and user at the same time.

I tried to propose a new approach for Information Design Research and Practice by conducting three information design projects in Ihlamur. My main aim in doing so was to create a fiction, which wasn't dominated by administrative structure and its imposed hierarchical relationships. Moreover, I was expecting to see the positive influence in the neighborhood and amongst neighborhood inhabitants, which stems from the idea of designer's personal experience of a place as user. In terms of, The Project *Have You Seen This Bus?* I observed that neighborhood inhabitants as information sources are more helpful in the process of utilizing public transportation, than the information sources associated with the administrative structure and its tools. Therefore, neighborhood inhabitants provide their own experiences about public transportation, which is accurate in comparison to administrative information tools, such as schedules, informative screens, smartphone applications, etc. Thus, with the collaboration of the neighborhood inhabitants, I created an alternative information design system, which is more precise than the existing one.

Moreover, In terms of the Project *Sıkışma: Being Stuck*, I observed that Ihlamur is a community environment, where inhabitants of the neighborhood can affect the

physical construction of the neighborhood. Ihlamur is not a registered neighborhood in the administrative structure. Since, PL is associated with administrative structure, the entities, which belong to Ihlamur were threatened to be destroyed. In parallel to Ihlamur Park Solidarity The Project *Sıkışma* revealed the information about the PL of the neighborhood, which is not mentioned in the information design systems regarding the historical places in the area, and transferred that information to Digital/Online Layer, which otherwise would be lost. Ihlamur Park Solidarity managed to register an endangered entity – Ihlamur Park to administrative structure. In addition, the project *Sıkışma* managed to document the history of that particular place and preserve that information for future generations.

Furthermore, in terms of The Project *Once Upon a Time: Water* I managed to pursue the human-water interaction in the neighborhood through time starting from the street signage in the neighborhood. Although street signage is the representation of the administrative structure on PL, the names of the streets in the neighborhood corresponds to a concept, which reveals another aspect of the neighborhood associated with human-water interaction. The project revealed the resemblances between bus stations in the neighborhood at the present time and the drinking fountains, which were a part of the neighborhood before. Both bus stations and drinking fountains are community spaces, where neighborhood inhabitants assemble to benefit from a public service. Moreover, Ihlamur Map, which was a part of the project reveals how water has a place in our everyday lives, how it has become a part of our culture, and how it is associated with crisis in the neighborhood through time.

Each of these three projects tells a separate story about Ihlamur neighborhood. However, all together they are part of a grand Ihlamur Neighborhood narrative. This Grand Narrative is distributed within different media and channels with Transmedia storytelling. Thus, this thesis is also a part of the storytelling. QR codes installed in the neighborhood create a link between different parts of the projects, such as videos, leaflet, book, map, etc. They also create a link between

the thesis and the projects since there are QR codes installed in the thesis. These three projects comprise a time span between December 2014 and April 2018. As long as the changes associated with Physical Layer in the city transforms the ways Human Layer needs and uses information, these projects will continue independently. However, the thesis is a part of the narrative, which corresponds to that particular time span. This thesis studies the possibility of an Approach for Information Design Research and Practice. The approach I propose eliminates the fiction associated with administrative structure and the information design research and practices it imposes. The problems and the solutions emerged from this approach is exclusive for Ihlamur Neighborhood.

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APPENDIX A

Figure A.1: QR Code, View London Tube Map

Source: Author's Own Archive

Figure A.2: QR Code, View Istanbul Railway Network Map

Source: Author's Own Archive

APPENDIX B

E-mail to IETT, 5th November 2014

Merhaba,
2 gündür 26 Dikilitaş Yenikapı hattının otobüs saatlerinde azalma var. Toplamda günde 17 olan sefer sayısı 10'a düşmüş olarak görünüyor. Özellikle akşam üstü Yenikapı' dan kalkan 16:40 otobüsü ve sabah dikilitaştan kalkan 10:45 otobüsleri sefer yapmıyor. Bu iptallerin sebebi nedir? Bu hattın sefer sayısı zaten olduğu haliyle yeterli gelmiyorken en çok kullanılacağı saatlerdeki seferler neden iptal ediliyor? Mahalleye ulaşım sadece otobüsle sağlanıyor. Otobüs seferleri neden 2 saatte bire düşürülüyor? Bu durum ne zaman düzeltilecek? Konuyla ilgili bilgi vermenizi rica ediyorum.

Answer from IETT, 14th November 2014

Sayın Melike Özmen,
Kurumumuza yapmış olduğunuz 26 hattının hareket saatine hizmet veren araçlarımıza ilişkin başvurunuz incelenmiştir. Tüm servislerimiz yolcu sirkülasyonu, personel ve araç sayısı dikkate alınarak ayarlanmakta olup, Otobüs filomuzun kapasitesi ölçüsünde ve yolcu yoğunluğunu göz önünde bulundurarak en iyi hizmet vermeye çalışılmaktadır. Bu bölgeye hizmet veren 26 hattımızın hareket saatleri siz yolcularımızdan gelen taleplerin değerlendirilerek verilen karar doğrultusunda düzenlemeler yapılmaktadır. Yenikapı'dan 16:40- Dikilitaş bölgesinden de 10:45 olarak düzenlenen hareket saatlerimiz bulunmamaktadır.

Answer to fourth e-mail from IETT, 17th January 2015

T.C.
İSTANBUL BÜYÜKŞEHİR BELEDİYE BAŞKANLIĞI
Basın Yayın ve Halkla İlişkiler Daire Başkanlığı Halkla İlişkiler Müdürlüğü
BEYAZMASA

Başvurunuz:

Merhaba,
Öncelikle 2174341 Numaralı Başvuruma verdiğiniz cevaba karşılık olarak (aşağıda başvurumu ve verdiğiniz cevabı bulabilirsiniz);
Sayın Melike Özmen,
Kurumumuza yapmış olduğunuz 26 hattının hareket saatine hizmet veren araçlarımıza ilişkin başvurunuz incelenmiştir. Tüm servislerimiz yolcu sirkülasyonu, personel ve araç sayısı dikkate alınarak ayarlanmakta olup, Otobüs filomuzun kapasitesi ölçüsünde ve yolcu yoğunluğunu göz önünde bulundurarak en iyi hizmet vermeye çalışılmaktadır. Bu bölgeye hizmet veren 26 hattımızın hareket saatleri siz yolcularımızdan gelen taleplerin değerlendirilerek verilen karar doğrultusunda düzenlemeler yapılmaktadır. Yenikapı'dan 16:40- Dikilitaş bölgesinden de 10:45 olarak düzenlenen hareket saatlerimiz bulunmamaktadır.
Ekte 26 ve 43 hatlarının eski ve yeni sefer saatlerini jpeg formatında gönderiyorum. Size geri gönderdiğim sefer tarifleri belirli tarihlerde iett.gov.tr adresli internet sitenizden alınmış screenshotlardır. Sefer saatlerini 1 ay öncekine göre neredeyse yarı yarıya azalttığınız çok açık ve net bir şekilde görülebiliyor. Bir önceki başvurumda da belirttiğim ve cevap alamadığım asıl soru şudur: 26 ve 43 numaralı otobüslerin sefer saatlerini neden neredeyse yarı yarıya azalttınız?
"Tüm servislerimiz yolcu sirkülasyonu, personel ve araç sayısı dikkate alınarak ayarlanmakta olup, Otobüs filomuzun kapasitesi ölçüsünde ve yolcu yoğunluğunu göz önünde bulundurarak en iyi hizmet vermeye çalışılmaktadır. Bu bölgeye hizmet veren 26 hattımızın hareket saatleri siz yolcularımızdan gelen taleplerin değerlendirilerek verilen karar doğrultusunda düzenlemeler yapılmaktadır."

Tırnak içerisinde bana gönderdiğiniz cevaptan alıntı yaparak devam ediyorum. Bu cevabın herhangi bir geçerliliği olması mümkün değil. Sefer sayılarının azlığından bütün mahallenin şikayetçi olduğu hatta sefer sayılarının arttırılması için muhtarlık yoluyla devamlı imza toplanıldığı da biliniyor. Kurumunuza sürekli olarak toplu ya da bireysel olarak bu konuda şikayetler iletiliyor. Son yaptığınız değişikliklerle beraber Sabah Saat 09:40'dan 11:20 ye kadar dikilitaş mahallesinden herhangi bir otobüs kalkmıyor. Neredeyse 2 saate yakın bir süre mahalleden kesinlikle otobüs geçmiyor. Sefer sayıları azaltıldığı için otobüsler gereğinden fazla insanla doluyor. Bütün bunların dışında otobüs saatlerinin değişeceğiyle ilgili olarak bilgilendirme yapmıyorsunuz. Ne internet sitenizde ne akıllı telefon uygulamanızda ne de duraklarda bu konuyla ilgili bilgilendirme yapılmıyor. Toplu taşıma kullanmayı imkânsız hale getiriyorsunuz.

Üstelik bugün için internet sitenize baktığımda 26 no'lu otobüsün Yenikapı'dan kalkan sefer saatlerinin sadece 2'ye inmiş olduğunu görüyorum. Ekte siz de göreceksiniz. Dikilitaş mahallesi yaya olarak inip çıkması çok zor bir yokuşun üzerinde konumlanmıştır. Özellikle hasta yaşlı ve engelli insanların gün içerisinde bu yokuşu inip çıkması mümkün değildir. 26 ve 43 otobüsleri dışında mahalleye sefer yapan başka herhangi bir toplu taşıma aracı yoktur. Herkesin taksi ya da özel araç kullanması mümkün değildir. Bu ve bunun gibi birçok durumu da göz önünde bulundurarak bu seferlerin ayarlamasını yapmak durumundasınız. Ayrıca yapılan başvurulara çok geç ve tutarsız cevaplar veriyorsunuz.

Özetle;

*26 ve 43 Numaralı otobüslerin sefer sayıları son derece yetersiz ve arttırılması gerekiyor.

*İnternet sitesi ve akıllı telefon uygulamanızdaki bilgiler ya güncel değil ya da tamamen yanlış. 43 numaralı otobüs artık levazım mahallesine uğramıyor ya da oradan kalkmıyor ancak bu bilgiler internet siteniz de de akıllı telefon uygulamanızda da görülmüyor. Zaten bu iki kanal dışında otobüs saatlerine ulaşabileceğimiz başka bir seçenek yok.

*akıllı telefon uygulamanızda 26 ve 43 numaralı otobüslerinin 16'dan sonraki sefer saatleri gösterilmiyor.

*akşam mesai çıkış saatlerine gelen otobüslerde özellikle azaltmaya gittiğiniz için çok büyük sıkıntı yaşıyoruz. Bu yoğun saatlerde kullanım neredeyse 3 katına çıktığından bu saatlere özellikle ek sefer koymalısınız.
*Bunun gibi daha birçok sorun yüzünden mahalleye toplu ulaşımı imkânsız hale getiriyorsunuz.
2183889 no'lu başvuruma verdiğiniz cevaba (aşağıda bulabilirsiniz) karşılık olarak da filonuzda araç ve personel sayısının arttırılmasını dolayısıyla 26 ve 43 hatlarına araç ve sefer ilavesini ne zaman yapmayı düşünüyorsunuz?
Teşekkürler,
Melike Özmen.

Sayın Melike Özmen,
Kurumumuza yapmış olduğunuz 26 hattının araç sayısına ilişkin başvurunuz incelenmiştir. Tüm servislerimiz yolcu sirkülasyonu, personel ve araç sayısı dikkate alınarak ayarlanmakta olup, otobüs filomuzun kapasitesi ölçüsünde ve yolcu yoğunluğunu göz önünde bulundurarak en iyi hizmet vermeye çalışılmaktadır. 26 hattımızda gün içinde 2 adet aracımız belirli aralıklarla servislerine devam etmektedir. Hattımızın akşam seferleri kaldırılmamıştır. 10.11.2014 tarihinde aracımızın arızalı olması nedeniyle servisine gidemediği tespit edilmiştir. Filomuzda araç ve personel sayısının artması durumunda bazı hatlarımıza olduğu gibi bu hattımıza da araç ilave edilmesi planlanmaktadır. Bilgilerinize sunar, iyi günler dileriz.

Size iletilen cevabın kalitesini değerlendirmek için tek soruluk anketimize katılmak istiyorsanız lütfen tıklayınız.

*Linki tıklayamıyorsanız lütfen aşağıdaki linkin tamamını kopyalayarak tarayıcınızın adres çubuğuna yapıştırınız.
www.iett.gov.tr/tr/main/beyazmasa/anket/id=2183889email=melike.ozmen@bilgi.edu.tr

İETT Genel Müdürlüğüne Yapmış Olduğunuz Başvurunuz:
Başvuru Numarası: 2183889
26 hattının seferleri son derece yetersiz. Akşam seferleri ne sebeple kaldırıldı?

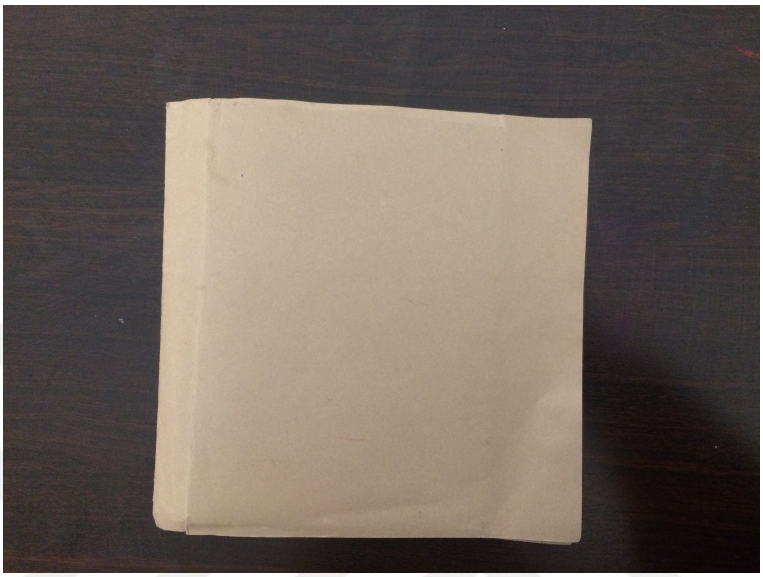
Sayın Melike Özmen,
2302675 No'lu Başvurunuz
Kurumumuza yapmış olduğunuz 26 hattının güzergahına ilişkin başvurunuz incelenmiştir. Tüm servislerimiz yolcu sirkülasyonu, personel ve araç sayısı dikkate alınarak ayarlanmakta olup, otobüs filomuzun kapasitesi ölçüsünde ve yolcu yoğunluğunu göz önünde bulundurarak en iyi hizmet vermeye çalışılmaktadır. 26 hattımızda gün içinde 2 adet, 43 hattımızda gün içinde 2 adet aracımız hizmet vermektedir. Gelen yoğun talepler doğrultusunda 26 hattımız Yenikapı bölgesine uzatıldığından bazı hareket saatlerinde değişikliğe gidilmiştir. 2015 yılı yatırım programında yeni otobüs alımları planlarımız içerisinde bulunmaktadır.

Ayrıca; Bahsi geçen konu ile alakalı olarak, MOBIETT uygulamamız üzerinde 26 ve 43 hattı sefer bilgileri güncel olarak yer almaktadır. Bilgilerinize sunar, iyi günler dileriz.

İyi günler dileriz.
ALO 153 Çağrı Merkezi

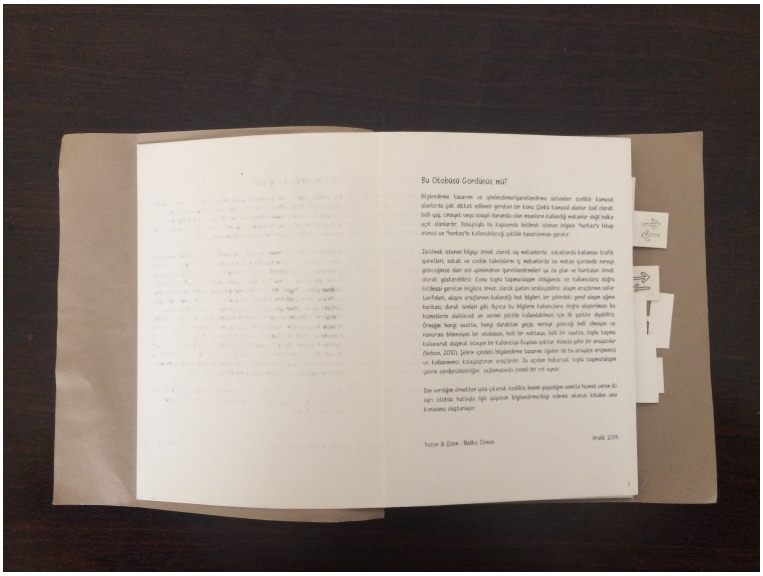
APPENDIX C

Figure C.1: Front cover of the book



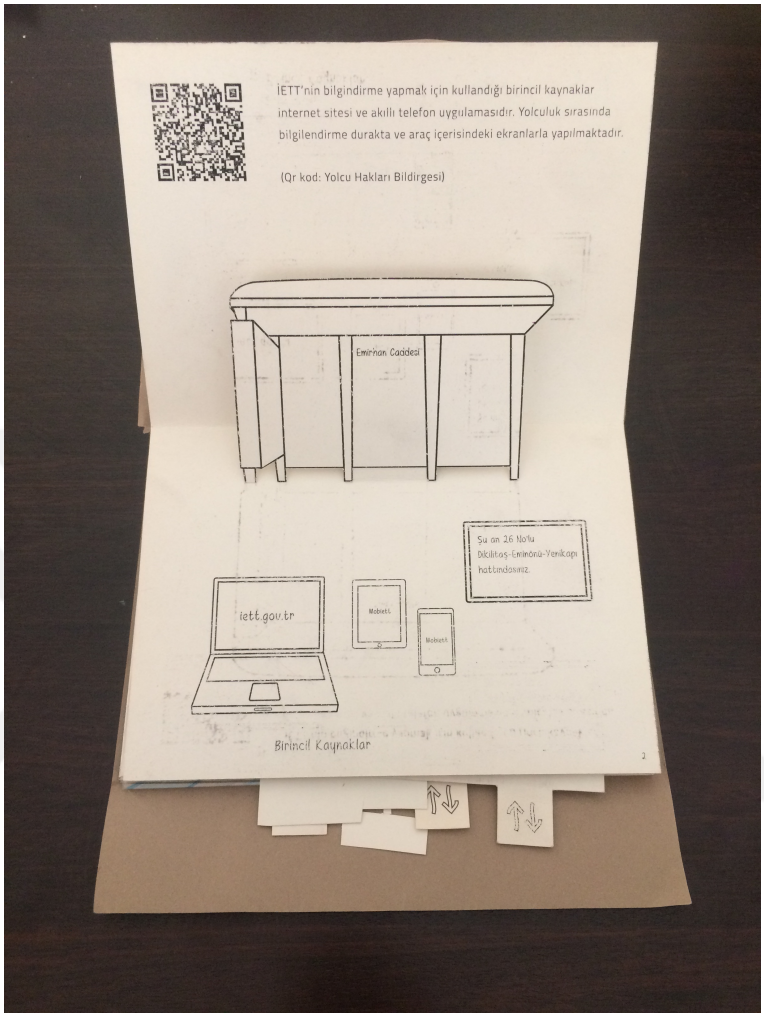
Source: Author's Own Archive

Figure C.2: Page 1



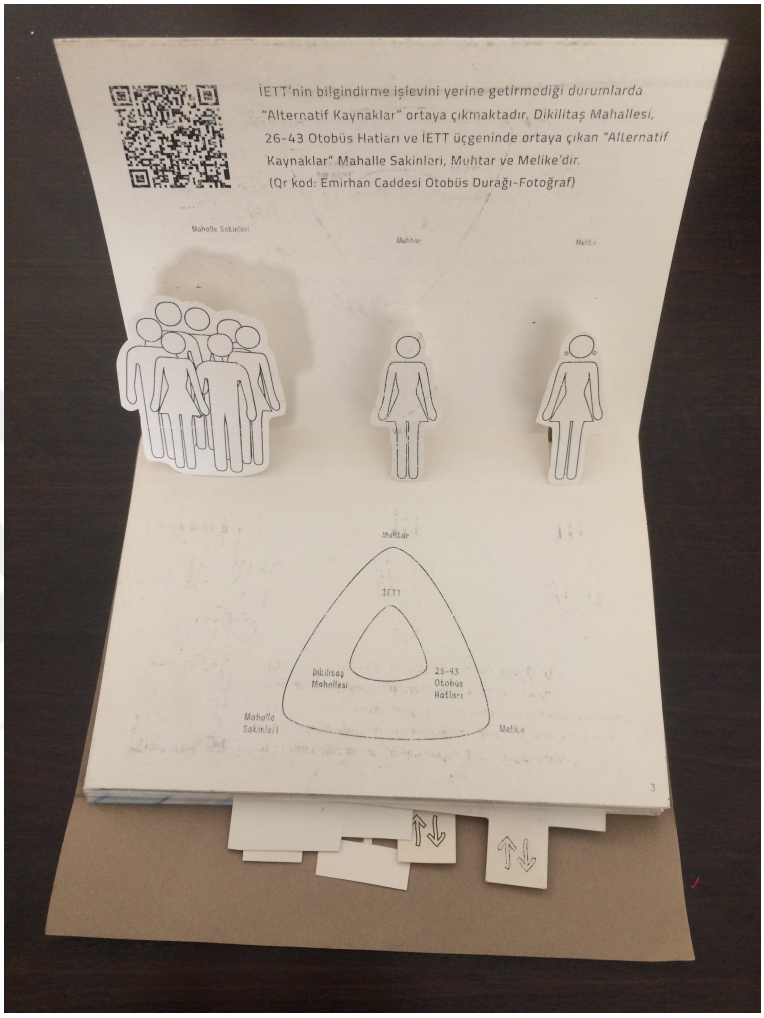
Source: Author's Own Archive

Figure C.3: Page 2



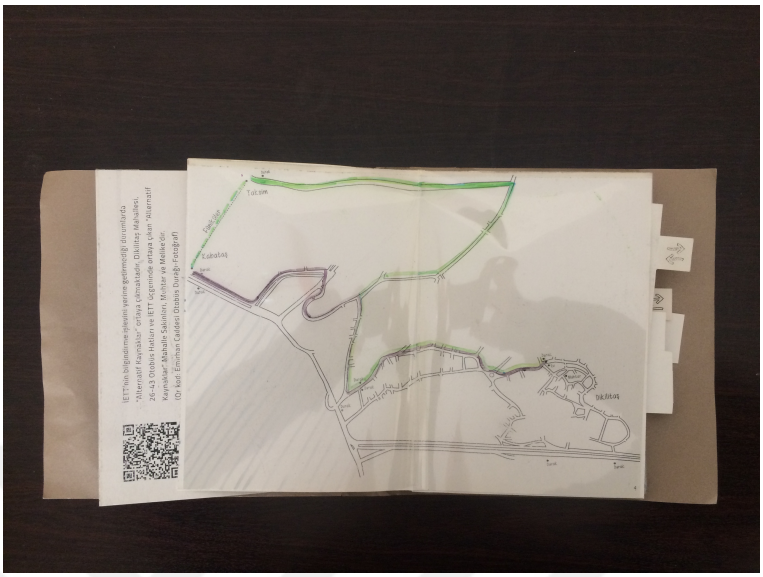
Source: Author's Own Archive

Figure C.4: Page 3



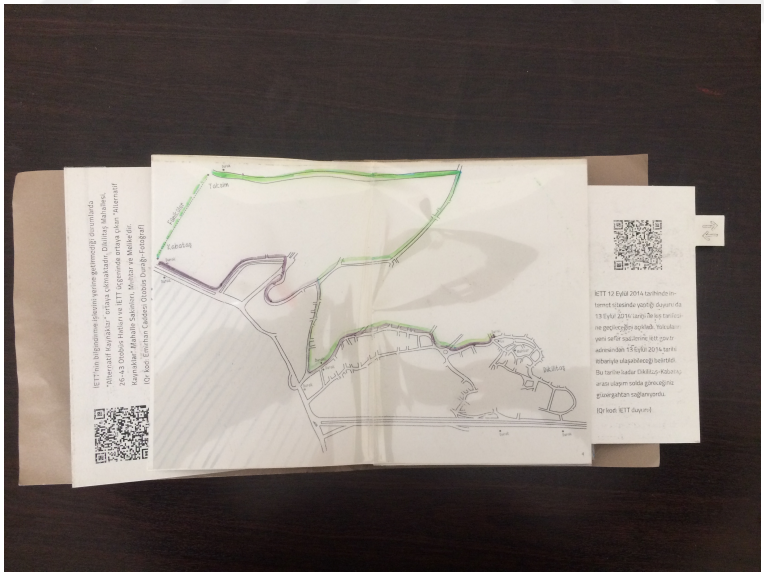
Source: Author's Own Archive

Figure C.5: Page 4a



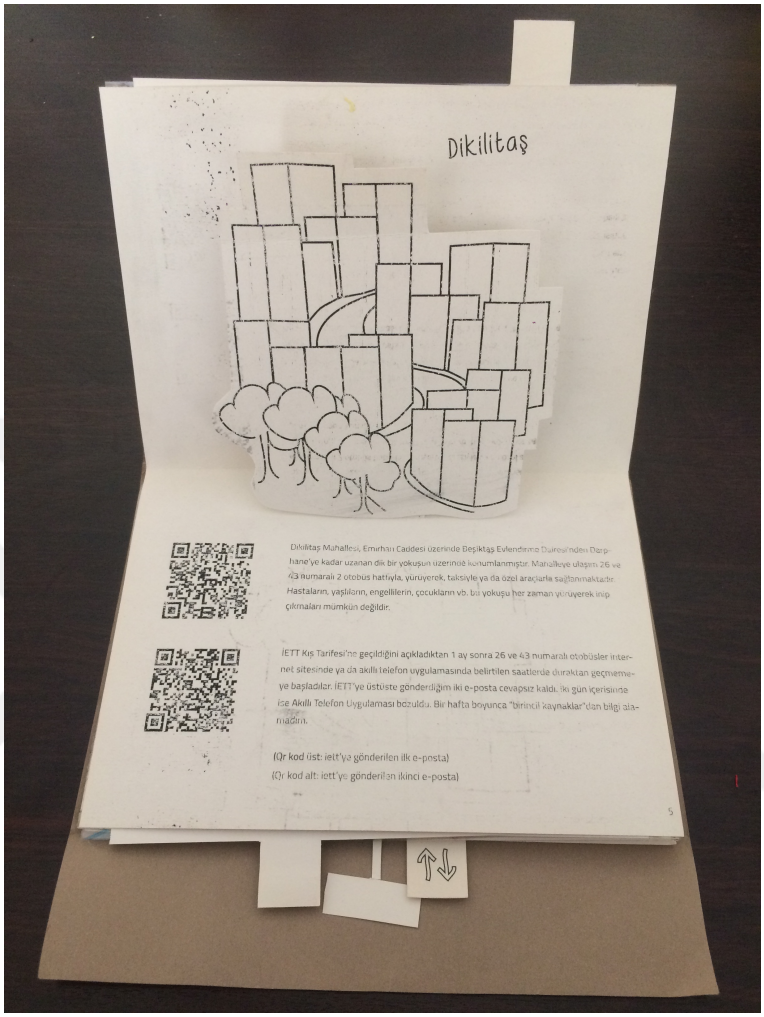
Source: Author's Own Archive

Figure C.6: Page 4b



Source: Author's Own Archive

Figure C.7: Page 5



Source: Author's Own Archive

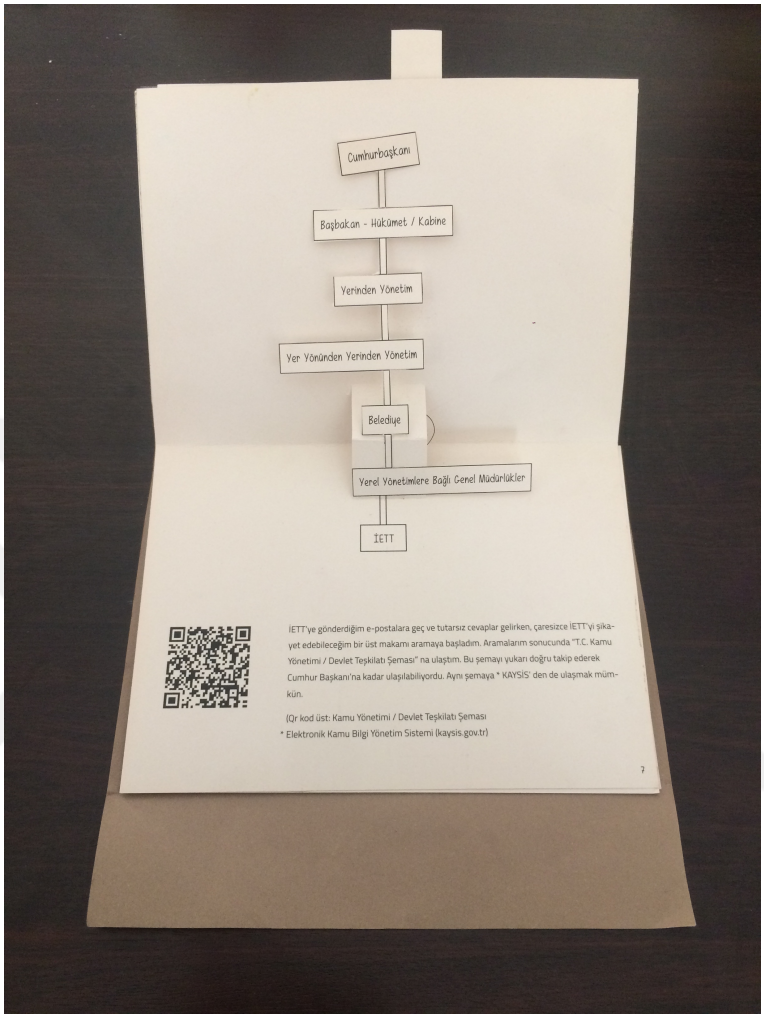
Figure C.8: Page 6a

Source: Author's Own Archive

Figure C.9: Page 6b

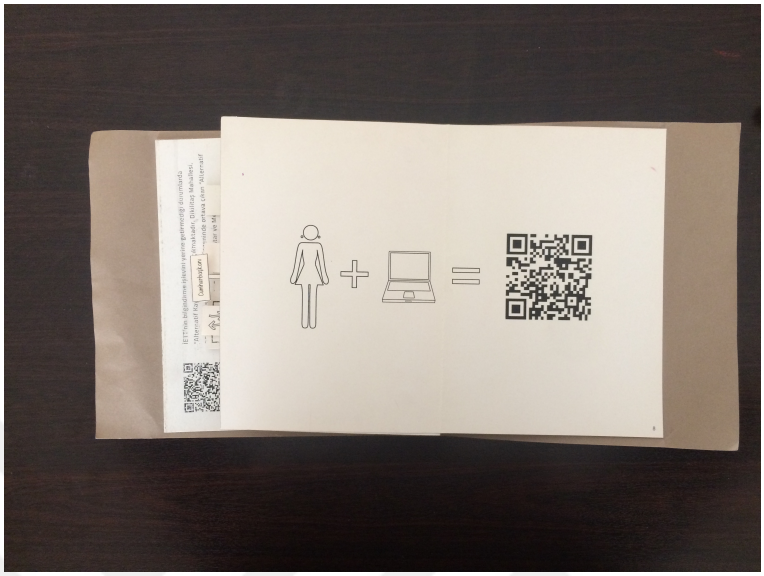
Source: Author's Own Archive

Figure C.10: Page 7



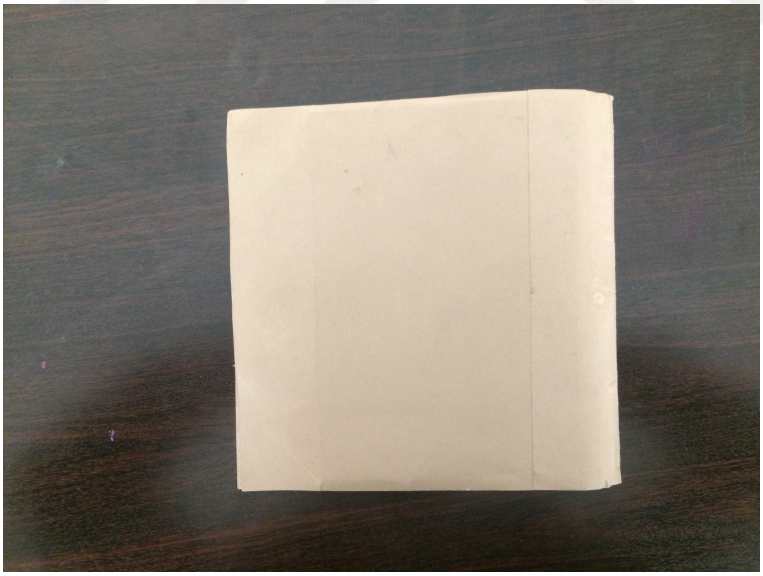
Source: Author's Own Archive

Figure C.11: Page 8



Source: Author's Own Archive

Figure C.12: Back cover of the book.



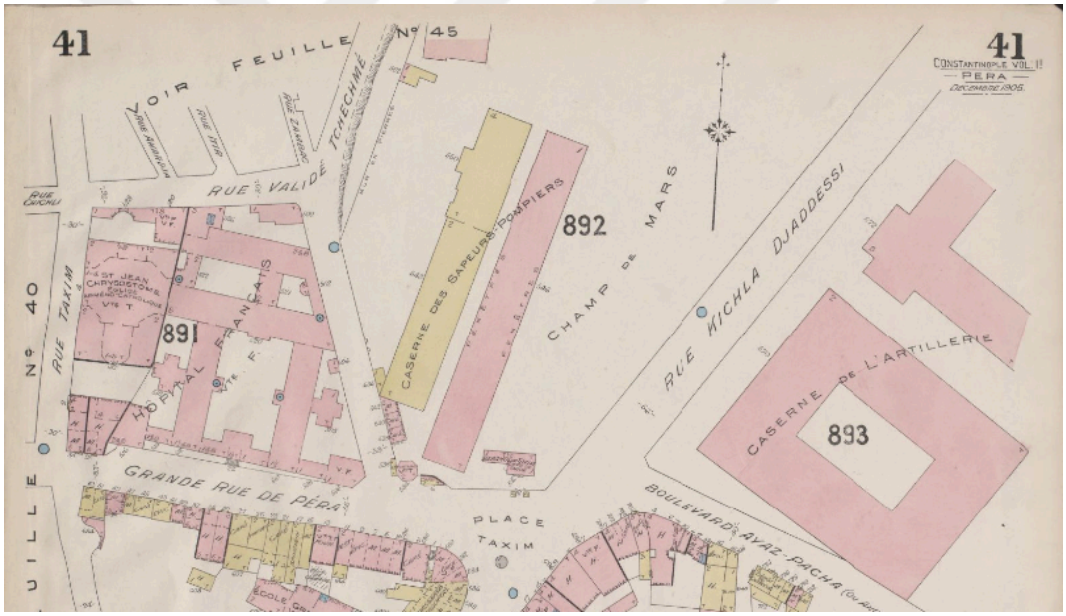
Source: Author's Own Archive

APPENDIX D

Figure D.1: QR Code, View original inscription and Turkish translation

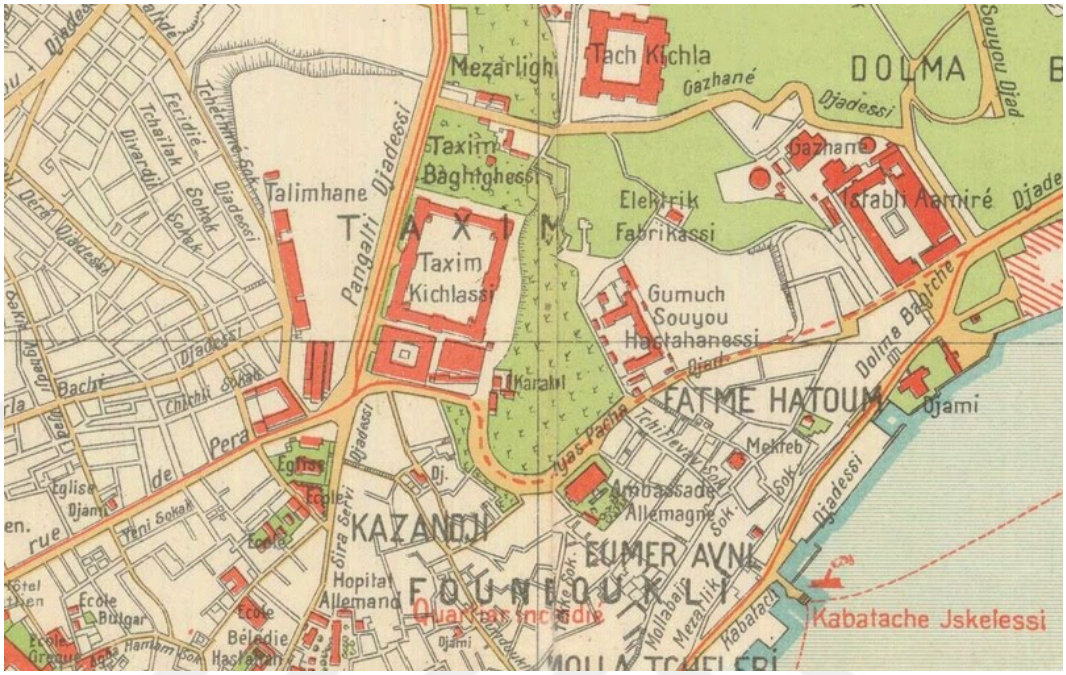
Source: Author's Own Archive

Figure D.2: Goad Insurance maps, Plate 41.



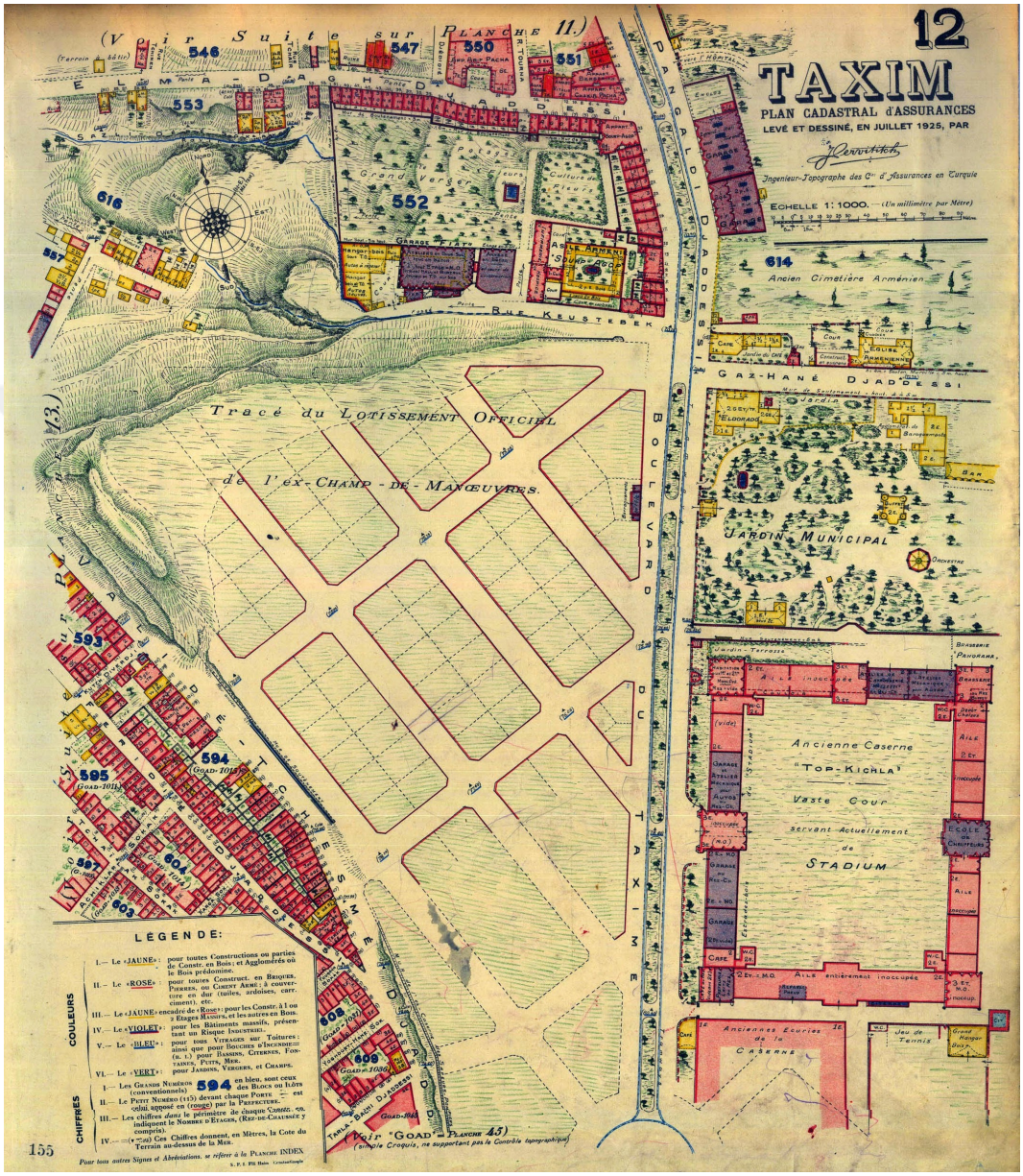
Source: http://gallica.bnf.fr/ark:/12148/btv1b10100599k/f1.item.zoom

Figure D.3: General Plan of Istanbul, 1922



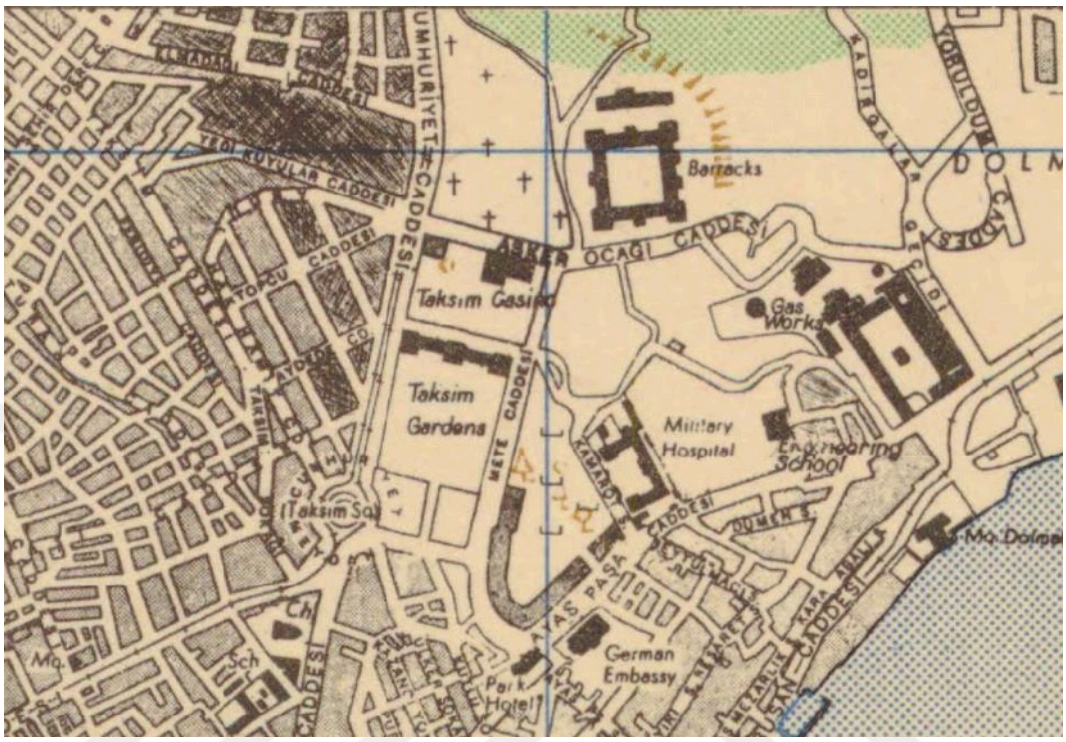
Source: https://istanbul-constantinople.culturalspot.org/asset-viewer/plan-general-de-la-ville-de-constantinople-pera-galata/QwF8lhXpbSTyrA

Figure D.4: Pervititich's Insurance Maps, Plate 12, Taxim, 1925



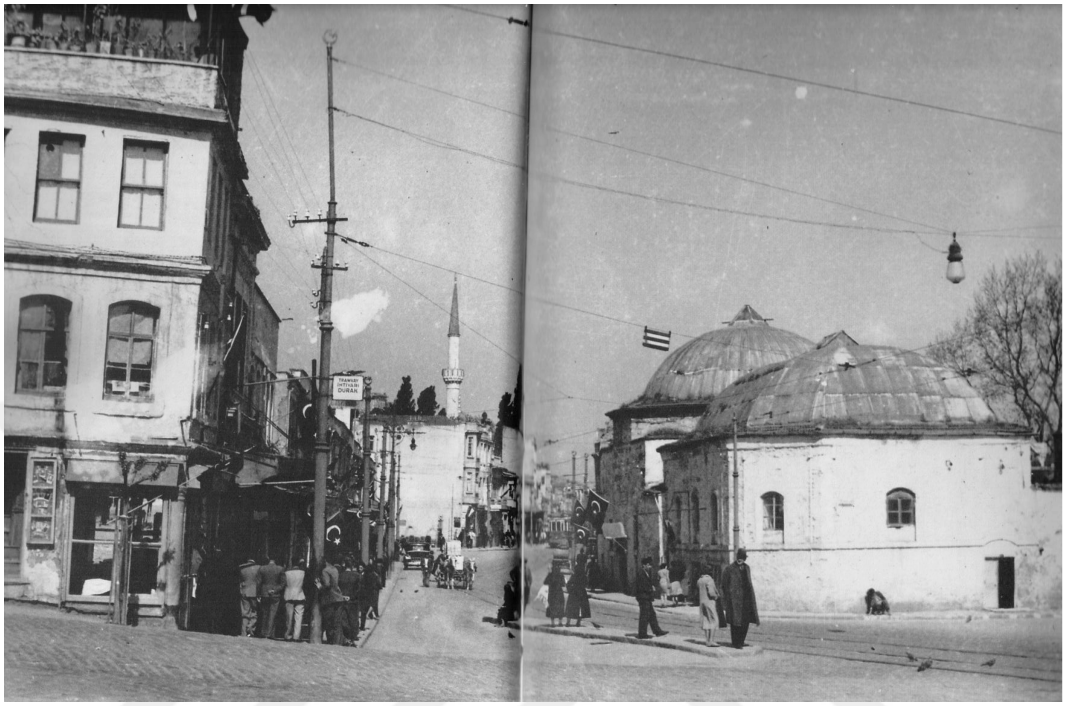
Source: (Ersoy & Anadol, 2000)

Figure D.5: Old Istanbul Map, 1944



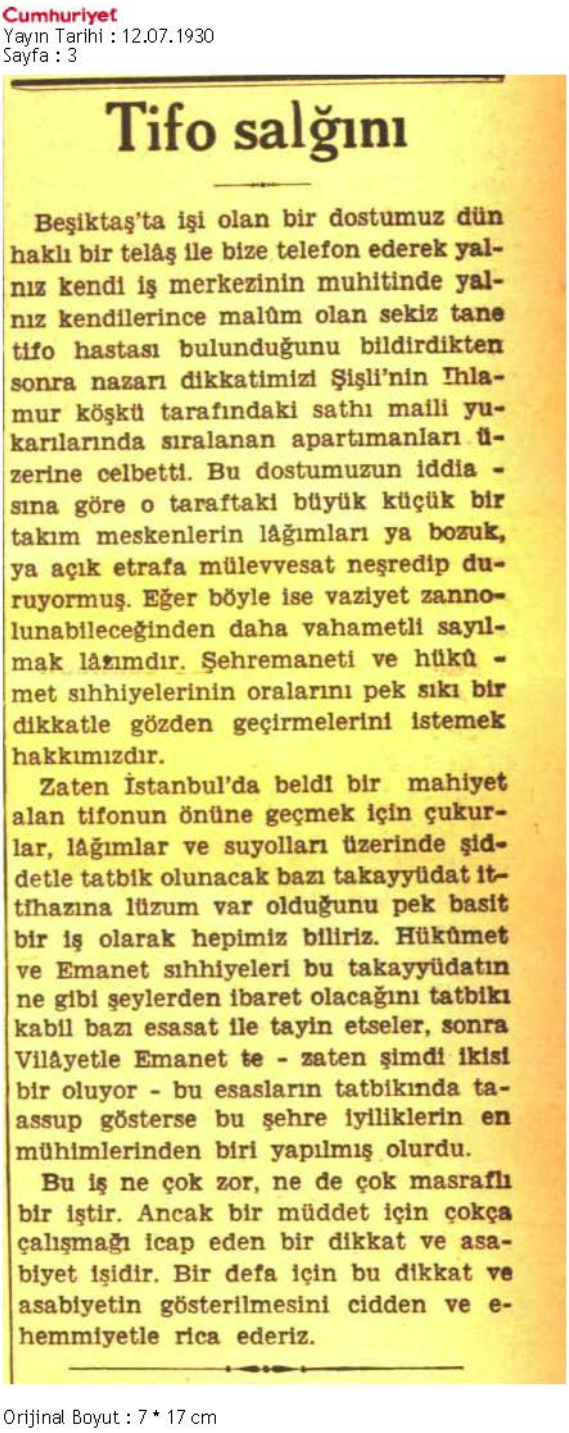
Source: (Ersoy & Anadol, 2000)https://istanbul-constantinople.culturalspot.org/asset-viewer/old-istanbul-map/aAEFxz5ftBMwNA

Figure D.6: Old Istanbul Map, 1944



Source:(Gülersoy, 1994)

Figure D.7: Cumhuriyet Newspaper, 12 July 1930, page 3



Cumhuriyet
Yayın Tarihi : 12.07.1930
Sayfa : 3

Tifo salğını

Beşiktaş'ta işi olan bir dostumuz dün haklı bir telâş ile bize telefon ederek yalnız kendi iş merkezinin muhitinde yalnız kendilerince malûm olan sekiz tane tifo hastası bulunduğunu bildirdikten sonra nazarı dikkatimizi Şişli'nin Ihlamur köşkü tarafındaki sathı maili yukarılarında sıralanan apartımanları üzerine celbetti. Bu dostumuzun iddiasına göre o taraftaki büyük küçük bir takım meskenlerin lâğımları ya bozuk, ya açık etrafa mülevvesat neşredip duruyormuş. Eğer böyle ise vaziyet zannolunabileceğinden daha vahametli sayılmak lâzımdır. Şehremaneti ve hükûmet sıhhiyelerinin oralarını pek sıkı bir dikkatle gözden geçirmelerini istemek hakkımızdır.

Zaten İstanbul'da beldi bir mahiyet alan tifonun önüne geçmek için çukurlar, lâğımlar ve suyolları üzerinde şiddetle tatbik olunacak bazı takayyüdat ittihazına lüzum var olduğunu pek basit bir iş olarak hepimiz biliriz. Hükûmet ve Emanet sıhhiyeleri bu takayyüdatın ne gibi şeylerden ibaret olacağını tatbiki kabil bazı esasat ile tayin etseler, sonra Vilâyetle Emanet te - zaten şimdi ikisi bir oluyor - bu esasların tatbikında taassup gösterse bu şehre iyiliklerin en mühimlerinden biri yapılmış olurdu.

Bu iş ne çok zor, ne de çok masraflı bir iştir. Ancak bir müddet için çokça çalışmağı icap eden bir dikkat ve asabiyet işidir. Bir defa için bu dikkat ve asabiyetin gösterilmesini cidden ve ehemmiyetle rica ederiz.

Orijinal Boyut : 7 * 17 cm

Source: Cumhuriyet Online Archive

Figure D.8: Cumhuriyet Newspaper, 9 August 1931, page 1

Cumhuriyet
Yayın Tarihi : 09.08.1931
Sayfa : 1

Tifo salgını, Belediyenin ihmali eseri midir?

Vilâyet ve Belediye, Sıhhiye Müdürlerinin beyanatı birbirini tutmıyor

Hastalık Şişli semtinde ve sirayet halinde devam ediyor

Şehirde bir müddettenberi devam eden tifo hastalığı Bey oğlu cihetinde adeta salgın bir hal almıştır. Hastalık Nişantaşı ve Şişli semtlerinde on, on beş günden-beri devam etmektedir.

Dr. Ali Rıza Bey

Belediye ve Vilâyet Sıhhiye Müdiriyetleri hastalığın önüne geçmek için lâzım gelen tedbirleri almışlar ve bu mıntakalarda müteaddit aşı memuru tavzif etmişlerdir.

Tifonun sulardan ziyade bu civardaki açık lâğımlardan ileri geldiği anlaşılmaktadır.

Lâğımların Belediyece kapatılması için müteaddit defalar şikâyetler vâki olmuş ise de Belediye, bunları ufak bir masraf yaparak kapatmamıştır. Halbuki bunların kapatılması için Şehir Meclisi de bir karar ittihaz etmişti. Fakat Belediye parasızlığı ileri sürmekte ve buralara bakmamaktadır.

Vilâyet Sthhiye Müdürünün tifoyu az göstermek istemesine rağmen vaziyet böyle değildir. Tifo vak'aları istisgar edilemiyecek bir dereceye çıkmıştır. Nisantaşı civarında yalnız bir sokakta 6 tifo vak'ası kaydedilmektedir.

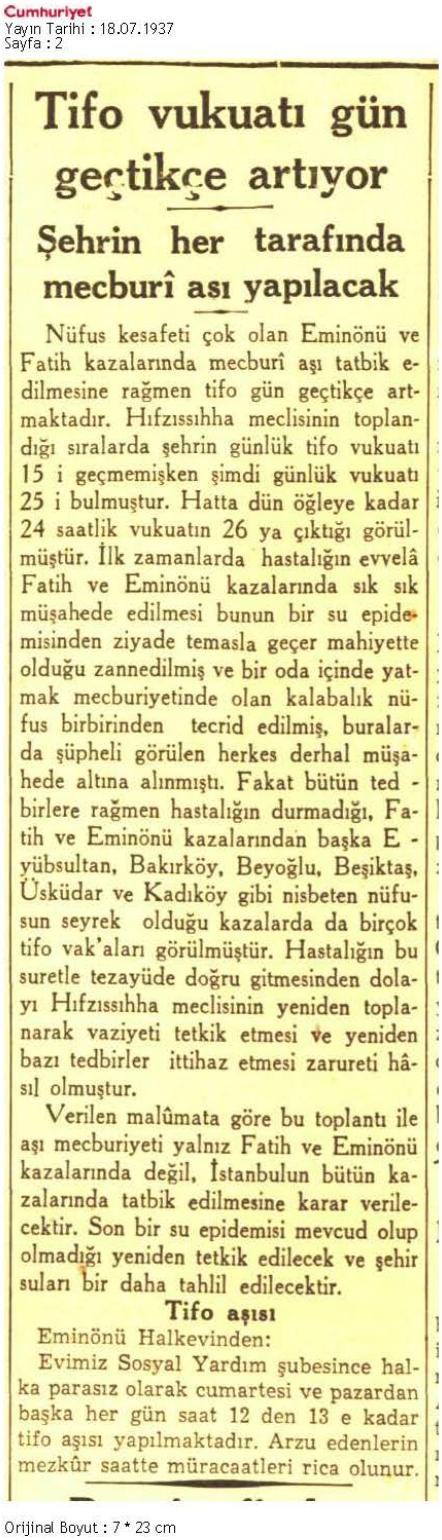
Belediye Sıhhiye müdürüne göre, bir hafta zarfında 10 vak'a kaydolunmuştur. Halbuki Vilâyet Sıhhiye Müdürü B. bu ay zarfında yalnız bir vak'a kaydedildiğini zikretmektedir. Acaba han-

(Mabadi 4 üncü sahifede)

Orijinal Boyut : 13 * 18 cm

Source: Cumhuriyet Online Archive

Figure D.9: Cumhuriyet Newspaper, 18 July 1937, page 2



Cumhuriyet
Yayın Tarihi : 18.07.1937
Sayfa : 2

Tifo vukuatı gün geçtikçe artıyor

Şehrin her tarafında mecburî aşı yapılacak

Nüfus kesafeti çok olan Eminönü ve Fatih kazalarında mecburî aşı tatbik edilmesine rağmen tifo gün geçtikçe artmaktadır. Hıfzıssıhha meclisinin toplandığı sıralarda şehrin günlük tifo vukuatı 15 i geçmemişken şimdi günlük vukuatı 25 i bulmuştur. Hatta dün öğleye kadar 24 saatlik vukuatın 26 ya çıktığı görülmüştür. İlk zamanlarda hastalığın evvelâ Fatih ve Eminönü kazalarında sık sık müşahede edilmesi bunun bir su epidemisinden ziyade temasla geçer mahiyette olduğu zannedilmiş ve bir oda içinde yatmak mecburiyetinde olan kalabalık nüfus birbirinden tecrid edilmiş, buralarda şüpheli görülen herkes derhal müşahede altına alınmıştı. Fakat bütün tedbirlere rağmen hastalığın durmadığı, Fatih ve Eminönü kazalarından başka Eyübsultan, Bakırköy, Beyoğlu, Beşiktaş, Üsküdar ve Kadıköy gibi nisbeten nüfusun seyrek olduğu kazalarda da birçok tifo vak'aları görülmüştür. Hastalığın bu suretle tezayüde doğru gitmesinden dolayı Hıfzıssıhha meclisinin yeniden toplanarak vaziyeti tetkik etmesi ve yeniden bazı tedbirler ittihaz etmesi zarureti hâsıl olmuştur.

Verilen malûmata göre bu toplantı ile aşı mecburiyeti yalnız Fatih ve Eminönü kazalarında değil, İstanbulun bütün kazalarında tatbik edilmesine karar verilecektir. Son bir su epidemisi mevcud olup olmadığı yeniden tetkik edilecek ve şehir suları bir daha tahlil edilecektir.

Tifo aşısı

Eminönü Halkevinden:

Evimiz Sosyal Yardım şubesince halka parasız olarak cumartesi ve pazardan başka her gün saat 12 den 13 e kadar tifo aşısı yapılmaktadır. Arzu edenlerin mezkûr saatte müracaatleri rica olunur.

Orijinal Boyut : 7 * 23 cm

Source: Cumhuriyet Online Archive

Figure D.10: Cumhuriyet Newspaper, 6 August 1931, page 1

Cumhuriyet
Yayın Tarihi : 06.08.1931
Sayfa : 1

Dün Beşiktaş'ta 80 Ev Yandı

İstanbul'da dünkü haile!

Beşiktaş'ta 80 ev, 8 dükkân yandı ölen ve yaralanan insanlar da var

Terkos musluklarında bir damla su yoktu - İtfaiye yangını söndürmek için fevkalbeşer bir gayretle çalıştı

Dünkü hâileden bazı eşyalarını ve canlarını zor kurtaran zavallılar

Dün saat birde Beşiktaş'ta Muradiye mahallesinde ikinci sokakta 64 numaralı değirmenci ve fırıncı Haşim Beyin evinden dikkatsizlik neticesi olarak çıkan bir yangın 80 ev ve 8 dükkânın tamamen yanmasına ve yüzlerce ailenin sefil bir halde sokaklarda kalmasına inhaç etmiştir. Dün akşam geç vakte kadar tesbit edilebilen miktara göre yanan evler 80, dükkânlar 8 dir. Ayrıca bir de baraka yanmıştır. Hakiki rakam, daha esaslı tetkikattan sonra tesbit edilebilecektir.

Yangın nasıl çıkmış ?

Yangın, çıktıktan yarım saat sonra bir facia halini almış, rüzgârın Maçka istikametinden esmesi bütün Beşiktaş muhitinin tamamen kül olmasına mâni olmuştur. Fabrikatör Haşim Beyin evinde dün kimse yokmuş, yalnız hizmetçi bir kız bulunuyormuş. Hizmetçi ütü yapmak üzere elektirik ütüsünü prize takmış, ütülenecek şeyleri ütülemiş, sonra prizden çıkarmadan evden çıkarak komşuya gitmiştir. Aradan on on beş dakika geçtikten sonra kızgın ütü tahtaları tutuşturmuş ve kaplamalar yanmağa başlamışır. Ateş, tahtalara iyice sirayet ettikten sonra etraftan haber alınabilmiş ve derhal itfaiyeye malûmat verilmiştir. İtfaiye evvelâ bir müfreze ile yangın yerine geldiği vakit Haşim Beyin evi kısmen yanmış, ateş kısmen de ittiaçlindeki Harbiye mektebi kâtiplerinden Ali Beyin evine sirayet etmiş bulunuyordu.

Su yok !

İtfaiye hortumlarını terkos musluklarına takmış, fakat bermutat bir dichem su bulamamıştır. Yangın, şiddetle esen rüzgârın da yardımile büyümekte devam ederken itfaiye civar kuyulardan, sarnıçlardan su tedariki için mücadeleye başlamıştır. Kuyulardan, sarnıçlardan bulunan su ile bir taraftan yangın söndürülmeğe çalışılır ken, ateş Haşim Beyin diğer tarafına | etmiş ve buradan Çiftebakkal'lara

(Mabadi 4 üncü sahifede)

İtfaiye yangına su sıkarken (Bu suyu terkos suyu zannetmeyiniz, sarnıçlardan, hazinelerden alınan sudur)

Hava kahramanları şerefine

Bebek bahçesinde dün yapılan büyük tezahürat

Sporcularımızın tertip ettiği eğlenceler çok muhteşem oldu

Amerika'lı tayyareciler ile Amerika sefiri Bebek bahçesinde

Dün Tayyare Cemiyeti ve İstanbul Spor kulüpleri tarafından tertip edilen danslı çay, deniz eğlenceleri muvaffakiyetli bir surette yapılmıştır.

Tayyare Cemiyeti davetliler için Karaköy'de müteaddit motörler hazırlatmıştı. Saat 5 te hava kahramanları ile misafirler iskeleye gelmiş bulunyorlardı. Spor rüesası, Cevdet Kerim Bey, Nakiye Hanım ve bir çok güzide zevat davetliler arasında idi. Bir çeyrek sonra Karaköy'den hareket edildi. Motörler sahili takip ediyor ve yer yer halk tarafından alkışlanıyordu.

Bebeğ'e yaklaşıldığı zaman sapek muhteşem olmuştu. Mister Boardman ile Polando motörlerin bağaj yerine çıkarak halka mukabele ediyordu.

Tayyareciler karaya çıkarken Robert Kollej muallimlerinden Hasan Halit Bey, misafirleri Bebek Halk Fırkası ocağı namına selâmlıyarak beyanı hoşamedi etti.

İki küçük hanım birer büket verdiler. İç kapıda İstanbul mıntakası Reisi Fethi B. «İstanbul sporcuları sizi hürmetle selâmlara diyerek birer büket verdi.

Bundan sonra misafirler alkışlar arasında bahçeye çıktılar. Amerikan sefiri, zevcesi, sefaret

Buğday mes'elesinde Alınan ve alınacak Müessir tedbirler

Cumhuriyet'in ortaya attığı buğday mes'elesi memlekette büyük akisler doğurdu, millet arasında olduğu kadar hükümet mahfellerinde de ehemmiyetle karşılandı. Ve daha ileri gidilerek ehemmiyetle ele de alındı. İtiraf etmek lâzımdır ki mes'eleyi biraz geç ortaya atmış olduk. Mes'ele büyük olduğu kadar onun halline yarıyacak tedbirleri bulacak zaman azdı. Bu yüzden istediğimiz şeylerin tamamı bu sul bulamadı. Fakat pek mühim bir nokta olarak mes'ele bütün ehemmiyeti ile kavranılmış ve yakalanmış oldu. Artık hükmedebiliriz ki olanca ehemmiyeti ile ele alınmış ve bu seneden itibaren halline teşebbüs dahi edilmiş olan bu büyük memleket mes'elesi nihayet bizde de hallolunmuş olacaktır.

Doğrusu aranılırsa bu mes'ele yalnız bir buğday mes'elesi değildir. Evvelâ buğday da dahil olduğu halde bütün bububat mes'elesidir. Saniyen de daha umumi bir tabir ile iatihsal mes'elesi ve mahsulün kıymetlendirilmesi mes'elesidir. Dünya buhranının mihrak noktasını teşkil eden buğdayı önümüzdeki mes'elenin sembolik bir unvanı telâkki edebiliriz.

Bugün kıymetli İktisat Vekilimiz Mustafa Şeref Beyefendinin buğday mevzuu üzerindeki beyanatlarını neşrediyoruz. Bizim teklif ettiğimiz müstacel ve müessir tedbirlere karşı ihtiyat ile hareket etmek mecburiyetinde olan hükümetin hesaplı hareketlerindeki derin mantığı takdir etmemek imkânı yoktur. Hatta mes'ele yalnız Ziraat Bankasının alacak mukabili buğday kabul etmesine münceer olduğundan beri bu milli müessesemizin bu iş ten zarar edebilmesi ihtimali zihnimizi karıştırmağa başlamış oldu-

Source: Cumhuriyet Online Archive

Figure D.11: Cumhuriyet Newspaper, 7 August 1931, page 1

Cumhuriyet
Yayın Tarihi : 07.08.1931
Sayfa : 1

Yangının Büyümesinden Terkos Mes'uldür!

Dünya buhranı ve İşsizlik

Cumhuriyet'e bazı kıymetli yazılar yazmak lûtfunda bulunmağı kabul etmiş olan Belçika'lı aziz dostumuz Müsyö Georges Mascart (Jorj Maskar) ın hâlâ bütün dünyayı işgal etmekte olan cihan buhranına ait bir makalesini de karilerimize takdim ediyoruz:

— 1 —

Dünyanın muhtelif memleketlerinde mevcut işsizlere ait ihsai malûmat o kadar yazılmış ve tekrar edilmiştir ki, bu malûmatın iktisadi mes'elelerle alâkadar bulunan kimselerin zihninde derin bir tesir ve iz bırakmış olduğuna şüphe yoktur.

Bu işsizlik hâdiselerinin, bir çok yerlerde cihanşümul iktisadi buhrandan husule geldiği şüphesizdir. Ancak İngiltere gibi bazı memleketlerde, işsizlik adeta için için kaynıyan bir yaraya, gizli sarı bir hastalığa benziyor ki ona karşı açılan mücadelenin muvaffakiyetle neticelenceğine dair henüz bir alâh emaresi görülememiştir.

İşsizliğe müteallik olan bu hal ve vaziyet şayanı hayret görünebilir. Fakat bu hayret, ilk ve sathi bir bakıştan ileri gelmektedir. Çünkü umumi harpten sonra her tarafta sâyü amel bolluğuna intizar edilmekte idi.

Evvelden tahmin edilmemiş ve tahmin edilmesine imkân bulunmamış olan böyle bir musibetin bütün dünyada icra ettiği tahribatın devamına hatta gittikçe şiddetlenmesine sebep ve saiki hakiki nedir? Buna, istihsal fazlalığını ve yahut istihlâk noksanını sebep olarak göstermek istiyenler var.

Şüphesiz bu mütalealar asılsız değildir.

Fakat, acaba bu fazla istihsal yahut noksan istihlâk hâdiseleri tarihin hiç bir devrinde niçin bu kadar şiddetli bir şeklide tezahür etmemiştir?

Eğer bu hâdiselerin sebep ve saikleri yeni devrin icabatından doğuyorsa bu işsizliğin dünyada daimi bir rahatsızlık veya nöbet nöbet gelip geçen bir illet halinde tesir icra ettiğini görmeğe mahkûm mu kalacağız?

İktisadi cereyanlar:

Avrupa sulhünü yapmağa ve yeni hudutları tesbit etmeğe memur müzakereci diplomatlara karşı serdedilen en ciddi ve esaslı şikayet şudur: Bunlar, yeni hudutları çizerken Avrupa'da vücude gelecek yeni gümrük hudutlarının eski iktisadi cereyanları derinden derine tadil edeceğini hesaba katmamışlar, anlamamışlardır. Bu iktisadi cereyanlar, yarım asırlık mesainin semeresi idi. Bunlar altüst edilince, yeni vaziyete alışmak için çok zahmet ve mihnet çekileceği muhakkaktı.

Bilfarz, yeni hudutlar dahilinde mevcut olmıyan her hangi bir sanayi

Beşiktaş yangınının mes'ulü!

Resmî tahkikat Terkosun felâkette yegâne âmil olduğunu isbat etti

Vali ve Fen Müdürü «İtfaiye çok çalıştı, fakat ne yapalım ki su yoktu» diyorlar - Felâketzedeler için tertibat alındı

İtfaiye Beşiktaş yangın yerinde dün son ateş parçalarını söndürürken.

Beşiktaş yangınında fedakârane çalışırken yaralanan İtfaiye efradından İzzet ve Fahri Efendiler

Yüzlerce aileyi perişan bir halde bırakan Beşiktaş yangını hakkında tam ve kat'i zabıta raporu henüz müdiriyet verilmemiştir. Beşiktaş merkezi bu faciaanın tahkikatına devam etmektedir. Tahkikattan şimdiye kadar alınan neticeye göre yangının zuhur ettiği fabrikator Haşim B. in evinin on bir bin liraya sigortalı olduğu anlaşılmıştır. Yangının, elektrik ütüsünden çıktığı resmen tahakkuk etmiştir. Hizmetçi kız ütüyü prizde bırakarak aşağı inmiş, on beş dakika sonra da ateş başlamıştır. Terkos musluklarında su olmadığı, İtfaiyenin tam vaktinde mahalli harika yetiştiği halde susuzluktan dolayı yangının tevessü ettiği tebeyyün etmiştir.

Yanında yanan ev ve dükkânların adedi polis raporuna nazaran 74 ev ve 7 dükkân olarak gösterilmekte ise de hakiki rakam şudur: Muradiye mahallesinde 47 ev, 5 dükkân, Teşvikiye mahallesinde 33 ev, 3 dükkân ki cem'an 80 ev 8 dükkândır ve bizim dün yazdığımız rakamın aynıdır.

Yangından çıkanlardan 15 aile Raifağa caminde, 5 aile Kâmil Bey apartımanına, 10 aile Teşvikiye Askerlik şubesinin boş olan binasına, bir aile Münir Beyin boş hanesine, bir

(Mabadi 4 üncü sahifede)

İtfaiye yangın yerindeki bacaları yıkıyor

Şehit kartalımız İhya Bey

Merhumun cenazesi dün ihtifalâtla defnedildi

Amerika'lı tayyareci Mr. Boardman ve Polando da bir çelenk gönderdiler

Hava şehidi İhya Beyin cenaze merasiminden bir intiba

Bulgaristan'da sia yüzünden düşerek rakiplerile beraber yanan Cidna şirketine ait tayyarenin pilotu İhya Beyin cenazesi dün Burgaz'dan şehrimize getirilmiş, merasimle makberi ebedisine defnedilmiştir. Cenaze Fatih tayyare abidesinin bulunduğu

(Mabadi 3 üncü sahifede)

Millî Müdafaa ve Adliye Vekilleri dün geldiler

Zekâi B. yakında Ankara'ya dönecek, Yusuf Kemal B. 15 gün burada kalacak

Orijinal Boyut : 42 * 25 cm

Source: Cumhuriyet Online Archive

Figure D.12: Cumhuriyet Newspaper, 29 March 1939, page 2

Cumhuriyet
Yayın Tarihi : 29.03.1939
Sayfa : 2

imar mes'eleleri

Hakikî derd, yoldur

Galatadaki Kulemeydanını da biran evvel tanzim etmelidir, bu meydanın şimdiki pejmürde halinden kurtarılması zamanı gelmiştir

İstanbul şehri, şüphe yok ki, imar ve ıslaha muhtacdır. Hangi noktadan ve nereden başlanması lâzım geleceğinin tayin ve tespiti hususu birçok itiraz ve tenidlere uğrayabilir. Muhtelif noktalarda ilkönce yapılması lâzım gelen işleri şu suretle tayin ve tespit etmek mümkündür.

İstanbul ciheti

1 — Eminönü ve Atatürk meydanlarının açılması keyfiyetile iştigal edilmekte olunmasına nazaran Kerestecilerden Eminönü meydanına kadar giden caddenin açılması lâzım gelir. Bu arada da buna müvazi olarak deniz kenarında rıhtımlı ikinci bir caddenin de açılması lüzumunu gözönünde tutmak iktıza eder.

2 — Dördüncü Vakıf hanından başlıyarak parkın bahçesine kadar uzanan cadde -ki kısmı mühimmine Hüdavendigâr caddesi denilmektedir- muhtacı tevsidir.

3 — Çemberlitaş, Nuruosmaniye ve Beyazıd camilerinin etrafını açmak ve

Şehir ve

Yeni su tesisatı

İşler bitirildikten sonra her semte bol su vermel kabil olacak

Maliye müfettişi Faikın başkanlığır da bir ecnebi mütehassısla iki mühendiste mürekkeb heyet Sular idaresindeki tetki katı ikmal ederek Ankaraya dönmüştü Heyetin Sular idaresinde bir yolsuzluğ tesadüf etmediği anlaşılmaktadır.

Diğer taraftan geçen sene toplana Halk Partisi Vilâyet kongresinde varida tı safisi 90 liraya kadar olan ve bazı kim selerin müştereken ikamet ettikleri evler verilen su bedelleri için alınan nısıf tari fenin iradı gayrisafisi 150 liraya kadar o lan binalara da teşmili hakkında Belediyece bir talimatname hazırlanmaktadır Bu talimatname encümenden geçirilecek tir.

Yeni tesisat

Sular idaresinin yaptırmakta olduğu yeni tesisat ikmal edilmek üzeredir. Yen tesisat yapıldıktan sonra su tazyik kuvet artacak, şehrin her yerine su yetiştirmel imkânı olacaktır. Yeni tazyiki karşılıya bilmek için dar borular genişletilmekte dir.

Sular müdürü Ziya, dün Belediyeye giderek idareye aid bazı işler üzerinde görüşmüştür.

Source: Cumhuriyet Online Archive

Figure D.13: Cumhuriyet Newspaper, 18 February 1941, page 2

Cumhuriyet
Yayın Tarihi : 18.02.1941
Sayfa : 2

Kısa Haberler

★ Belediye sular idaresinin Karabük demir ve çelik fabrikasına sipariş ettiği su boruları yakında gelecektir. Bu borular geldikten sonra Beşiktaşın Yenimahallesi ile, Bakırköyüne su tevzıatı yapılacaktır.

★ Pasif korunma denemesinin ihzarında gösterdikleri mesaiden dolayı vilâyet seferberlik müdürü Ekrem Gönen ile mezkûr müdürlük kalem şefi Hakkı Erken vilâyet makamı tarafından bir takdirname ile taltif edilmişlerdir.

Orijinal Boyut : 5 * 6 cm

Source: Cumhuriyet Online Archive

Figure D.14: Cumhuriyet Newspaper, 8 March 1946, page 4

Cumhuriyet
Yayın Tarihi : 08.03.1946
Sayfa : 4

HALKIN DİLİNDEN
DİLEKLER, ŞİKÂYETLER VE FİKİRLER

* * *

Eskiden Barbaros âbidesinin yerinde bulunan çeşme ne oldu?

Okuyucumuz sıhhat memuru Mustafa Bağatur yazıyor:

«Beşiktaş Paşa mahallesinde 31 numaralı evde oturmaktayım. Evvelce su ihtiyacımızı Barbaros türbesi yanındaki büyük Hamidiye çeşmesinden temin etmekte idik. Caları imar edilirken bu çeşmeyi de taşlarına numaralar koyarak kaldırdılar, aynı çeşmeyi münasib bir yere nakledeceklerini zannetmiştik, şimdiye kadar ses seda çıkmadı. Çok eskiden de tramvay caddesinde bir çeşme vardı. Senelerdenberi metrûk bir halde duruyor. Koca bir mahalle bir sakanın elinde kaldık. Bu civardaki evlerin çoğunda Terkos olmadığından bir çok kimseler kahvelerden tenekesi 5 kuruştan su taşımağa mecbur kalıyor. Acaba Sular İdaresi bizim eski çeşmeyi ihya edip mahallemizi susuzluktan kurtaramaz mı?»

* * *

Source: Cumhuriyet Online Archive

Figure D.15: Cumhuriyet Newspaper, 20 November 1969, page 5

Cumhuriyet
Yayın Tarihi : 20.11.1969
Sayfa : 5

Reklâmcılık: .../13893

PTT yüzünden kayıt hakkımı kaybettim

O.D.T.Ü. Kayıt ve Kabûl İşleri Md. ce Mühendislik Fakültesi - Hazırlık okuluna kayıt hakkını kazandığımı bildiren 22 Ekim tarihli belge; 11 Kasımda, istenilen adreste «Posta treni»nde alındı. Kayıtlar 8 Kasımda son buluyormuş.

Böylece Sayın P.T.T. yetkililerinin vatandaşseverliğine (!) kurban giderek hakkımızı kaybediyoruz.

Kendim gibi nice vatandaşların «Resmi» damgasını taşıyan posta maddelerinin zamanında teslim edilemeyişinden dolayı mağdur duruma düştüklerini - maalesef - çok görüyoruz.

Bu durum «Haberleşme hürriyeti» ile bağdaşır mı? Ankaradan Sivas'a bir mektup 16 günde mi varır? Yetkililerin cevabını bekleriz.

Not: Karagöl İstasyonu Hareket memurları bu gecikmenin şahididir.

Hüseyin Tatlı
Karagöl İst.
SİVAS

Kumandanlarımı arıyorum

Ben, İstiklâl savaşımıza çavuş olarak iştirak etmiş, muhtelif yaralarla iki adet madalya almış ve şimdi de, bacağım sakatlandığından yürüyemez hale gelmiş çok fakir bir ihtiyarım.

Birliğimiz Afyonkarahisar - Makaslı cephesinde bozulunca, takımımla birlikte kaybolduk. Bölüğümüzü kaybetmiştik. Altıncı günde Kütahya'nın Sabuncu iskelesinde bölüğü bulduk.

Bu zorunlu ayrılığın yanlışlık la sicile işlendiğini ve «nedamet duymuşlukla tekrar iltihak o'unduğunu yazmışlar...

Kafkas fırkası süvari bölüğünde kalarak teskeremi Balıkesirden aldım.

Benim bu durumu bilen eski kumandanlarım ve ilgililere duyurarak. insanlık namına hakkımın aranması ve yol gösterilmesini rica ediyorum.

Sorgun - Bahadin Kö.
Ferhatoğullarından
Veli oğlu 1307 doğumlu
İsmail AYYILDIZ

İlkokul öğretmeni kadrosu dolu mu?

1966-1967 Güz döneminde Beşikdüzü İlköğretmen Okulundan mezun oldum. Meşru olan mazeretlerim yüzünden İstanbul'da çalışmam gerekiyordu. Tâyin dilekçeme hiç yazmadığım halde beni Zonguldak ili emrine verdiler. Durumum Zonguldak'ta çalışmama mani olduğu için bu göreve gitmek imkânı bulamadım. Yaptığım müracaatlar faydasız kaldı. İstifa etmiş sayıldım. Yönetmeliğe göre, 6 ay sonra müracaat ettiğim zaman ve o günden beri verdiğim bütün dilekçelere hep «**İstanbulun öğretmen ihtiyacı kapalıdır**» diye cevap veriliyor. Çok sevdiğim mesleğimi sürdürmek için mezun olduğumdan bugüne kadar vekil öğretmenlik yapıyorum. Hem de Milli Eğitim Bakanlığının ve İlköğretmen Genel Müdürlüğünün, «kapalıdır» diye bildirdiği açık kadrolarla 316 lira maaşla 3 yıldır çalışıyorum. 1968-1969 ders yılı başında genelgeye uygun belgelerle yeniden müracaat ettim. Bana «İstanbul'un öğretmen ihtiyacı kapalıdır» cevabı geldiği gün vekil öğretmen olarak çalıştığım okula 1967-1968 güz dönemi mezunu yeni bir öğretmen tayin edildi. Bu ve buna benzer örnekler çoktur.

2 Kasım günlü gazeteler Kasımpaşa - Hacı Hüsrev İlkokulunda 7 öğretmen bulunmadığı için, öğrenciler validen, öğretmen istemeye gelmişler ve polis tarafından kovalanmışlar. Zavallı çocuklar...

Sayın Milli Eğitim Bakanı, İlköğretim Genel Müdürü ve İstanbul Valisi: Bütün bunlardan sonra İstanbul'un öğretmene ihtiyacı yok mu? Ne dersiniz?

İsmail Hakkı BİRİNCİOĞLU
Sıfatı: Asil Öğretmen
Görevi: Vekil öğretmen

Veterinerin vasıtası yok

İlçemiz Amasyanın en büyük kazalarından Gümüşhacıköy olup hayvan mevcudu 100.000 nin üzerindedir

Halkın ekserisi ise hayvancılıkla geçinmektedir. 60 köyü bulunan ilçemizde diğer dairelerin otomobili olduğu halde bize her hususta yardımcı olan Hükümet Veterinerliğinin otomobili yoktur. Diğer milletler Ay'a giderken bizim gibi hayvancılıkla geçinenlere en faydalı daireye neden otomobil verilmemektedir. Haklı isteğimize sayın ilgililerin yardımcı olacağını umuyor ve uyarıyoruz.

Sayın gazeteniz vasıtası ile efkârı umumiye duyurmanızı rica ederim.

Keçi Köyü Halkından
Musa Bahar

Açık kısım kapatılıyor

Gazetenizin 20.10.1969 tarihli nüshasında yayınlanan «Halk Sağlığı» başlıklı yazı incelenmiştir;

«Kasımpaşa Dolapdere cadde sindeki kanalın pis suyu yeni inşa edilen fenni kanala bağlanmıştır.

Açık olan kısmın kapatılması devam etmektedir.»

İstanbul Belediyesi

Bizim sular da devamlı aksa...

Biz Beşiktaş Yenimahalle sâkinleri bir kaç gün öncesine kadar günde üç saat akan ter kosla yetinip, hiç su almıyan semtleri düşünerek avunuyorduk .Ama, bizim mahallenin hemen yanındaki Yıldız mahallesinde suların yirmi dört saat, hem de büyük basınçla aktığını duyunca şaştık kaldık. Sorduk soruşturduk, meğer Beşiktaş mahallelerinin terkos vanasını açıp kapayan memur bu mahallede oturuyor, kendi mahallesine devamlı su veriyormuş.

Gazeteniz aracılığıyla memur beyden ricamız: Ne olur bizim üç saatlik suyu altı saate çıkarsın. Biz de kirimizi arıtalım.

Hüseyin Baran
Yeni Mahalle Akmaz
Çeşme Sok. No. 5
BEŞİKTAŞ

cumhuriyete mektuplar

Halkevi Sokak
№ 39/41
Çağaloğlu
İstanbul

Kapalı durak istiyorlar

Bizler Akıntıburnu, Yukarı Arnavutköy ve Boyalıköşk Sokak sakinleriyiz. İ.E.T.T. İdaresinden Akıntıburnuna bir durak istiyoruz. Bebek'ten itibaren, B.P. istasyonundan sonra Arnavutköy çarşısı içine kadar durak yoktur. Çarşıdan sonra da hemen Yalı, Kız Koleji gibi birbirine yakın duraklar sıralanmıştır.

Halbuki, Akıntıburnu sert rüzgârı ile hele kışın yağmur ve karda göz gözü görmez bir haldedir. Akıntıburnuna kadar yürüyüp yokuşa gelmek büyükler için mesele oluyor. Kışta kıyamette okul çağındaki, küçük yavrularımız ise ellerinde çantaları ile Çarşı içinden buraya gelinceye kadar perişan oluyorlar. Zaten, Akıntıburnu virajında ve çarşı içine kadar yolu genişletmek için kaldırımları da kaldırdılar. Vasıtaların da sürati malûm her zaman bir tehlike ile karşı karşıya yavrularımız.

Hiç olmazsa, Bebek'ten Beşiktaş istikametine giden otobüs ve troleybüsler için okulların açık olduğu zamanlara münhasır bir durak konulmasını, İ.E.T.T. İdaresinden rica ediyoruz.

Akıntıburnu, Yukarı Arnavutköy ve Boyalıköşk sakinleri.

Köyle elele

Her şeyden yoksun okulumuza ellerini uzatacak ve bizlere araç ve gereçce yardımcı olacak, köy çocuklarını düşünecek hayırsever yurttaşlarımızın yardımını bekler, şükranlarımız belirtiriz.

Divanlı Köyü İlkokulu
YOZGAT

Orijinal Boyut : 19 * 25 cm

Source: Cumhuriyet Online Archive

Figure D.16: Cumhuriyet Newspaper, 31 December 1982, page 7

Cumhuriyet
Yayın Tarihi : 31.12.1982
Sayfa : 7

Yılbaşı için önlemler alındı

Bugün ve yarın sular kesilmeyecek

İstanbul Haber Servisi — Bir süredir aralıklı su alabilen Eminönü, Şişli, Beşiktaş, ve Sarıyer ilçelerinin bulunduğu bölgelere yılbaşı nedeniyle bugün ve yarın aralıksız su verileceği açıklandı.

İstanbul Belediyesi vatandaşların yılbaşı gecesi taşıt sıkıntısı çekmemesi için sabaha dek otobüs seferleri düzenleyecek. Buna göre İETT'ye ait 69 otobüs saat 24'ten sabah saat 05'e kadar sefer yapacak.

Yeni yıl dolayısıyla, Ulaştırma Bakanlığı da, önlemler aldı. THY ve TCDD artan yolcu talebine göre ek seferler düzenledi.

Orijinal Boyut : 4 * 9 cm

Source: Cumhuriyet Online Archive

Figure D.17: Cumhuriyet Newspaper, 3 September 1986, page 14

Cumhuriyet
Yayın Tarihi : 03.09.1986
Sayfa : 14

Terkos'a lağım akıyor, mandalar yüzüyor, ama paniğe gerek yok, çünkü 60 yıldır durum böyle...

Terkos'un 'temizliği' 87 yazına kaldı

İSKİ *Genel Müdürü Atom Damalı, Terkos Gölü'ne dökülen atık suları vidanjörle 40 km. uzağa atacak bir projeden pahalı olduğu gerekçesi ile vazgeçtiklerini açıkladı. Damalı, Terkos'ta biyolojik arıtmayı gerçekleştirecek bir projeyi geçen hafta ihaleye çıkardıklarını, ancak bu 100 milyon TL'lik "küçük" bir tesis olduğu için gazeteye ilan vermeye gerek görmediklerini ve ilgili firmaları çağırıp konuştuklarını anlattı. Damalı'ya göre tesis 1987 yazı sonunda bitmiş olacak. Terkos Gölü'nde şu anda her şey Resmi Gazete'de 1984 yılında ilan edilen Su Kaynakları Yönetmeliği'ne aykırı. Yönetmelik, Mutlak Koruma Alanı sayılan 300 metre sunı içinde her türlü konut yapımını, hayvancılığı, tarımı ve kaynağa herhangi bir kirli atık su dökülmesini yasaklıyor.*

Fotoğraf: UĞUR GÜNYÜZ

TERKOS'UN MANDALARI — Terkos Gölü'nün keyfini mandalar çıkarıyor. 1984 yılında çıkarılan "Su Kaynakları Yönetmeliği"nden haberdar olmadıkları için "yasadışı" bir konumda olduklarını bilmeden bütün gün yüzüp oynuyorlar. Oysa yönetmelik onların gölün 300 metre civarına yaklaşmalarını bile "mutlak" olarak yasaklıyor. Gölün 1000 metre civarında hayvancılık yapmak da yasaya göre yasak. Ama mandalar belki Türkiye'de yasalarla gerçek yaşamın nasıl sık sık çeliştiğini sergilemekten başka bir şey yapmıyorlar.

Terkos nasıl arıtılıyor?

Deterjan atığı arıtılamıyor

Terkos Gölü'nden Kâğıthane'deki İSKİ arıtma tesisine pompalanan Terkos suyu, rengi düzeltilmek ve bulanıklığı giderilmek üzere alüminyum sülfat ile şaplanıyor. Kum filtreleri sudaki çamurlu maddeleri tutuyor. Ayrıca kum yatağının üstündeki bakteriyel tabaka, sudaki bazı mikropları öldürüyor. Bunların yanı sıra, klorlama ile hastalıklara neden olan mikroorganizmaların bir kısmı öldürülüyor. Ancak sudaki deterjan artıklarını bu süreçlerden hiçbiri yok etmiyor. Avrupa ve ABD'de son zamanlarda yapılan araştırmalar ise klorlamanın bazı sporları (bir çeşit zararlı mikroorganizma) yok etmediğini gösteriyor. Ayrıca, fazla dozda klor uzun vadede kanser yapabiliyor. Bu nedenlerle yurtdışında klorlama işlemi yavaş yavaş ortadan kalkıyor. Bunun yerine ozonlama yöntemi kullanılıyor.

SEMRA SOMERSAN

İSKİ Genel Müdürü Dr. **Atom Damalı,** Terkos Gölü'ne akan lağım ve diğer atık suların biyolojik arıtması için İstanbulluların bir yıl daha sabretmeleri gerekeceğini söyledi. Terkos Gölü'ne Terkos (Durusu) köyünden ve İSKİ'nin buradaki tesislerinden gelen kirli suların mikroplardan arındırılması için yapılacak **"biyolojik arıtma tesisi"** projesinin geçen hafta içinde ihaleye çıkarıldığını açıklayan Damalı, **"Terkos'taki biyolojik arıtma tesisi inşaatının ihalesine beş-altı ay sonra başlanabilecek, 1987 yazı sonunda da tesis bitmiş olacak"** dedi.

Projesi yaklaşık 10 milyon, inşaatı 100 milyon TL'ye mal olacak biyolojik arıtma tesisi için **Damalı, "Bu ufak bir arıtma tesisi olduğu için ihaleyi gazetelerde ilan etmedik. Bu işle uğraşan 6-7 firmayı ihaleye davet ettik"** şeklinde konuştu. Damalı ihaleye davet edilen firmaların ismini hatırlamadığını, ancak Türkiye'de bu işle uğraşan belli başlı firmaların hepsinin çağrıldığını söyledi.

1987 yazı sonunda bitecek biyolojik arıtma tesisi **"basit bir oksidasyon havuzu"** olacak. Havuza gelen kirli suların mikropları buradaki oksijenle yok edildikten sonra, su önce Kâğıthane'deki arıtma tesisine, oradan da kente pompalanacak.

Halen İstanbul'un Rumeli yakasındaki pek çok semtte Terkos'un dinlendirildiği zaman dipte hafif bir çamur tabakası birakan (kimine göre de mikroplu ve deterjanlı) suları içiliyor. Ancak **Atom Damalı** Terkos Gölü'nde 180 milyon metreküp su olduğuna değinerek **"Terkos köyü ve İSKİ'nin tesislerinden gelen kirli sular, göldeki bu milyonlarca ton su ile karışıyor. Dolayısıyla mikropların ve deterjanın etkisi yok oluyor"** görüşünü savunuyor.

Damalı, ayrıca Terkos'taki klorlama tesisi ile Kâğıthane'deki filtre ve çökertme havuzunun bugün için yeterli olduğunu ileri sürerek, **"Terkos'tan alınan su yüzde yüz arıtılmış olarak evlere geliyor. Terkos'ta problem yok. Problem ve hastalıklar şebeke suyu veremediğimiz yerlerde ortaya çıkıyor"** dedi.

YARIM KALAN FOSSEPTİK ÇUKUR

Terkos Gölü'ne akan atık suların gölün suyunu kirletmemesi için bundan iki yıl önce büyük bir fossептik çukurun inşaatına başlanmıştı. Ancak daha sonra bu inşaatın durduğunu belirten Terkos köylüleri, **"1985 ağustosunda çukur betonlandıktan sonra işler yarıda bırakıldı. Niye anlıyamadık"** şeklinde konuştular.

İSKİ Genel Müdürü Atom Damalı ise durumu şöyle açıkladı: **"Ortada bir problem olduğu için arkadaşlar (İSKİ) kirli suları toplayacak bir çukur yapmaya başlamışlar. Ancak bu atık suyun göle kavuşmaması için çukurdan vidanjörlerle veya bir pompa sistemiyle çekilerek Terkos havzasının 40 kilometre dışına taşınması gerekiyordu. Bu da çok pahalıya mal olacaktı. Biz de bu projeden vazgeçtik."** Damalı, ileride bu çukurun atık su arıtma tesisinin **"su toplama çukuru"** olarak kullanılacağını da sözlerine ekledi.

HEM KİRLETİR HEM İÇERİZ

Terkos (Durusu) Köyü'nün 60 yıl önceki 50 kişilik nüfusu, 1985'te 2270'e ulaşmış. Köyde 560 hane var. Köy muhtarı **Hilmi Demirel, "Nüfusumuz az. Karadeniz'e yakın. Buraya yazlığa gelen pek olmaz. Köyde gölü kirletecek fabrika yok. Erkeklerin büyük bir kısmı İSKİ'nin tesislerinde çalışıyor, bir kısmı da esnaf olarak geçimini sağlıyor. Zirsatle uğraşan hemen hiç yok. Köydeki evlerin çoğunda akar su var. Bunu da Terkos Gölü'nden temin ediyoruz"** dedi. Muhtar Demirel, köyün lağım sularının gölü kirletmediğine inandığını sözlerine ekledi. Ne var ki köyün ve İSKİ'nin lağım suları köyden aşağıya doğru göle doğru akıyor ve sazlıkların içinden geçerek Terkos'a kavuşuyor.

Terkos, İstanbul'un kuzeybatısında, kente 40 kilometre kadar uzaklıkta, Kırklareli yolu üstünde bir köy. **"Kuş uçmaz, kervan geçmez"** sözü, burası için tam geçerli olmasa da, köyün pek geleni gideni yok. Ziyaretçileri ne denli etkiler bilinmez, ama Terkos'a giden yolların bir kısmı toprak, geri kalan kısımlarda da asfalt yer yer delik deşik olmuş.

MANDALARIN KEYFİ

Gölün çevresi sazlık. Göle 30-40 metre mesafede yeni evler yapılmış. Köylüler gölden balık avlıyorlar. Çocuklar zaman zaman gölde yüzüyor. Ama gölün keyfini en çok çıkaran, mandalar. Köyün mandaları, yazın sıcak günlerinin uzun saatlerini Terkos'un tatlı sularında serinleyerek geçiriyorlar. Saatlerce sudan çıkmıyorlar. Doğal olarak da doğal ihtiyaçlarının büyük bir kısmını gölde gideriyorlar. Köylüler de çaresiz, kirlettikleri gölün suyunu içerek yaşıyorlar.

Altmış yılı aşkın bir süredir devam eden bu uygulamaların tümü **İSKİ**'nin **İçme ve Kullanma Suyu Kaynaklarının Korunması Yönetmeliği**'ne aykırı. 13 Mart 1984 tarih ve 18340 sayılı Resmi Gazete'de yayımlanan bu yönetmeliğe göre içme ve kullanma suyu kaynaklarına 0-300 metre mesafedeki bölge **"Mutlak Koruma Alanı"** sayılıyor. Ve bu alanda yüzmek, konut, turistik tesis yapmak ve tüm hayvancılık faaliyetleri yasaklanıyor. Yönetmelik, ayrıca Mutlak Koruma Alanı'na kirli, atık suların akıtılamayacağını da belirtiyor.

İSKİ yönetmeliği oldukça **"sıkı"**; 300 metreden 1000 metreye kadar olan bölgeyi de **"Kısa Mesafeli Koruma Alanı"** ilan ederek atık su, çöp, moloz hayvancılık gibi şeyleri bu alan için de yasaklıyor. Atık suların özel havuzda toplanarak havza dışına atılmasını da öngörüyor. İSKİ'nin yarım kalan fosseptik çukuruna bu yönetmeliğe göre başlanmış olsa gerek.

İSKİ Genel Müdürü Atom Damalı'nın, 180 milyon ton su içinde seyrelerek kaybolacağını ileri sürdüğü deterjanlı, mikroplu sular, filtre edilmek ve kum havuzunda çökertilmek üzere Kâğıthane'deki İSKİ arıtma tesisine pompalanıyor. Terkos suları buradan da Haliç'in kuzeyinden Karadeniz'e kadar Rumeli yakasındaki pek çok semtin içme ve kullanma suyu olmak üzere evlere dağıtılıyor.

Deterjan ve bazı inorganik maddelerin mevcut arıtma sistemini **"sıfırarak"** evdeki musluklara kadar ulaşması **"şimdilik"** önlenemiyor. Atom Damalı'nın bu konudaki vaatleri ise **"şimdilik"** 1987 yazına ertelenmiş durumda.

TERKOS'TAN SU ALAN SEMTLER

Ayazpaşa, Beşiktaş'tan Sarıyer'e kadar , Cihangir, Etiler, Ferikköy, Gayrettepe, Gültepe, Hasköy, Karaköy, Kasımpaşa, Kuştepe, Levent, Mecidiyeköy, Nişantaşı Okmeydanı, Osmanbey, Şişhane, Şişli, Taksim, Topağacı, Çağlayan, Ulus Mah

İSTANBUL'UN EN ESKİ SU KAYNAĞI: TERKOS — İstanbul'un batısında Karadeniz kıyılarına yakın bir bölgede olan Terkos Gölü İstanbul'un en eski su kaynağı. Yüzyıla yakın bir süredir İstanbul'a su sağlayan 180 milyon metreküplük göl şu anda Haliç'in kuzeyinde kalan Boğaz'ın tüm Rumeli yakasının su gereksinimini karşılıyor. Terkos'tan Kâğıthane'deki İSKİ arıtma tesisine pompalanan su, burada "kumlu, klorlu" arıtmadan sonra evlere dağıtılıyor.

Mutlak Koruma Alanı nedir?

300 metreye kadar bina ve hayvancılık yasak

İSKİ "İçme ve Kullanma Suyu Kaynaklarının Kirlenmeye Karşı Korunması Hakkındaki Yönetmelik"te, bu kaynaklara sıfır ila üç yüz metre arasındaki bölge "Mutlak Koruma Alanı" sayılıyor. 13 Mart 1984 tarih ve 18340 sayılı Resmi Gazete'de yayımlanan yönetmelikte aynen şöyle deniliyor: 1. Mutlak Koruma Alanı içinde suların kirlenmesine sebep olacak faaliyetler yapılmaz. 2. Mutlak Koruma Alanı içinde kalan yerler bir program dahilinde İSKİ Genel Müdürlüğü'nce kamulaştırılır. 3. Çöp, çamur, moloz gibi atıkların Mutlak Koruma Alanı'na dökülmesine izin verilmez. 4. Mutlak Koruma Alanları ağaçlandırılır, gerekli görülen yerler çitle çevrilir. 5. Göl içinde yüzmek, ayrılmış alanlar dışında piknik yapmak yasaktır. Balık tutmak ve sportif faaliyetler için, kürek ve yelken ile hareket eden vasıtalar kullanmak şartıyla, İSKİ'ce uygun görülen yerlerde izin verilebilir. 6. Mutlak Koruma Alanı içinde turistik tesis, işkân, konut, endüstri, depolama ve benzeri kullanımlar amacıyla hiçbir türlü yapı yapılmasına izin verilmesine yönelik olumlu görüş verilmez. 7. Bu alanlar içinde mevcut konut, turistik ve depolama tesisleri ile endüstri kuruluşları kamulaştırılıncaya kadar atıklarını sızdırmaz atık su depolama tankında toplarlar. 8. Bu alanda hayvancılığa ve tarıma hiçbir şekilde izin verilmez. 300 metre sınırından 1000 metrelik bir mesafeye kadar olan bölgeye ise "Kısa Mesafeli Koruma Alanı" deniyor. Çöp, moloz, çamur gibi atıklarla ilgili hükümler bu alan için de geçerli.

Orijinal Boyut : 33 * 29 cm

Source: Cumhuriyet Online Archive

Figure D.18: Cumhuriyet Newspaper, 1 May 1990, page 8

Cumhuriyet
Yayın Tarihi : 01.05.1990
Sayfa : 8

Su günlüğü

İSKİ'nin yanıtı

Çeşitli tarihlerde yayımlanan su şikâyetlerine İsKİ'nin gönderdiği bazı açıklamalar şunlar:

"Beşiktaş-Ihlamurdere Caddesi'ne kesinti programı çerçevesinde her gün saat 06.00 ile 13.00 arası su verilmektedir.

Bu program dahilinde Ihlamurdere Caddesi genelde suyunu almakla birlikte, söz konusu caddenin kot itibarıyla yüksek olan yerlerindeki binaların üst katlarına yeterli miktarda su çıkmamaktadır.

Bu binaların da su almasını sağlamak amacıyla haftada bir gün daha fazla ve daha basınçlı su verilmektedir ve bu süreler içerisinde bölgede yapılan kontrollerde suların aktığı tespit edilmiştir."

Etiler-Edincik Sokağa su dağıtım programı gereğince 36 saat kesinti uygulanıp, 12 saat su verilmektedir. 16.04.1990 günü söz konusu bölgeye saat 14.00'ten 02.00'ye kadar su verilmiş ve aynı gün yapılan kontrollerde suyun aktığı gözlenmiştir.

Fatih-Müstakimzade Sokak'taki borular, eski ve dar çaplı olduğundan, söz konusu bölge ıslahat programına alınmış ve yeni boruların döşenmesi için çalışmalara başlanmıştır. Bölgedeki bu çalışmalar nedeniyle vanalar zaman zaman kapatılmakta; ancak bu sürekli ve susuzluk anlamına gelmemektedir.

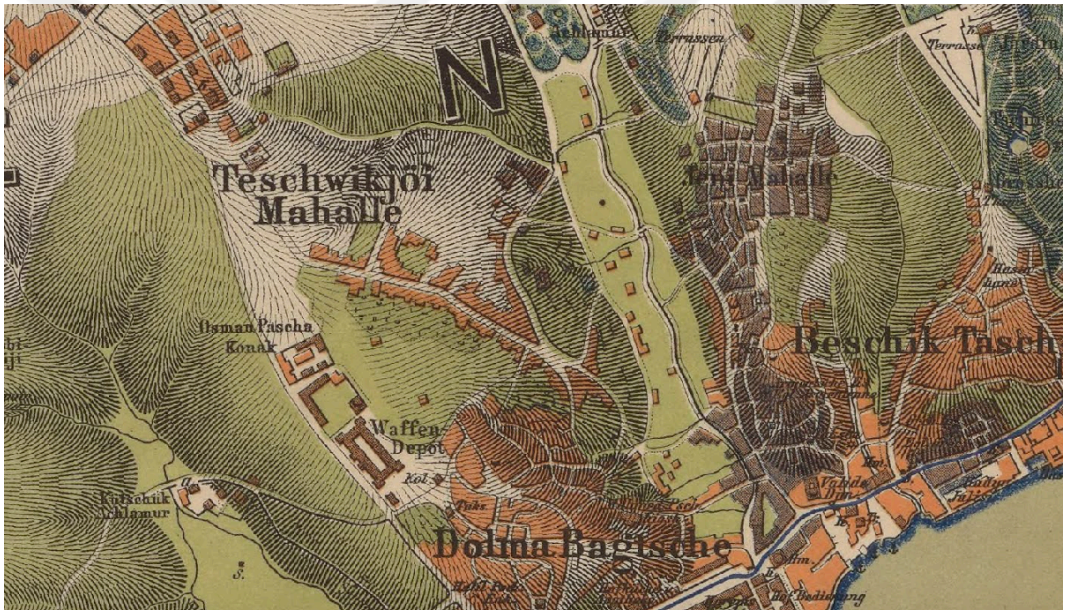
Orijinal Boyut : 4 * 13 cm

Source: Cumhuriyet Online Archive

Figure D.19: QR code, Video from neighborhood during flood.

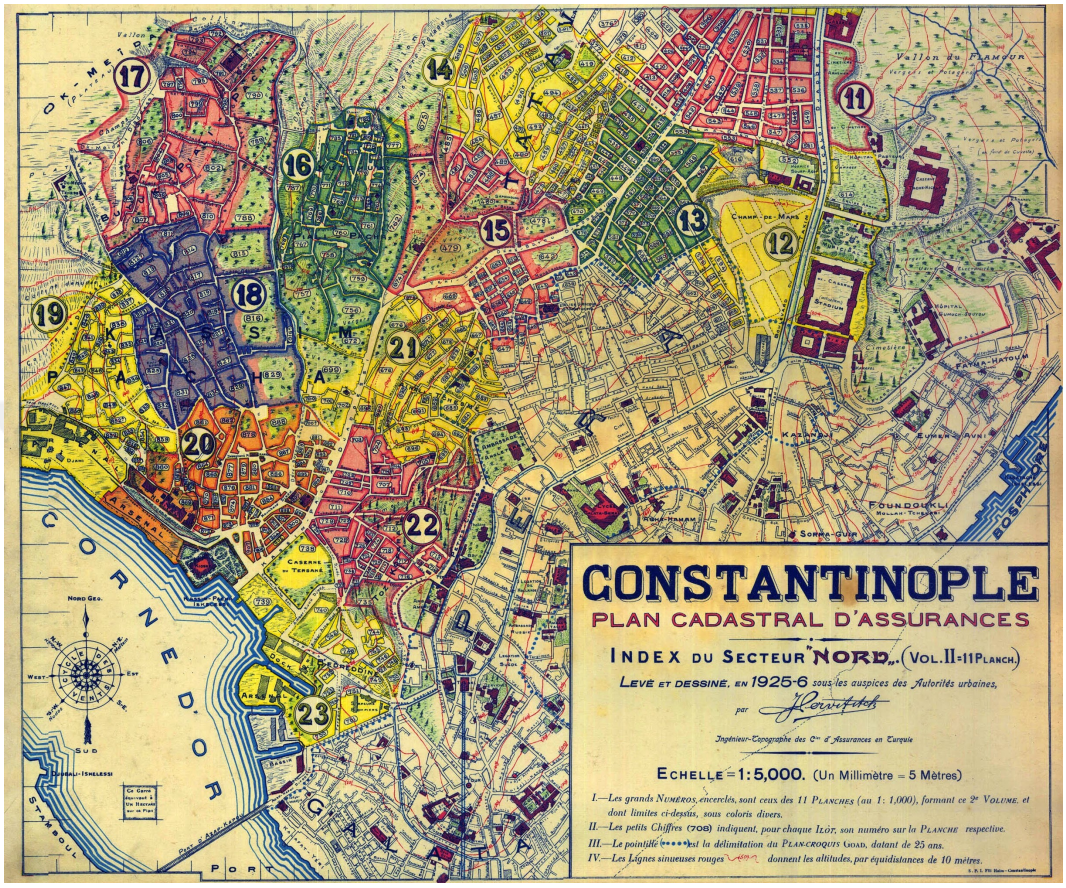
Source: https://www.youtube.com/watch?v=3sXFgpixf3k

Figure D.20: Clipping from Stolpe's Map, 1870



Source: https://istanbul-constantinople.culturalspot.org/asset-viewer/map-of-constantinople-with-its-suburbs-the-port-and-part-of-the-bosphorus/CQFZ_tM9WRTbTg

Figure D.21: Pervititich's Insurance Maps, Index, 1925-26

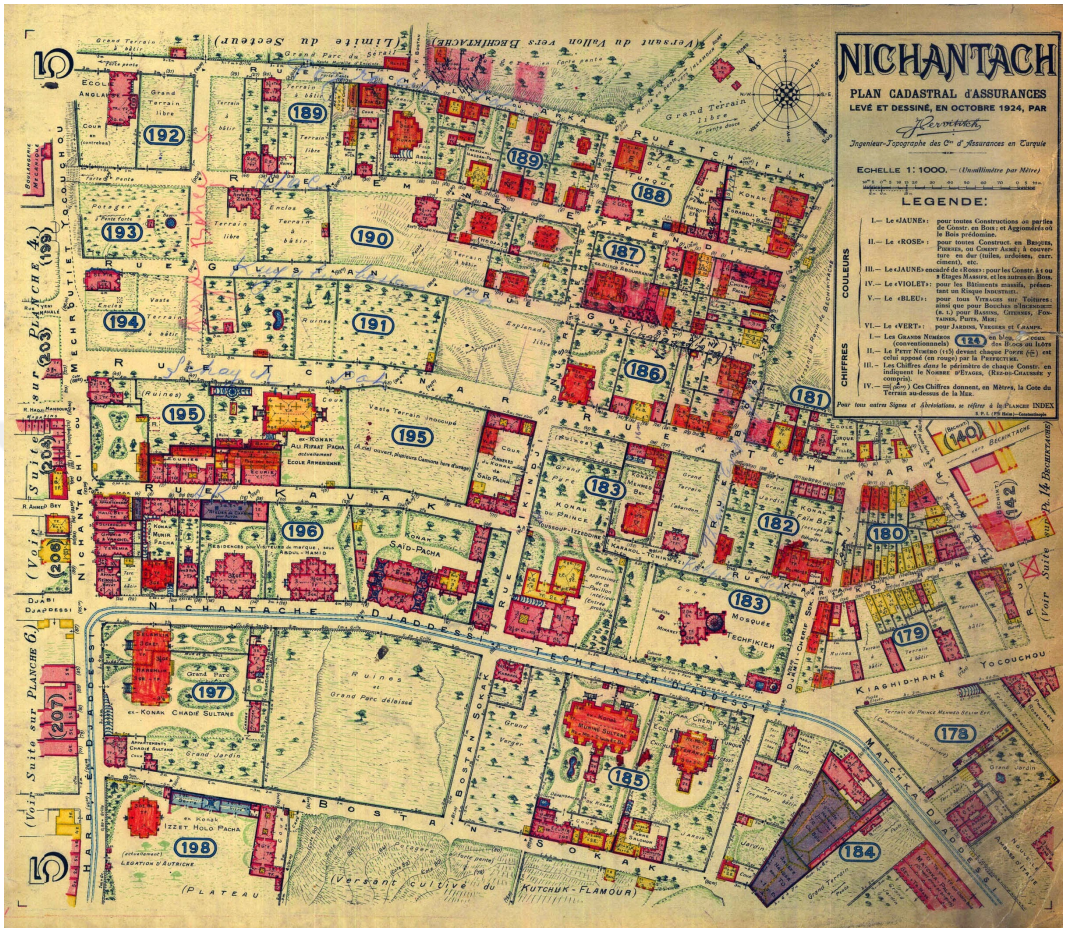


Source: (Ersoy & Anadol, 2000)

Figure D.22: Pervititich's Insurance Maps, Index, 1924-25

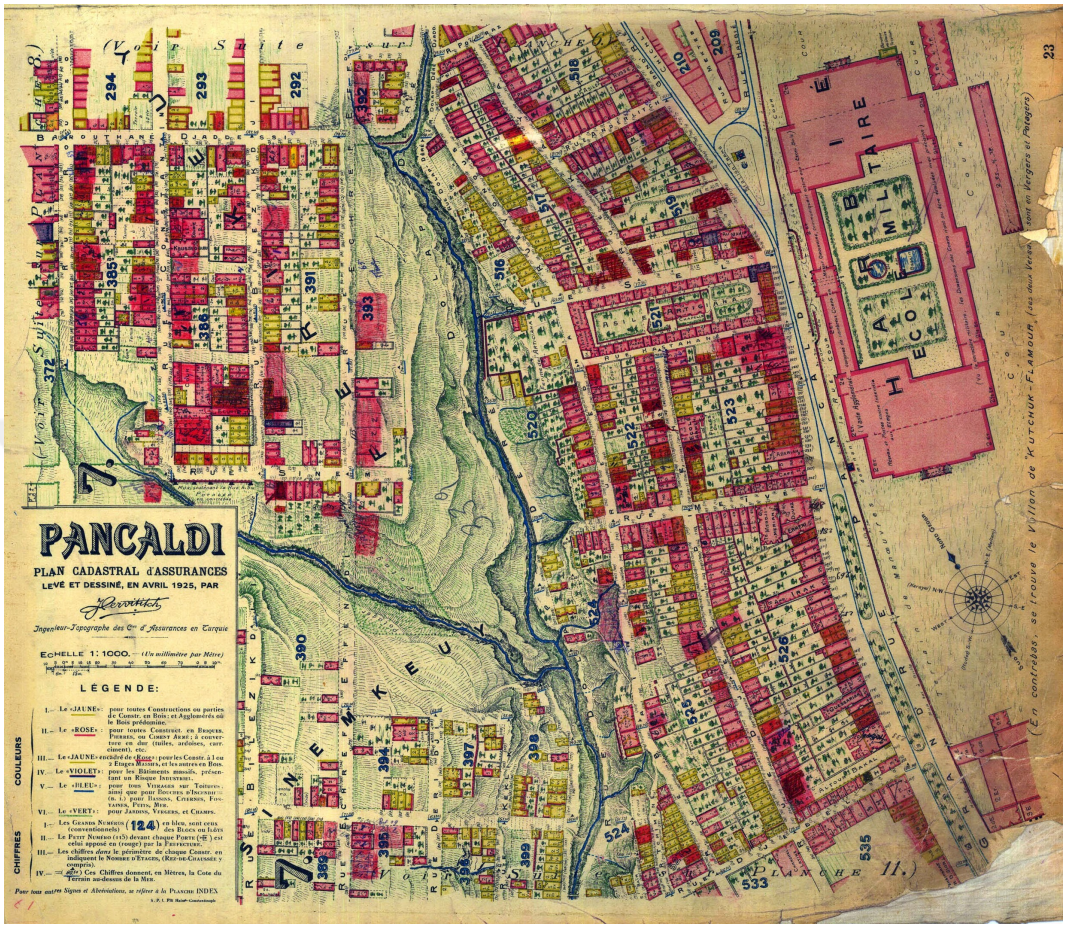
Source: (Ersoy & Anadol, 2000)

Figure D.23: Pervititich's Insurance Maps, Plate 5, Nişantaşı, 1924



Source: (Ersoy **& Anadol, 2000)**

Figure D.24: Pervititich's Insurance Maps, Pangaltı, 1925



Source: (Ersoy & **Anadol, 2000)**