

ISTANBUL PEDESTRIAN EXHIBITIONS

The urge behind the Istanbul Pedestrian Exhibitions is closely related to the current model of transformation that is fashioned in line with Turkey's desire to integrate to Europe and the global world and that is most visible in the urban context of Istanbul.

Istanbul has been going through a socio-economic transformation including an urban one since 1980s. The relocations within the present urban structure, re-placement and the development of new areas (especially aimed to meet the new functions emerging in the finance, service, consulting and tourism sectors) changed the balances significantly: i.e. the relocation of the financial district from Karakoy to the Zincirlikuyu-Maslak axis, the media district's move from Cagaloglu to Gunesli-Ikitelli. Radical, large scale urban projects such as the planning and building of the second bridge on the Bosphorus, the new highways and avenues, the planning of the subway system to connect the new centers of the rapidly growing city, the opening of new ports and the second airport on the Asian side, can all be viewed as the preliminary actions of the state and municipalities in the 80s and 90s to link Istanbul to the global world.

However, the rapid urban changes sustained by the liberal economic system have been marked mainly by the appropriation and privatization of the public space. Consequently, the urban transformation of Istanbul gave way to the usurpation of the coastline, the green areas and the rest by private enterprise and focused mostly on tourism and finances rather than a re-organization of the public space based on culture in the favor of the pedestrian. The "Sky-cage" high-rise which was built illegally in the green areas near Taksim in the 1990's and the Galata Port project at Tophane coastline which is approved by the authorities and going to be built shortly exemplify the usurpation by the private property and its partnership with the local authorities.

Istanbul Pedestrian Exhibition is designed as a series of biennial urban art interventions in the public space and can be considered as a response to the call of the city under transformation. Through temporary projects, it aims to focus on the specific locations in the city and to research and record this transformation. Conceiving the public space as a common living space for all inhabitants, the exhibition series are named after "pedestrian" as it refers to the human scale in the daily use of the public space without signifying any specific class, language or religion. Emphasizing the human scale as opposed to the global scale, Istanbul Pedestrian Exhibition proposes that the urban transformation should be in line with the needs and demands of the civil incentive, the public and the pedestrian. Its main proposal is to open up a platform for dialogue and discussion on the nature of the transformation and how to intervene to it.

Istanbul Pedestrian Exhibitions 1: Nisantasi Personal Geographies, Global Maps

The 1st Istanbul Pedestrian Exhibition was realized between the dates 28th September and 29th October 2002. Nisantasi was chosen for this public space exhibition to bring out novel proposals for the transformation that this neighborhood has been going through

together with the process of globalization. Although Nisantasi is perceived as the “global face” of Istanbul, it exemplifies the two sides of globalization; the high standard westernized life styles versus the alternative way of existence of the shantytown called “Thin Neighborhood” at the skirts of the district. In reference to the primacy of pedestrian and public space, the artists, architects and designers created site-specific projects reflecting upon the urban discrepancies, accidents and wonders in this district.

Istanbul Pedestrian Exhibitions 2: Tunel – Karakoy

“Intervention in the public space always entails invention of publicness.”

“Istanbul Pedestrian Exhibitions 2: Tunel-Karakoy”, again as a civil art initiative, aimed to create a platform for discussion on the transformation of Karakoy, a historical district that has functioned for centuries as a port and a trade center for Istanbul, and on its future identity through spatial and cultural proposals. The main objective of the exhibition was to create awareness and make the area visible as a strategic location in the city for the Istanbulers and the authorities.

Taking its share from the process of rebirth and transformation of cities with the process of globalization, Istanbul has experienced large-scale urban projects changing the anatomy of the city drastically. As a result of the relocation of the finance sector in Karakoy to Zincirlikuyu – Maslak axis, the area went through deterioration especially after 1986 when the Mayor of the Istanbul Greater Municipality decided to “clean” the area of the small workshops, businesses and hardware stores that were serving the dockyard on the coastline. Together with the controversial expropriation of Persembepazari in the 1980’s and its partial moving to Perpa Trade Centre, Karakoy has opened itself up to new forms and functions. Considering the district’s geographic and strategic location in the city and its distinguished place in urban life which illustrates Istanbul’s socio-economic history and culture that is strongly related to the sea life, the criteria by which Karakoy’s future will be defined is of great importance.

The Karakoy Square, today invaded by the traffic, does not allow pedestrian movement except in the underground passages and does not act in accordance with the reason d’être of a square as a gathering place where social encounters and activities take place. On the other hand, in spite of Karakoy’s location facing the historical peninsula and the visual splendor it presents to the passerby, the reservation of the square’s most strategic points for traffic and parking lots prevents the potential vitality that the square could have. Putting forth a utopian idea of opening up the Karakoy Square to the use of pedestrians, “Istanbul Pedestrian Exhibitions 2” proposes that the construction of the square’s future identity should not be at the disposal of the capitalist enterprise for which the financial concerns rather than the public ones carry the utmost value.

Proposing to rethink the usage of public space, which has lost its functionality and to create new possibilities for the pedestrian, “Istanbul Pedestrian Exhibitions 2” offers a unique instance to experience and contemplate on Karakoy and at large, the city of Istanbul.

AT THE BEGINNING

“Intervention in the public space always entails invention of publicness”.* Quoted from Henk Oosterling, the underlying idea of the conceptual framework of the exhibition presents the criteria for the interventions in the public space. While the site-specificity and context-responsiveness of the proposals constitutes the utmost importance in the decision process, the proposals themselves should have had the conceptual and formal capacity and strength to create awareness on the different possibilities of art in public spaces, to bring out contemporary perspectives and novel forms of interventions, and also to question the established understanding of artwork in public space.

The site-specific and context-responsive projects in the exhibition aimed at presenting proposals towards remapping the area, creating awareness on the specific spatial, urban, cultural and sociological qualities of the district, and suggesting alternative ways on the rehabilitation of the public spaces. The exhibition includes architectural and artistic interventions constructed in urban scale in addition to urban culture’s alternative tools of expression such as stickers and flyers. Furthermore, the presentations of the workshops realized by Hans Winkler together with a group of students from the Yildiz Technical University on ‘Walking’, Istanbul Technical University and Mimar Sinan University of Fine Arts on the future identity and form of the district and its current position were shown at the exhibition’s Main Info Centre. The publications like Hans Winkler and his collaborator’s magazine and the postcards of the Technical University were also distributed at the universities, cafes and the like.

Every exhibition is a process. We begin with dreams together with the artists and then some of the projects are eliminated conceptually and some proves impossible and finally we come down to earth in the realization process. However, both Carmela Gross’ and Murat Sahinler-Fuat Sahinler-Yakup Cetinkaya-Ayten Basdemir’s projects were not eliminated in the process. Both her site-specific intervention with the major stairway from Galata to Karakoy Square and the artist/architect group’s proposals to make a new stairs opening up the obstacle in front of the pedestrians to come down directly from Tunel, Yuksek Kaldirim Street to Karakoy and the quay were indispensably integral parts of the exhibition. When we lost them the exhibition lost its accent at the back of the Square and thus, lost its pedestrian connection with Tunel area. These two projects were both visually and conceptually crucial for the exhibition. Actually, we needed more time to develop new strategies against the ever-emerging problems related to street and procedures.

It was very important to comment on our home city as it creates important public debates on the art in public spaces, which is urgently needed. The reactions proved that the exhibition reached its goals though some of them were violent. Kemal Onsoy’s “Mutual Aid” installation which covered the already-existing sculpture of Ayse Erkmen with polysysrene walls in the Tunel Square was put into fire and destroyed together with the sculpture inside, a week after the opening. Yet, this violent reaction caused a strong public debate on public space art and vandalism. A similar discussion has started through

* Henk Oosterling “Art works making interesse public” , Archis no.5 2001

another incident related to the Turkish Calligraphies that were included in the exhibition, “This too shall pass” and “What a pleasure” by two famous calligraphers, Ismail Hakki Altunbezer and Halim Ozyazici, applied on the side façade of the post office in Karakoy Square. The work was taken down by the authorities just three days after the opening, fortunately, we were able to install a new version of it after time taking negotiations.

WALKING THROUGH

Tünel-Karaköy axis is a dense pedestrian zone that connects Beyoglu to the sea, then to the other side of the Bosphorus. The pedestrian can either pass the Galata Bridge to reach the historical peninsula, specifically Eminönü Square or take the city-line boats to cross the Bosphorus and reach Kadiköy, Haydarpasa or Üsküdar.

Constituting a long urban corridor from Taksim Square to Tunel Square spared for pedestrian movement, Beyoglu has become one of the most heterogeneous centers for art, culture, nightlife and shopping during the last ten years. It developed into a meeting place where people from different social strata and diverse age groups come together. The shift of the business and finance sector from Karakoy to the Zincirlikuyu – Maslak axis has brought along an opening up of the region to new functions and forms. Istanbul Pedestrian Exhibitions 2 aims at exploring the urban possibilities in the favor of public spaces allocated to pedestrians.

KARIN SANDER

Tünel-Karaköy, Pedestrian Exhibitions 2

11 x 15 cm

Book

447 photographs of the exhibition area Tunel-Karaköy, İstanbul received as working material on Cd from the curators.

Photographers: Umut Kebabçı, Bora Özkuş, Arzu Yayıntaş, 2005

Karin Sander’s project is a book, which consists of all photographs, even with their file names, compiled to document the research of the pedestrian exhibition team on the strategic location of the Tunel-Karakoy axis in the context of the pedestrian movement, on its spatial relationships in terms of urbanism and the daily life. Karin Sander developed this photographic documentation, which was prepared as a CD for the participating artists, into her project for the exhibition. The project refers directly to the pedestrian exhibition team’s research, but at the same time, it presents a deconstructive approach towards the conventional format of the relationship between an exhibition and an artist by reversing the notions of invitation and participation. This photo-album by Karin Sander was available at the main information center free of charge.

HALUK AKAKÇE

The Invisible Thing

Installation

Soil, various plants, 2005

Haluk Akakçe designed a cryptic project for the Narmanlı Han, which is a run-down building that has had no functions for years in Beyoğlu, the Istanbul's most lively art, culture and entertainment center. Narmanlı Han was built as the Russian Consulate, then, it served as a police station and finally had become studios for artists and writers throughout the years. With the second wave of the modernization process that was fostered by the European Union negotiations and as a part of gentrification of the district, it was planned to be converted into a department store with designer shops. However, the protests of the non-governmental organizations have stopped this plan for an unknown date. Haluk Akakçe designed a green hill, as mysterious as the future identity of the place, in the courtyard of the building that is open to the street and the gazes of the passers-by. This unexpected green hill refers to covert meanings and possibilities as in Saint Exupéry's sketch of a snake swallowing an elephant in his novel *Little Prince*. It became a popular meeting point during the exhibition among the elderly people living in the neighbourhood as well as the passers-by to drink tea, talk and contemplate.

KEMAL ONSOY

Mutual Aid

Polystyrene

3 m X 3 m X 8 m, 2005

Kemal Onsoy's 'Mutual Aid' was a site-specific intervention to an existing public space sculpture by Ayşe Erkmen which she had designed for the Tünel Square in 1993. Onsoy proposed to hide Erkmen's sculpture, 'Tünel Column', behind polystyrene walls of 8 meters high and to make it invisible for the duration of the exhibition. The sculpture of Ayşe Erkmen was to be re-appeared with a performative act of removing the walls around it on the last day of the exhibition. Pointing out to presence through absence, this work aimed to raise the question what was hidden behind these walls in the Tünel Square, and thus to remind the difference that the sculpture brings to the Square. Unfortunately, a week after the opening of the exhibition Kemal Onsoy's intervention was put into fire by unidentified persons and destroyed totally and Ayşe Erkmen's work was damaged extensively. This unlucky incident caused a public debate on public space art and vandalism. After one year long negotiations with the municipality, the sculpture is being restored now and will be installed at the same spot very soon.

ÖMER ALİ KAZMA

Today

Digital video, 2005

Designed as a work in progress, yet presented in the form of fragments to the audience everyday, 'Today' is a daily visual record of the micro transformations as well as every day life details taking place in Tunnel - Karakoy area. Each day throughout the exhibition, Ömer Ali Kazma transmitted several details of his daily experiences in Tünel – Karakoy axis into a visual format and projected them at Tünel Square the same night they were shot. These details, which are sometimes torn apart from their contexts, and thus, become abstracted, even up to a level of an abstract painting, still gives information on the site while they provide a rich visual experience. The last day of the exhibition,

‘Today’, a 38 days remembrance of the area through the artist’s eye was screened in the main info center as the closing event of ‘Istanbul Pedestrian Exhibitions 2: Tünel – Karaköy’.

CARMELA GROSS

Dil (Tongue)

Paint and red spot lights (computer aided design), 2005

Carmela Gross’ unrealized project was an intervention to the stairs, which constitutes one of the main connection from Tunel Square down to Karakoy Square, spared for pedestrians. The site can also be described as a thin urban corridor since it is in between two large and tall buildings. Gross’ intervention was to paint the stairs with bright red color and the space between the two buildings with red spotlights during the day and night. By marking the place spatially, Carmela Gross aimed to propose a visual as well as bodily experience to the pedestrians who were passing there while pointing out to the back of the square it is situated. However, just before the exhibition we learned that the same stairs was also chosen by Karl-Heinz Klopff who was participating to the 9th Istanbul Biennial that was held during the same time. This coincidence which might have become an opportunity for a collaboration between the two artists, disappointingly, became an obstacle. Since the stairs for which Carmela Gross developed her project was intervened by Karl-Heinz Klopff, alongside five other stairs in this area, with as part of his biennial project, unfortunately, Dil(Tongue) could not be realized.

FUAT SAHINLER-MURAT SAHINLER-YAKUP CETINKAYA-AYTEN BASDEMIR

Last Steps of Yüksek Kaldırım

Concrete stairs (computer aided design), 2005

The unrealized project of the artist/architect group was a site-specific intervention proposing to reopen a clogged access in the Karakoy Square, which impedes the flow of walking from Yüksek Kaldırım Street to the coastline. By placing a staircase in the triangular concrete island which interrupts the continuity from Tunel to Karakoy Square, the project takes the previous structure of Yüksek Kaldırım as a reference point, which was an uninterrupted pedestrian stairways linking Tünel to the sea when Galata used to be the commercial center of the city. The project could not be realized because of the technical reasons.

FUAT SAHINLER & MURAT SAHINLER & AYTEN BASDEMIR & YAKUP

ÇETINKAYA

Cranes, dish antennas and drain pipes, 2005

This artist/architect group’s project is an attempt to remap the area, marking the borders by painting the already-existing objects, architectural units and vehicles in red, black and white combinations. The satellite dishes on a roof behind the square and the crooked-shaped drain pipes twisted with the building’s outlines were painted in red to point to the skyline and intersection of the square respectively, while the 60-meter high crane and the

two smaller ones points to the historical half-functioning dockyard which constitutes a border for this area in the Golden Horn. The almost five hundred years old shipyard was planned to be opened up to new recreational functions as a part of the transformation that this district has been undergoing. The cranes were painted by this artist/architect group themselves, their friends and the mountain climbers and the painting 'adventure' finished just before the closing date of the exhibition. The cranes, which illustrate the urban scale as well, were painted in a constructivist aesthetic manner in black, red and white considering their beautiful engineered forms and functions. To remind the citizens the dockyard, which signifies the area, Karakoy as the port of İstanbul for centuries, they were converted into moving sculptures as a commemorative monument of the port.

EBRU ÖZSEÇEN

Amulet

Crom nikel, stainless steel (sketches), 2005

Ebru Özsecen designed a spatial intervention to the historical Tünel Metro which is one of the oldest metro systems of the world. This project, which could not be realized due to time restrictions, aimed to relate the interior spaces and façades of the buildings at the two exits of the Tünel metro, one in Tunel Square and the other in Karakoy, and link these two tunnel buildings which differ greatly from each other in terms of their architectural styles.

JOHN KÖRMELİNG

Jaja Road

Steel construction, metal floor and railing

2.5m X 52m X 5.5m , 2005

John Körmeling's project was directly related to the utopian proposal of the exhibition, sweeping the motor traffic off to "pedestrianize" the Karakoy Square. Certainly, this was out of the limits and capabilities of the exhibition, however, John Körmeling suggested a solution to it: an alternative pedestrian road, which was 52 m. long and 6 m. high. He created a hybrid form that looked like a highway and a ramp at the same time, thus, associated both with urban and architectural structures simultaneously. John Körmeling aimed at elevating the pedestrian, whose experience of the Karaköy Square is usually restricted to the underground passage, above the road traffic by constructing an alternative pedestrian road allowing to view the square and Golden Horn from an unusual perspective. This alternative road, which rose up to the third floor of Aksu İş Hanı, almost touching to the facade, was originally planned to enter the building. Ideally, the pedestrians were to have an access to the building from the third floor to do something like buying hardware or ice cream. However, there was a finance office where the ramp meets the building and it was not possible to get permission for that. At the end of the ramp on the building there were green neon words read as "New Peace" and "New Place" alternately. The relation of the ramp and the building blurred the distinction between public and private spaces as the "New Peace/Place" title refers and thus opens up a third space where these two 'make peace'.

İSMAİL HAKKI ALTUNBEZER

Gel Keyfim Gel (What a Pleasure)

Calligraphy

Digital print on vinyl

HALİM ÖZYAZICI

Bu da geçer ya hu (This too shall pass)

Calligraphy

Digital print on vinyl

‘İstanbul Pedestrian Exhibitions 2’ brought the traditional art of calligraphy to the public space, in an unconventional context, through the works of two masters who used Turkish instead of Ottoman Turkish which blends Arabic and Persian words in calligraphy, in a secular way. Looking onto Karakoy from the side-façade of the post office building at the entrance of Galata Bridge, İsmail Hakkı Altunbezer’s ‘What a Pleasure’ and Halim Özyazıcı’s ‘This too shall pass’ engaged an ironic yet optimistic dialogue on the current condition of public space which was invaded by the traffic and car parks. The landmark building at the back corner of the square had a large space in front, almost creating a pocket in the street, which could have been a better location for the tramway stop which was recently constructed at the entrance of the Galata Bridge. Instead, the building used this space as its own private car park and the tramway stop in its present location blocks both the traffic and the view. The calligraphic installation, which was designed for the side façade by Fuat Şahinler-Murat Şahinler-Yakup Cetinkaya-Ayten Başdemir, was taken down by the authorities just three days after the opening as apparently there were some people who perceived it as a radical Islamist banner. After time taking negotiations we were able to install a new version of it again. Luckily, this unfortunate incident led to an encouraging result and generated a debate on the reception of calligraphy in public space context and its mismatched connection with the radical Islamic tendencies.

FUAT ŞAHİNLER & MURAT ŞAHİNLER & AYTEN BAŞDEMİR & YAKUP
ÇETİNKAYA

Gel Keyfim Gel (What a Pleasure)

Polyester benches, 2005

Bu da geçer ya hu (This too shall pass)

Light box letters, 2005

The artist/architect group who designed the calligraphic installation that reads ‘What a pleasure’ and ‘This too shall pass’ on the side façade of the post office building in the square, designed seating units with the saying ‘What a Pleasure’ and installed them at several points in the overtly beautiful and neglected Persembé Pazari Park and on the dock platform on its continuation. At the car park the saying ‘This too shall pass’, in light box letters, was installed in between the floors by reinterpreting this calligraphy in Latin letters. As the Persembé Pazari Park is situated across the most picturesque view in Istanbul, the historical peninsula with Süleymaniye Mosque at the top, it has a sublime elevation and sorrow simultaneously. “What a pleasure “ refers to the pleasant experience in the park as a public space on the coastline of the Golden Horn, not yet privatized, so it

can still be enjoyed. Writing “This too shall pass” on the car park, the group is referring to actually breaking down the seven floor car park to create a small square at the entrance of the Maritime Company for the passengers, at the same time, points to the invasion of the overblown automobile culture and the Karakoy area which exemplifies this condition.

AUKE DE VRIES

After the Rain

Painted steel

4.20 m X 2.35 m X 2. 40 m, 2003

Referring to the trivial, instable, off-balanced and incomplete structures of shantytowns, Auke de Vries’ architectural sculpture ‘After the Rain’ points out to architecture and non-architecture simultaneously, which is a common sight at the Tunel-Karakoy axis. Using the architectural contrast between shantytowns and plazas, Auke de Vries reflects on the socio-economical polarization accelerated by globalization. The high-rise towers are considered as the sign of high civilization and global cities. The shantytowns on the other hand reflects the side effects of globalization. Architecturally speaking, while the high-rise buildings are stamped by the standardization of globalisation, shantytowns are stamped by uniqueness of form and construction. Auke de Vries deals with these urban as well as social issues in his work. He creates spatial ‘fairytale’ related to the architectural settings and urban complexities, as well as temporality, process and instability.

Questioning the established conception of sculpture in public space, the placement of ‘After the Rain’ on top of one of the towers of Galata Bridge exemplified the use of unusual, non-conventional places for art and created an awareness on the different possibilities of public space art.

ÖMER ALİ KAZMA

Neither Here Nor There

Digital video, 2005

With his site-specific video installation at Galata Bridge, Ömer Ali Kazma highlighted a transformation uncompleted and therefore in a stage of uneasy waiting. Through projecting images of airplanes, the protagonists of global mobility, moving on the runway before taking off, the project integrated airway traffic to the chaotic motor traffic of Istanbul in a fashion both amusing and striking. Ömer Ali Kazma’s work was projected on a curved surface under the bridge where the passing boats can also see, could be viewed also from the platform under the bridge and the coast line every evening during the exhibition.

CANAN TOLON

Inside-Out

Swings, motor, 2005

Canan Tolon’s site-specific intervention to a rundown building in the *Perşembe Pazarı* Park works with the ‘invisible’, and the ‘impossible’. Canan Tolon’s mechanical swings placed at the empty windows kept moving back and forth eerily without anyone swinging

them. The project emphasized the abandoned and ruined buildings in the park as remnants of the wild deportation in the area in the 1980's. The building Canan Tolon selected for her project had neither floors separating the interior space nor a roof on top, but remained just as a shell to a void which allowed the artist to create a light tower out of it. The uninterrupted mechanical movement of the swings in the empty building, together with the light coming through its openings, reflected a melancholic feeling of loneliness that mimicks the mood of demolition in the area. The swings, while animating the silent building, were also a gesticulation for the invisible homeless kids living in the area; as a playground where they will never play and as an impossible place they will never have.

CALLUM MORTON

Stonewash

Steel construction, alucobond, laminate glass and folio, 2005

For 'Istanbul Pedestrian Exhibitions 2: Tunel – Karakoy', Callum Morton designed a Levi's shop where you would least expect to see it. 'Stonewash' is on the surface a description of global capitalism's appetite. Brand spanking new American chain store, literally frames a pile of rubble and destruction and sits alone awkwardly amongst the wonderful ambience of the various old hardware shops of Karakoy. Clustered together in the interstices of buildings that are themselves in pieces and are held up by very little, these shops speak of a form of outmoded commerce that clings to an uncertain future. But all commerce clings to an uncertain future, it eventually eats itself. Today's popular brands are tomorrow's rubble.

MICHAEL ELMGREEN & INGAR DRAGSET

Use House

3.50 m x 4.53 m x 4.30 m

Cinder block, concrete, paint, glass, 2005

Michael Elmgreen and Ingar Dragset's contribution to the exhibition was an open architectural structure designed for the Persemb Pazari Park, which is located at the coastline of Golden Horn and despite its unique panorama is still remaining unused by a larger public as it is hidden and neglected. The 'Use House' is an architectural unit shaped as an open house without a roof, consisting of four walls of one of which is slightly angled to emphasize its accessibility, a fireplace, a bench and a panorama window which overlooks the splendid scenery including the Suleymaniye Mosque. With its unfinished and undefined function it exists between the architectural and the non-architectural like the run-down buildings in the neighborhood that the artists referred. This neglected park is at the same time a living place for homeless kids and adults without any facilities. Elmgreen & Dragset's structure was also a gesture to those who lived in the park. Suggesting neither directions nor restrictions for its use and functioning only as a house open to everybody, to be used, intervened and altered during the exhibition, the 'Use House' transgresses the border between private & public and inside & outside. It is also a comment on power structures and control mechanisms within public space.

IOANNIS SAVVIDIS

What we want to see

Wood, iron construction, 2005

Ioannis Savvidis' site-specific intervention to the statue of Architect Sinan, who gave Istanbul its famous skyline, was an attempt to alter our relationship with the statues in the public space. In Istanbul most of the public space art works are traditional monuments which are usually elevated on a high pedestal that separates the audience from the work and establish a hierarchy between them. In order to break the established relationship between the public and the iconised statue, Ioannis Savvidis created an iconoclastic intervention by covering the front of the sculpture with a wooden curtain, and created a balcony around the head of the figure that allows the audience to have a closer look and even to touch it. Climbing the stairs which leads to a small platform behind the wooden panel, the audience had the opportunity to experience a different scale and a different relation. Elevated in the eye-level with Sinan's statue that is looking at his own architectural works on the other side of the Golden Horn, the viewer could also see, through a small rectangular hole on the wooden panel, the Suleymaniye Mosque, one of the masterpieces of Sinan.

AYŞE ERKMEN

Fish&Bread, Karaköy

Flyer, 2005

The integration process to European Union involved modifications, even prohibition of several local industries and traditional ways of small production that are strongly related to the daily and cultural life. Ayşe Erkmen's proposal for 'Istanbul Pedestrian Exhibitions 2: Tunel Karakoy' was to re-activate one of them, inviting the recently banned fisher boats that used to sell fish-and-bread back to Karakoy coast, at least for the duration of the exhibition. As all the efforts were useless to get permission from the municipality for the realization of the project, Ayşe Erkmen revised her proposal for Karakoy and related the project with her earlier work at the 'Istanbul Pedestrian Exhibitions 1', 2002, where she had distributed flyers with the image of the pyramid pasta named 'Antique Grandma', once a specialty of a pastry in Nisantasi. Ayşe Erkmen, contributed to the second edition of the Pedestrian Exhibitions with another flyer, this time with an image of fish-and-bread, as a reminiscence of one of the most significant symbols of the Istanbul coastal life that was defeated by EU standardization processes and has ceased just recently. Ayşe Erkmen's flyers were available at the main info center and distributed daily at Tunel and Karakoy.

HALE TENDER

Drop me off from your wing

Sticker, 2005

Hale Tenger contributed to the 'Istanbul Pedestrian Exhibition 2' with a sticker which is a tool of expression for the alternative urban culture. Subverting the format of the

advertisement images, the stickers that Tenger has reproduced in an urban landscape dominated by such images and applied at various spots on the exhibition route. The handwriting 'drop me off from your wing' on the sticker is a reference to a popular Turkish folk song which says 'drop me off from the minaret and come down, catch me tight'. This controversial expression in the song which refers to a problematic relationship of love and hate was appropriated by the artist to express her own relation with Turkey. And the stickers acted as an answer to the escalating nationalism coupled with phenomena of globalization.

AZİZ SARIYER

Igloo

Plywood, MDF, acrylic, aluminium

Ø 3.75m h: 2.52 m, 2005

The information booth located at the Karakoy ferry dock, one of the most crowded pedestrian passage ways of Istanbul, is designed by Aziz Sariyer. In order not to impede the sight at such a busy location, the user friendly 'Igloo' was produced as transparent as possible and functioned both from outside and inside. Constructed with plywood, MDF, acrylic and aluminum, the 'Igloo' served as a information and distribution center for those who wished to learn more about the exhibition. The same information was available also at the Main Information Center designed again by Aziz Sariyer.

EVE SUSSMAN & IOANNIS SAVVIDIS

Coming soon to a river near you

Video, 2005

Duration: subjective

'Coming Soon to a River Near You' is the movie that we are all always taking part in – the film that already happened and is happening around us all the time. Eve Sussman & Ioannis Savvidis' four channel video-slide-show with stories (that stars the makers as well as the viewers) took place at the Karakoy port. Slides of past and the live video of the present were intermixed with texts that could be augmented by passengers waiting in the port. The slide show was also shown as a single channel work in the info center.

CALLUM MORTON

Deep Throat

Sound Installation, 2005

'Deep Throat', Callum Morton's sound installation for 'Istanbul Pedestrian Exhibitions 2', is an incidental soundtrack of pedestrians wandering about a classic non-place of the contemporary life, a carpark. Characterised by their unheimlich qualities, non places like the carpark are neither public nor private, and as such are spaces we want to leave as quickly as we came. So it is this small army of lost souls trying to escape a type of late modernist purgatory, and in doing so they make what is uncomfortable, even more so.