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ARCHITECTURAL DISCOURSE IN CARICATURES

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ABSTRACT

Caricatures, which are kinds of written humor, become widespread. Primary features of caricatures are their striking structure, including the language and characters of daily life, feeding from issues of daily life, featuring little writing, swift perception, and containing visual elements. The fact that they exaggerate the present situation, and make people laugh and think at the same time provides them to be catchy. Caricatures feed from a variety of areas in life. They touch upon issues that occur in daily life while entertaining. Caricatures may also feed from architecture. A number of issues can be mirrored in caricatures such as changes that occur in people's lives, new structures, different approaches to perceiving public space, relationship between the natural and constructed environment, changing urban space, identity loss in cities, and situations in which people get accustomed to or deny the environmental conditions.

Architectural discourse in caricatures is analyzed in this text. Architectural discourse mirrored in caricatures in relation to city, building, space, and human has been questioned. The concept of discourse has been examined and information on discourse analysis method has been conveyed. The relationship between caricatures and discourse has been evaluated. Architectural discourse in caricatures has been examined as "Unqualified Constructed Environment, Change in Physical Environment, Excessive Development and Density, Discomfort and Expectations, Destruction of Natural Environment (Ecocide), Destruction of Historical Environment, Design and Planning Thought".

Architecture's approach to issues related to urban and structured environment and architectural platform have been examined through the method of another discipline. This situation exemplifies the fact that architecture spreads into all areas of life. It also shows that caricatures deal with social problems and provides another point of view for people.



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STRUCTURED ABSTRACT

Caricatures, which are kinds of written humor, become widespread day by day. Primary features of caricatures are their striking structure, including the language and characters of daily life, feeding from issues of daily life, featuring little writing, swift perception, and containing visual elements. The fact that they exaggerate the present situation, and make people laugh and think at the same time provides them to be catchy. Caricatures feed from a variety of areas in life. They touch upon issues that occur in daily life while entertaining. Caricatures may also feed from architecture. A number of issues can be mirrored in caricatures such as changes that occur in people's lives, new structures, different approaches to perceiving public space, relationship between the natural and constructed environment, changing urban space, identity loss in cities, and situations in which people get accustomed to or deny the environmental conditions.

Architectural discourse in caricatures is analyzed in this text. Architectural discourse mirrored in caricatures in relation to city, building, space, and human has been questioned. The concept of discourse has been examined and information on discourse analysis method has been conveyed. The relationship between caricatures and discourse has been evaluated. Architecture's approach to issues related to urban and structured environment and architectural platform have been examined through the method of another discipline. This situation exemplifies the fact that architecture spreads into all areas of life. It also shows that caricatures deal with social problems and provides another point of view for people. Caricatures are realized in a tolerant environment, expose events directly and immediately, and sometimes have a bigger effect through exaggeration. Because of these qualities, caricatures appear to be inclined to a more opposite view. The humor possessed in caricatures enables them to be more acceptable and not disturb people.

In the study, caricatures were investigated based on researches made through journals, books, newspapers, and the internet. In this process, texts on debate in contemporary architectural environment were analyzed. Caricatures were evaluated in the context of their parallelism to the debate subjects in written texts. Sources such as contemporary books, journals and publication of professional chambers such as the Chamber of Architects, newspaper and television news, data acquired from the internet have been investigated in order to set a substructure. In the light of all these data, architectural discourse in caricatures has been determined as "Unqualified Constructed Environment, Change in Physical Environment, Excessive Development and Density, Discomfort and Expectations, Destruction of Natural Environment (Ecocide), Destruction of Historical Environment, Design and Planning Thought".

Caricatures particularly express the worry because of the undergoing transformations and a state of not being able to get used to. Cities, buildings, and people try to adapt to the new situation in the swift and sudden transformation process. Although people act as if they have become accustomed and the new situations have become part of their lives, the general tendency is that they cannot get used to but feel discomfort. People feel stuck, suffocated, and surrounded. Excessiveness

is an important concept that is featured in caricatures and a tool to convey ideas. Excessiveness is conveyed through human, vehicle, traffic, building, height, density, and pollution. There is a large scale of destruction of nature in order to meet the needs of people. A swift structure building process has been happening. Nature is evaluated not as a living and life giving thing; but a thing that exists in order to meet the needs of people. Nature is as if it is stuck among the concrete pattern. It tries to exist on a scale and wherever people let it to exist.

Destruction of historical places also takes place in caricatures. There are irrevocable transformations, deterioration, and loss of identity in historical places because of high-rise buildings that are completely different from the present environment. People long for the old version of historical environments. They spend time in these places by feeling the history. It is also expressed that public spaces do not have enough qualifications that people can benefit from, and are not used enough as they are reserved for private use. Apart from the critical views in this process, expectations are also expressed. It is shown that people wish to live in low-rise buildings that are in the nature and where there is agricultural production. Caricatures also feature design and planning thought. The intensity of education period is also pointed out. The situation that architects and city planners are in while making designs and their approach to the subject can be observed. It is also criticized that plans does not need to be followed and can be changed.

As caricatures express the language, data, and experience of daily life, they address different groups of the society with different education levels and age groups. They remain in people's mind for a long time because of their swiftly perceived, entertaining structure which also makes one think. Upon considering the aim of humor to educate people, caricatures also have a structure of educating and providing knowledge and point of view to people. They deal with the problems of daily life, focus on them, attract attention and stress them. When we look at the reflected, summarized, and criticized situation in caricatures, it can be seen that architectural discourse is reflected highly in caricatures. The hesitation against the sudden and radical changes in the constructed environment in the contemporary architecture is reflected in a similar way in caricatures. Analyzing caricatures provide right outcomes while evaluating the contemporary architectural environment and debated issues. In this context, caricatures are supporters and defendants of the contemporary architectural discourse.

Keywords: Discourse, Discourse Analysis, Humor, Caricature, Architecture

KARİKATÜRLERDEKİ MİMARLIK SÖYLEMİ

ÖZET

Yazılı mizahın türü olan karikatürlerin yaygınlıkları artmaktadır. Vurucu yapıları, gündelik hayatın dilini ve karakterlerini içermeleri, sorunlarından beslenmeleri, az yazı içermeleri, kısa zamanda algılanmaları ve görsel öğeler içermeleri başlıca özellikleridir. Mevcut

durumu abartmaları, güldüren ve düşündüren yapıları akılda kalıcılıklarını arttırmaktadır. Karikatürler hayatın her alanından beslenmektedir. Eğlendirirken gündelik hayatta yaşanan problemlere değinirler. Karikatürler mimarlık alanından da beslenir. İnsanların yaşamlarında meydana gelen değişimler, yeni yapılar, kamusal alanın ele alınışındaki farklı yaklaşımlar, doğal ve yapılı çevre ilişkisi, değişen kentsel mekan, kentlerdeki kimlik kayıpları, insanların yeni çevre şartlarına alışma ya da yadırgama durumları karikatürlerde yansımaları bulmaktadır.

Makale kapsamında karikatürlerdeki mimarlık söylemi incelenmektedir. Kent, bina, mekan, insan ilişkisi içinde karikatürlere yansıyan mimarlık söylemi araştırılmıştır. Söylem kavramı irdelenmiş ve söylem analizi metodu hakkında bilgi verilmiştir. Karikatürler ve içerdikleri mimarlık söylemi değerlendirilmiştir. Karikatürlerin içerdikleri mimarlık söylemi "Niteliksiz Yapılı Çevre; Fiziksel Çevredeki Değişim; Aşırı Büyüme ve Yoğunluk; Rahatsızlıklar ve Beklentiler; Doğal Çevre Tahribatları; Tarihi Çevre Tahribatları; Tasarım ve Planlama Düşüncesi" şeklinde yedi başlık altında incelenmiştir.

Mimarlığın kentsel ve yapılı çevreye ilişkin konuları ele alış biçimi ve mimarlığa ait tartışma ortamı, başka bir disiplinin aracı üzerinden irdelenmiştir. Bu durum mimarlığın yaşamın her alanına sirayet eden yapısını örneklemektedir. Ayrıca karikatürlerin toplumsal problemlere eğilen yapısını ve insanlara bakış açısı kazandırma durumunu görünür kılmaktadır.

Anahtar Kelimler: Söylem, Söylem Analizi, Mizah, Karikatür, Mimarlık

ARCHITECTURAL DISCOURSE IN CARICATURES

Discourse is one of the important concepts of nowadays. People and institution express themselves through their discourse. While discourse may be clear and explicit, it can also be implicit. Discourse analysis helps this implicit situation to be revealed.

The aim of this text is to analyze the architectural discourse in caricatures. Architecture comes from life, forms life, and creates spaces in which people realize their actions. Architecture, which builds spaces to realize itself in life, feeds from different areas such as art, sociology, psychology, literature, and history. Likewise, it also has an effect on different areas. Caricatures are one of these areas. For instance, urban transformation concept that expresses the reformation of living areas holds a place in caricatures (Özçakı, 2017). This study examines the architectural discourse reflected in caricatures.

The first part of the study defines the concept of discourse. Ideas of different theoreticians on the concept will be indicated. Discourse analysis that is the method used in this study will be conveyed. The second part touches upon the relationship between ideology and discourse and how it is used as a tool to convey thoughts. Humor concept, verbal and written humor kinds, relationship between humor and caricature, and how caricatures are used as a tool to transmit visual information will be studied. The third part shows the architectural discourse in caricatures acquired via discourse analysis method.

Discourse analysis is a method used to reveal the non-visible thoughts. This study allows architecture discipline to be evaluated from the point of view of another discipline and establish the

parallels and differences with the contemporary architecture scene. It is an example for studies that examine architecture through different disciplines.

Discourse and Discourse Analysis

The term “discourse” is rooted in Greek “logos” and Latin “discursus” (Kabağaç, Alovera; quoted in Çotuksöken, 2013, p. 201). The term, in Latin, comes from either “discurrere” (running around, comings and goings) or variations of “discursus” that expresses going away, melting, expansion. Metaphorically, it means “talking about a subject at length” and “communicating about something”. In Medieval Latin, discursus means “lively debate”, “an object circling an orbit”, “mutual communication”, and “meeting”. Thomas Aquinas, who used discourse term in philosophy for the first time, uses it to mean “mental inference” against “pure intuition” (Sözen, 1999, pp. 19-20).

Today discourse is defined as “1. Word; realization of language verbally or as written, using the spoken individual. 2. Statement; consisting of one or more sentences, a statement with a beginning and an end. 3. Statement, which exceeds the limits of a sentence, approached through the connection of sentences” (Vardar, 2002, p. 179). From a structuralist viewpoint, it is a lingual unit that is beyond and larger than a sentence. From a sociological point of view of language, it is a unit that has communication value regardless of the extent of a single word, sentence, or paragraph etc. (İmer, Kocaman, Özsoy, 2011, p. 227). Sözen (1999), claiming that “our century is a century of discourse; our age is an age of discourse”, states the importance of discourse that the 20th century philosophers discovered (p. 11). He defines the modern world as a discursive world (Sözen, 1999, p. 22).

Discourse may imply verbal discourse and likewise text may imply written discourse. The subject produces discourse on verbal level at first. Discourse exceeds the tangible existence of the subject when it is put in writing. At this point, there are a variety of approaches from the perspective of relationship between text and discourse. Firstly, it can be said that discourse and text are identical. On the other hand, they can be evaluated as different structures. Another approach expresses that discourse is the first stage as individual language. Discourse is composed of a collection of texts that are consistent. The fact that philosophers’ discourses are composed of a number of texts in philosophy is an example to this. This approach expresses the deep structure of discourse to semantic (Çotuksöken, 2013, p. 203). It is correct to assess discourse as a term which defies the contrast between utterance and text. Different from the fact that utterance should remain as discourse and writing should remain written, text unifies utterance and writing with discourse. At this point, a more comprehensive “interpretation” concept becomes important as it includes utterance, writing, discourse and text concepts and transforms them into aspects of a whole (Sözen, 1999, pp. 34-35). Foucault (2011) defines discourse as an extraordinary phenomenon as it is connected to the pronunciation of a word or the act of writing (p. 42).

When utterance is put in writing, the written text assumes a more different structure than the terms of verbal communication. Primarily, transferring utterance into writing, there occurs a linguistic and syntactic arrangement. Secondly, in verbal communication the purpose of the speaker overlaps with the purpose of the spoken thing. The text becomes distant from the writer and becomes independent in written text. Thirdly, written text now addresses an unknown recipient. The texts have become distant to historical and social context of the conditions in which it was created. Lastly, there is the reality that is shared by the speaker and the listener in verbal communication. A mutual reality shared between the writer of the text and the reader is not in question. The reader reconstructs the text. For that reason, text is not plain but an arrangement which carries multiple meaning and connections, layered, and highly complex (İnce, 2002, p. 109). Meaning is hidden in the text and discourse is carried beyond its limits through text. Ricoeur (2007) names this situation as the fusion

of the scopes of the reader and the writer. The meaning of the text is open to anyone who reads it (pp. 121-122).

Sözen describes discourse as a kind of “ambiguity”. One should not study on discourse in order to reach the precise. According to Sözen (1999), human, language, and forms of existence are hidden in this ambiguity (p. 21). “Language” and “human” are already ambiguous and open ended. Hermeneutics and Humanities focus on the ambiguity of language and human. In addition, they evaluate discourse as a matter that needs to be thought upon (Sözen, 1999, p. 21). Since life is complex, it is natural for discourse universe to be complex. Sözen (1999) expresses his view saying that “as life is chaotic, universe of discourse is also chaotic” (p. 11). According to Foucault (2011), discourse always has an initial and hidden source (p. 37-38). For him, everything about discourse is pre-existent to discourse, underlying, covered, and buried in a semi-silence. In order to study discourse, one needs to look at the source and study it in its natural habitat (Foucault, 2011, p. 37-38).

With Harris having begun to analyze sentences from a distributional point of view, Discourse Analysis, which is a new area in linguistics, has emerged. Thus, rules on sentence connection were researched and different scales were included in these studies. Discourse analysis is interested in what is said in the spoken thing. This analysis tries to figure the statement, determine the terms of existence, set the limits, make connections with different statements, and show the excluded statements (Foucault, 2011, p. 45). Discourse analysis is an analysis which is directed at verbal products that are on a higher level by exceeding sentence limits (Vardar, 2002, pp. 179-180). Discourse analysis is concerned with realities constructed with speech, discourse effects, politic relations, power relations, information and ideology forms, connections, and order or disorder that is created. Sözen (1999) identifies discourse as a form of information that reveals information, ideology, and power relations (p. 92).

In discourse analysis, orderliness in data is discovered and described rather than linguistic rules. Data of the analysis is constituted of orderliness that is based on frequency rather than phenomena identified in categories. When the generated orderliness is excessive, a categorical description comes into question. Described orderliness is not static but dynamic. Processes are significant in analysis. Processes are determined through a speaker and a listener or a reader and writer in the analysis environment. Naturally, discourse analysis is made to reveal features related to context. The object of the analysis is the human and everything that is related to human (Sözen, 1999, pp. 99-100).

Foucault (2011) expresses that only the discourse in question is to be studied and not another discourse in this process (pp. 40-45). In order to do that, one should know in which conditions it is different from the others and how it holds the place others cannot invade. According to Foucault, it is crucial to identify relations among statements while analyzing discourses. He suggests one should pay attention not to accept any of the suggestible and habitual units. He also proposes not to disregard any discontinuity, disconnection, or violation of boundary or limit form; and try to determine the statements in discourse and relations among these statements (Foucault, 2011, pp. 40-45).

Caricatures and Discourse

Art, as of its structure, is a means to communicate, a communication tool. The word communication bears the meanings “news and message”. An artist such as a writer, a painter, or a film director does not need to make a special effort in order to provide this. The structure and language of the art work conveys the message. According to İnce (2002), an object fails to be a work of art unless it includes such a message in its structure; and its structure fails to generate or convey such a message (pp. 83-86). For him, an object, which failed to become a work of art, does not have a language to form itself in and speak. He expresses his thought saying “if there is not a message,

there is no structure; if there is no structure, there is no language; and if there is no language and structure, then there is not a work of art". Asserting that a written work or a work of art does not have a statement or claiming that these do not convey a message mean rejecting their communicational features. A written work also possesses language, content, form, statement, meaning, communication tool, and all similar features in itself (İnce, 2002, pp. 83-86).

Language can be defined as a basic tool that transmits thoughts and ideology. More than only a channel that transmits, language is an ideological phenomenon. According to Matheson, it is a tool to provide individuals to think and support the profit of powerful groups (Devran, 2010, pp. 24-27). Language has a role in revealing the truth, and forming and maintaining ideologies. Individuals use language to enhance their knowledge and thoughts. In addition to this, according to Jones and Peccei, language is also used to control thoughts and beliefs (Devran, 2010, pp. 24-27). Discourse is expressed as a form of using language in linguistics. In other words, discourse is a form of lingual act. As Hartley expresses, discourse is not only limited to the language that the speaker uses. It includes the mutual relationship ongoing between two individuals, linguistic rules, and also traditions. A discourse, which is constantly used in the same manner on a certain subject, causes a recreation of the ideology it points to (Devran, 2010, pp. 24-27).

According to logical positivism, using language is limited to making statements and descriptions about the world (Aysever, 2009, pp. 19-20). Austin states that the basic function of language is not to make right or wrong statements or descriptions about the world; these are only among the usages of language. Apart from examples like naming, leaving a legacy, betting, promising, humans also use language to carry out deeds (Aysever, 2009). Austin expresses this situation as "saying something is doing something" (Aysever, 2009, pp. 19-20). According to Sözen (1999), after the discovery of discourse, there is no more a universal reality; but there is only reality (p. 12). Reality is constructed with and through discourse. As every discourse is a construction of reality, there are now realities that correspond to discourses. There are social realities constructed with language that determine people's acts and interactions, and make life meaningful or understandable (Sözen, 1999, p. 12). Use of daily language is significant for discourse. Wittgenstein emphasizes its importance by saying "when I talk about language, I should mention daily language". He expresses his thoughts based on "Language Game" concept. Language and lingual practices are in interaction and language is a part of life style (Sözen, 1999, p. 23).

Every narration has a history, content or chain of events (actions, events), assets (characters, assets of time and space), a discourse, a new expression, and a way of conveying content. Chatman (2008) states that history is the "what" of a narration, and discourse is the "how" of a narration (pp. 17-21). Narration is a whole because it is constituted of units that come together and constitute a whole different from themselves, events, and assets. Even though events and assets are singular and independent, units of narration is a sequential compound. Events in narration, contrary to a random unity, are in connection with each other or interacting with one another. Narration is not an assembly of random events but possesses a distinguished organization. Narration has a core and form. The core of events and assets is a cluster of possible objects, events, and abstractions (Chatman, 2008, pp. 17-21).

Discourses are realized through different realities and differentiated language practices. Discourses that have action and language practice can be based on different ideologies, narrations, and statements. Apart from this, discourses need interpretation. According to Sözen (1999), the reason of existence of interpretation is discourse, and discourse without interpretation is nothing (pp. 12-13). However, discourse should not be evaluated as a starting point or a final base: there can be no such thing. Relations are important for the existence of discourse; however, discourse is more than these relations. Functions of discourses which can be expressed as information, power, government, rule, authority, and control are realized in language. Use of information, power, and

ideology in language is an act of language. Their functionality gains meaning within discourse (Sözen, 1999, pp. 12-13). Humans' mind controls their actions. When humans' mind, knowledge, and judgement are affected, their actions are also affected and controlled. Since people's minds can be affected by other people or texts, then discourses, though indirectly, affect human actions (Devran, 2010, p. 29).

Discourse is embodied in an environment of an ongoing interaction and communication. Ideas that can be expressed through language are also accepted as discourse. For instance, even though discoveries, cultural innovations, new behavior forms, thought forms etc. are rejected by finding them unorthodox, they still continue to exist. As stated in Sözen (1999), silence and quietness are also discourses (p. 13). Although silence is maintained in communities that are under oppression culturally and politically, this does not mean that they do not exist (Sözen, 1999, p. 13).

Cultures are also means to convey events and ideas. It is important to focus on humor concept in order to understand the nature of caricature. There is entertainment and tolerance at the core of humor. Öngören (1999) expresses that humor gains personality and maintains its progress through entertainment and toleration (pp. 15-16). Entertainment that occurs in human life is the main source of humor. Entertainment is not totally humor, and likewise all humor cannot be evaluated as entertainment. Entertainment as a humane desire is a social phenomenon that enables humor to be structured by people. Because of the connection between humor and entertainment, humor and laughing can be confused. Every laughing as in neurotic disorders is not connected with humor, and likewise, not every humor product makes one laugh. Entertainment enables humor to introduce every subject and every problem without hesitation. Tolerance naturally exists in entertainment. A certain environment of tolerance is needed for humor to appear. Öngören (1999) states that humor feeds tolerance and tolerance feeds, develops, and makes humor meaningful through time (pp. 15-16). The pressure that the society puts on in social, economic, political, and gender issues constitutes the social order. People do not want this order to break, and react under such a condition. By touching upon these pressures, humor activates tolerance (Öngören, 1999, pp. 15-16). With their structure based on humor, caricatures enable criticism to become milder and accepted by people.

Humor is differentiated in itself as verbal and written. In verbal humor, the humourist or the imitator entertains crowds by making amusing gestures. Traditions of verbal humor has become weaker and of secondary importance because of written humor and media. There has been a significant change in humor with written humor. The humourist began to participate in media organs as a writer or an illustrator. Humor is shaped in the structure of media. In this process, humor developed under the control of relations among parties, and state order in political terms; and under the media in technical and social terms. The humourist can present his ideas to vast reader bodies through written media. Acclaimed humourist can publish their ideas and works in books and journals. There has also been a change in the entertainment aspect with written humor (Öngören, 1999, pp. 22-23). Öngören (1999) expresses that written humor has assumed two duties as to entertain the reader, and educate him (pp. 22-23). It is expected from journal aspect of written humor to cleanse the reader from daily worries and problems. Journal humor does not possess similar shocking features as political humor. The art of caricature has become effective and widespread nowadays while it did not even have a name in verbal humor era. The most important feature of written humor is that it can connect to a wide reader body. No matter in which form humor exist, written or verbal, it tries to educate the reader or the listener (Öngören, 1999, pp. 22-23).

Sözen (1999) says that whatever people say is important; however, how they say it is even more important (p. 15). Caricatures accomplish this narration with the use of visual items. There is the superiority of visual environment nowadays because all qualities of objects, events, and relations are equal. According to Arnheim (2012), visual shapes possibly have as much visual variety as spoken sounds (p. 259). Shapes are represented in two and three dimensional space in visual

environment. On the other hand, arrangement in verbal language is one dimensional. Multi-dimensional space enables one to develop thinking models about physical objects and events and do critical thinking (Arnheim, 2012, p. 259).

Caricatures are means to express ideas. They possess both written and visual knowledge. With the dominance of visual items, they can be understood easily and remembered for longer time. They not only serve the purpose of entertaining people but also make people think. Another reason why they become widespread recently is that the visual perception of people has raised and became more dominant to other senses. For this reason, more visual items are considered important for experiencing the world around. The humor possessed in caricatures enables them to be more acceptable and not disturb people.

Caricatures and Architectural Discourse

Theory and practice are in relation in architecture. Theory directs practice; and practice is fed with information that comes from theory. Theory of architecture is about what architecture is and what it should do. Theory in architecture does not have precise judgement as in science. Precise and mathematical proof needed in science is not in question here. Theory is connected to practice and directs practice. Tanyeli states that theoretical thought does not question how the world should be but how and why it is so (İnceoğlu and İnceoğlu, nd., pp. 7-8).

This study focuses on theoretical knowledge which constitutes caricatures and reveals the architectural discourse that generates them. Caricatures were investigated

based on researches made through journals, books, newspapers, and the internet. In this process, texts on debate in contemporary architectural environment were analyzed. Caricatures were evaluated in the context of their parallelism to the debate subjects in written texts. Sources such as contemporary books, journals and publication of professional chambers such as the Chamber of Architects, newspaper and television news, data acquired from the internet have been investigated in order to set a substructure. In the light of all these data, architectural discourse in caricatures has been determined as follows:

- Unqualified Constructed Environment
- Change in Physical Environment
- Excessive Development and Density
- Discomfort and Expectations
- Destruction of Natural Environment (Ecocide)
- Destruction of Historical Environment
- Design and Planning Thought

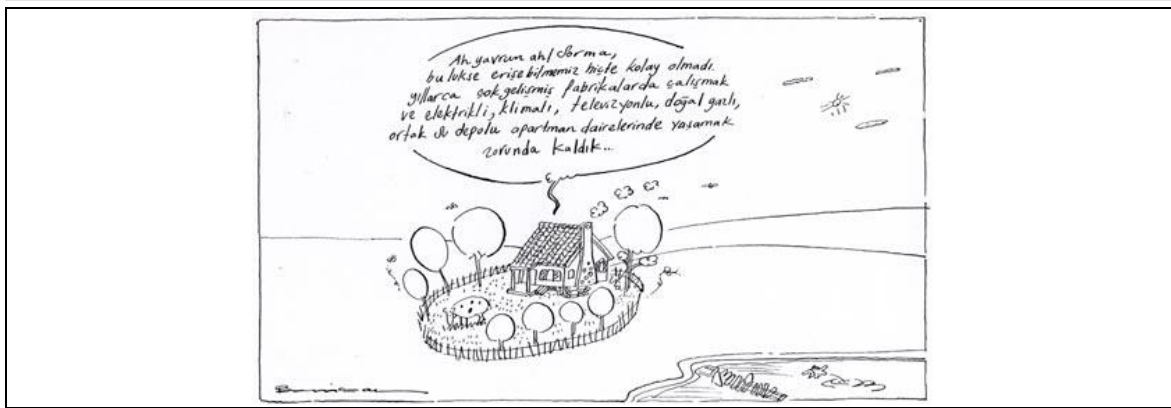


Figure 1: Longing for the nature and unequal life standards for people

“-My dear child! It was not easy for us to reach this wealth. We had to work in highly developed factories and live in apartment houses with electricity, air conditioning, natural gas, and water tank for years (Ak, 2007, February).



Figure 2: Constructing buildings encourage consumption

“-Democracy will come, human rights will be accomplished, there will be no torture! Except, in order to do that, you need to buy a one more house other than your winter, summer, and spring houses” (Ak, 2007, February).



Figure 3: Radical transformation in the constructed environment and finding it insufficient

“-What do you mean by preserving? You won't let us put a nail. Enough! Nothing can be done in this country because of you” (Ak, 2007, February).

The subject in caricatures which feature **Unqualified Constructed Environment** discourse is evaluated through a variety of dimensions such as cities, buildings, and open spaces. To what extent people's expectations from cities and expectations of overcrowded and multi-storey buildings are met is questioned. It is expressed that cities are becoming similar to each other with similar buildings and apartment blocks (Figure 9).

It can be seen that public spaces are not used adequately (Figure 14). Public spaces are used by private properties; only a distinguished group can benefit from them while they should be open to everyone. For instance, when there are high-rise buildings on the coastline and low-rise buildings behind them, citizens cannot benefit from the coast or the sea as they would not have admittance. While the density of building, vehicle, and people is too high in cities, it can be seen that spaces such as squares created for the city to breathe are not used adequately. Because they do not have activities to attract people and encourage them to spend time. Public spaces those do not address people's needs are also not used adequately. It is expressed that cities become cities, buildings become buildings, and spaces become spaces with the existence of people. It is shown that spaces gain meaning with the existence of people.

Another situation that caricatures feature is the earthquake phenomenon. It is expressed that buildings are not strong enough for natural disasters, notably earthquakes. It can be seen that they try to take very simple precautions for earthquakes (Figure 10). Resistance to earthquakes, including the luxurious buildings, is questioned. Effects of earthquakes and the traumas and damages they cause upon human life are emphasized on.

Caricatures especially feature housing construction. A house is not only a structure that is made of four walls; but expectations and needs about a house are more important. Whether the present environments meet the needs of people are analyzed (Figure 1). Ignoring the fact that buildings do not have any aesthetical value is another situation that is criticized. People wish to have a roof over their heads. They live in buildings with their metallic skeleton visible, bricks exposed, not plastered or dyed. The fact that people possess technological tools such as washing machine, refrigerator, oven, and a car but live in crude buildings is expressed as an ironical situation.

Change in Physical Environment discourse is conveyed through situations such as changes of cities due to high-rise and dense buildings, immigration and its effects on human life, and the effect of global on the local. Changes in the silhouette of cities are emphasized through stressing high-rise buildings among low-rise ones. While high-rise buildings were exceptional applications in the traditional city pattern in the past, they have become dominant characteristic features of cities through time. Low-rise buildings have become scarce among the high-rise buildings (Figure 3). The change in the silhouette is also exemplified upon religious architectures. While religious buildings used to be the highest and gallant structures, they have become smaller among new apartment blocks or skyscrapers.

Different cities become similar to each other because of the similar apartment blocks (Figure 9). It is emphasized that green spaces are not paid attention (Figure 11). Changes cause degradation in the city silhouette and a change in perception. Another aspect of this subject is that the ones who cause large-scale and radical changes in the physical environment do not see this adequate and predict more changes (Figure 3). Building structures in excessive numbers is an activity that is an unstoppable and continuously ongoing activity (Figure 2). Gaining more profit is aimed by building more high-rise buildings. There are caricatures that express how low-rise buildings have a dream to become high-rise buildings one day.

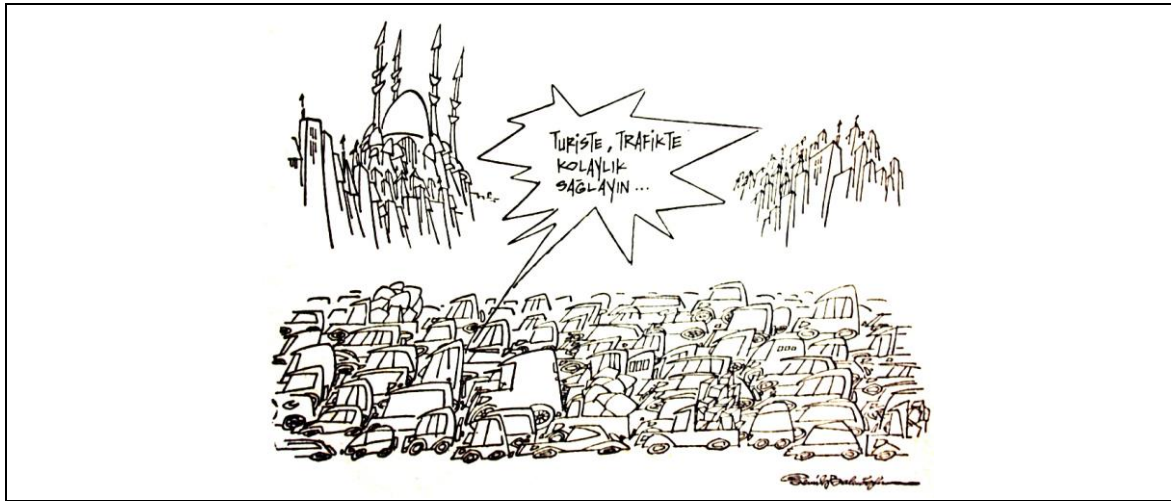


Figure 4: Overcrowded, traffic congestion and their effects on historical places
 “-Make it easy in the traffic for the tourist” (Balcioglu, 1971).



Figure 5: Continuity of building by destructing
 “-This building was steady. Why are you destructing it?”
 “-Keynes suggested workers to dig and then fill holes to survive the crisis. We are destructing and building” (Ak, nd.a).

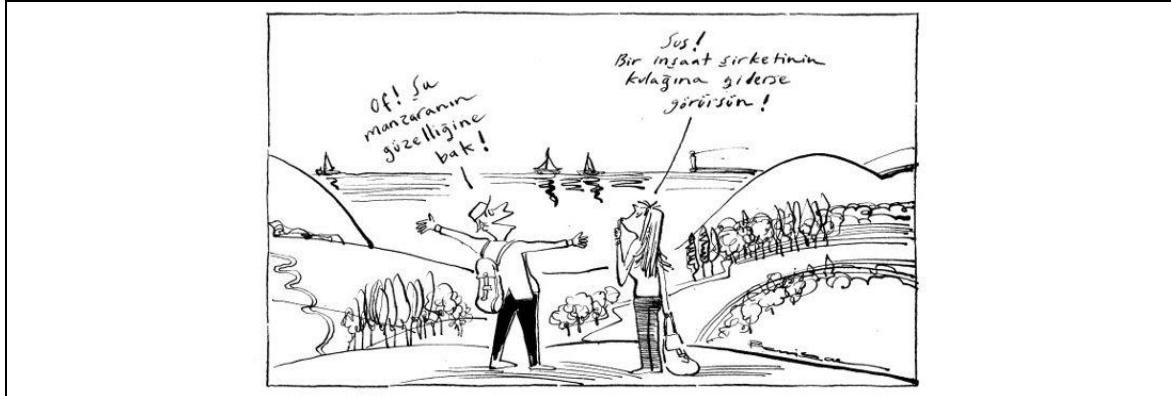


Figure 6: Seeing nature as property to build structures
 “-Wow! Look at the beauty of this view!”
 “-Quiet! You wouldn't want a construction company to hear!” (Ak, nd.b).

Caricatures emphasize the immigration phenomenon. People come to cities with their luggage and cities are surrounded by newcomers. Immigrants of the city maintain their habits in their houses, daily life, and activities such as shopping. They work at jobs that do not require qualification or education. In this case, they are described neither as a city-dweller nor a villager. Immigration brings people a burden hard for them to carry.

Another situation described in caricatures is the dilemma of globalization and localization, in other words coexistence of the local and the global (Figure 13). The global is effective through the world and leads to deterioration by ignoring the qualities of the local. Globalization has affected all areas including people's daily lives. Even though people live in new environments, it can be observed that they maintain their old life styles.

Excessive Development and Density discourse is visible in situations such as density and height of buildings, driving vehicles, and rise of human population (Figure 14). Related to the rising number of vehicles, there occurs traffic congestion though roads cover a large area (Figure 4). With the rise of car roads, streets, squares, and apartment buildings, everywhere becomes filled with people and cars (Figure 8). Some caricatures describe this situation as people do not find this situation odd but accept it as a usual thing. People feel overwhelmed in their newly constructed environments. This situation causes disorder and chaos in cities.

Caricatures also mention that building new structures is also encouraged. Land is seen as an estate to build structures on (Figure 11). Empty lands were seen as a place for slums; however, today they are seen as places to build apartment blocks or high-rise buildings. Building is seen as a sign of civilization, and encouraged. Producing buildings has become more than a need and is used as a tool to keep the economy active (Figure 2). Large-scale building activities are carried out (Figure 3). Cities have become a construction site with urban transformation phenomenon (Figure 5). People are encouraged to buy houses to keep the process sustainable. Producing structures is carried out to raise and promote consumption. Excessive and unqualified buildings are regarded as the primary reasons of unplanned urbanization (Figure 12). Approaching cities and the process of designing and building structures led to unplanned urbanization (Figure 10).

Discomfort and Expectations discourse expresses that the aforementioned changes are not limited to physical buildings nowadays, and cause changes in life styles and daily life practices. People's approach in this process is that they either accept the situation or become uncomfortable. They feel trapped in their newly constructed environment. They wish to escape from these environments and struggle to do this. However, not everyone has the same opportunities (Figure 1). It can be observed that new structures are not wholly embraced by the public. Urban transformation processes are also described with a similar language. The changes they cause in people's lives and the fact that they are happening in an oppressive and frightening manner are also shown (Figure 5). Though people leave their environment and move to apartment blocks, they still transform their new living environment according to their habits.

Caricatures also express people's dreams and wishes. People dream of having houses in qualitative environments. They are not happy from living in places where there is a dense traffic, high-rise buildings, and environmental pollution; and also from living in apartments with electricity, air conditioning, television, heating, and water tank, and work in factories. They wish to live in places with low-rise buildings, situated in nature and agricultural production is made (Figure 1).

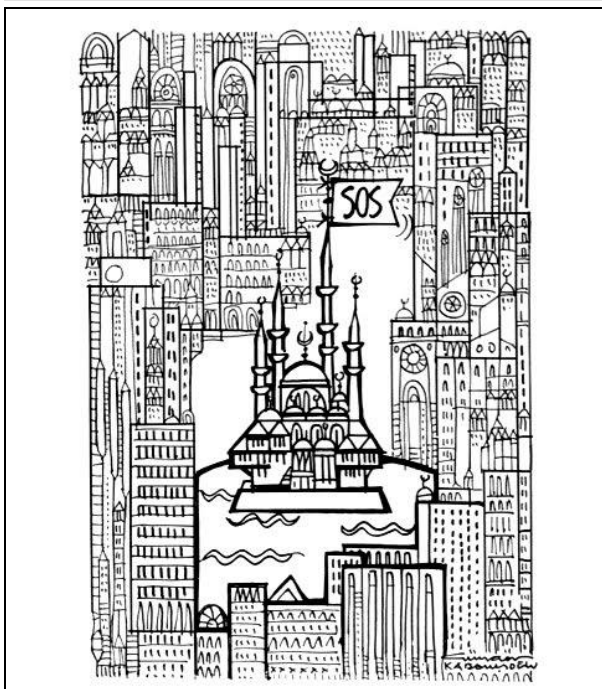


Figure 7: Historical buildings among high-rise buildings
“-SOS” (Kabakçioğlu, 2012, 20 June).

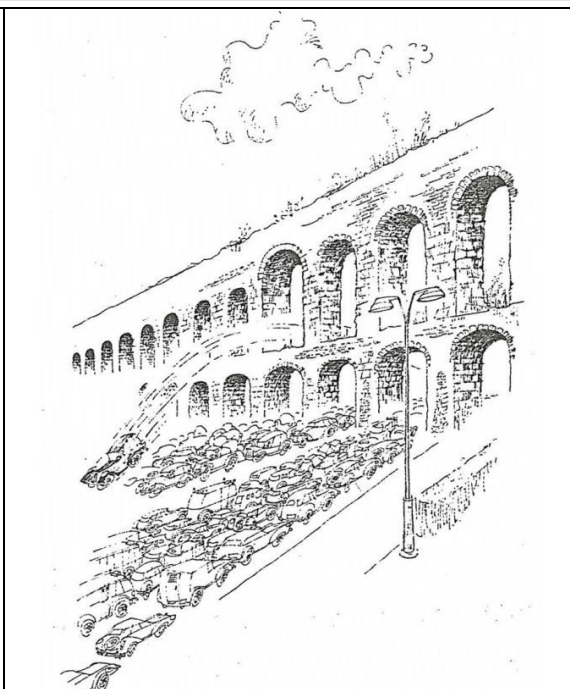


Figure 8: Transformation in historical places and the pressure of car traffic (Balcioglu, 2007, January).

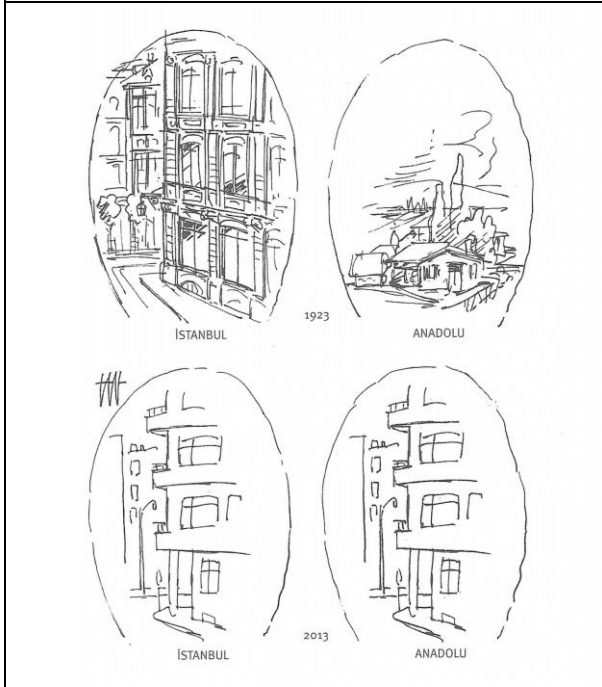


Figure 9: Loss of identity and cities becoming similar to each other
“Istanbul – Anatolia – 1923”
“Istanbul – Anatolia – 2013” (Oral, 2015, p. 79).



Figure 10: Unplanned building and questioning readiness against natural disasters such as earthquakes
“-Everyone was complaining about reinforced concrete buildings. But there is no concrete here!” (Oral, 2015, p. 89).

Destruction of Natural Environment (Ecocide) is another discourse that is featured in caricatures. While some people are disturbed by the developments, some can be observed to be indifferent to this. Building structures is evaluated as a sign of civilization and development. Natural and constructed environments are seen as two opposite situations (Figure 6). They attract attention to the fact that concretization damages natural environments. Ecocide happens fast and on a large scale. Damages of the manufacturing sites on the natural environment are shown and they also cause environmental pollution. After situations like forest fires, these areas are opened to construction instead of planting greens in these areas again. People prefer to construct buildings in places which they find natural and beautiful instead of leaving them as they are (Figure 11). There are caricatures in which people dream of buildings in nature. Because of the practices, these areas lose their naturalness.

It is thought that the purpose of existence of all things is the human and his needs. It is perceived as the purpose of existence of nature and the natural one is not its own life, but to meet people's needs. There is an excessive increase in population and consumption of resources. The simultaneous rise of production and consumption causes a massive degradation of the environment (Figure 12). While there are floods happening in one part of the world, there can be drought in another part. It is pointed out that developments have become a threat to people and unless precautions are taken, they will cause a bigger threat in the future. The idea that human should not be considered apart from the nature is highlighted. The fact that future is not very bright for the nature is pointed out.

While buildings used to be situated in a green environment, today they look as if they are stuck in a constructed environment (Figure 7). The biggest desire of people is to live in green places where the air and water is not contaminated; the earth is not polluted; and there is no noise and pollution. However, one can see that these things are privileges that only the high-income group can reach. There is also the idea that if people leave the existing buildings, then the nature will cover them and turn the world back to its old self.

Destruction of Historical Environment is described through a variety of practices such as damages in the historical pattern and destructions in the archaeological sites and the problematic approach of handling historical data. It can be seen that archaeological sites are not paid enough attention, and the protection of historical properties is not guaranteed very well (Figure 8). Historical buildings can be destroyed and high-rise buildings constructed in their places. Deterioration in the historical pattern may cause a loss of identity (Figure 13). It can be seen that cities have become unrecognizable because of the transformations (Figure 9). Instead of protecting the originals of cultural properties, the situation can be the opposite in touristic places. Historical environments give an alarm and call for help because of the transformations (Figure 7).

It is expressed that people try to protect cities by resisting against such practices. In this context, Istanbul takes places in caricatures. Place is referred by featuring buildings which hold an important place in the city silhouette. It is highlighted that it is necessary to protect the authentic pattern of the city and its inner dynamics; instead of trying to make it look like somewhere else. Another situation featured in the caricatures is that being in historical places and traditional pattern makes people peaceful.

Caricatures also feature situations in which data on historical environments and traditional buildings are used in new structures without interpretation. Instead of protecting the cultural properties, elements that belong to historical structures are used in new buildings outside of their context. However, such structures are perceived as historical.

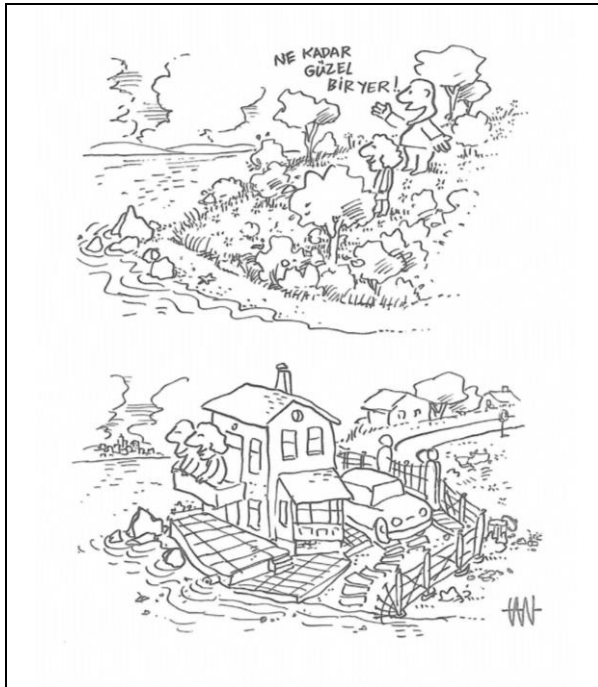


Figure 11: Seeing nature as property to build structures on
 “-What a beautiful place!” (Oral, 2015, p. 134).

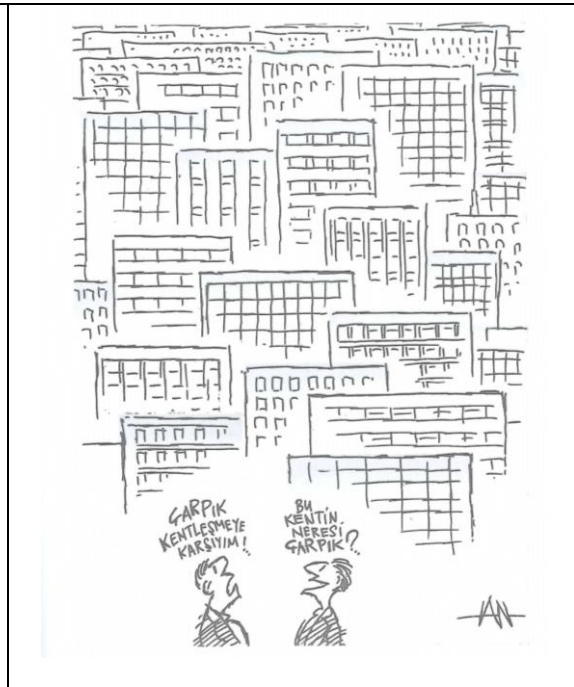


Figure 12: Unqualified environment as a result of excessive building
 “-I’m against unplanned urbanization!”
 “-What is unplanned about this city?” (Oral, 2015, p. 31).

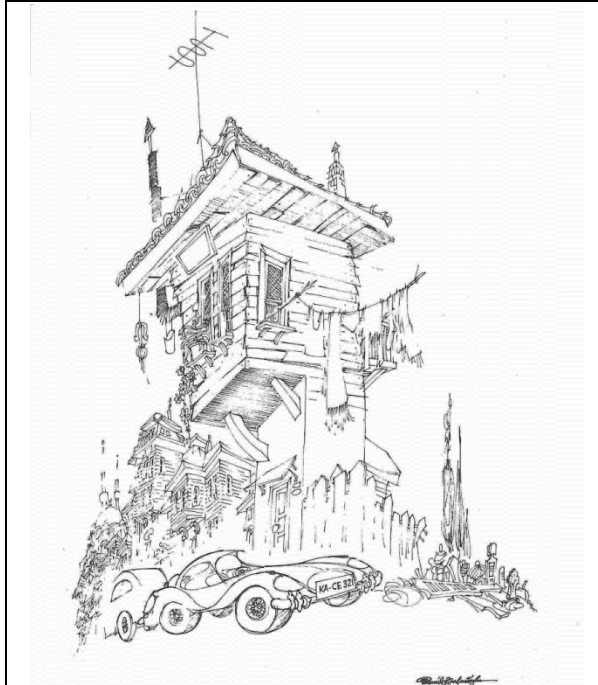


Figure 13: Coexistence of traditional - new and local - global (Balcioğlu, 1994, p. 139).

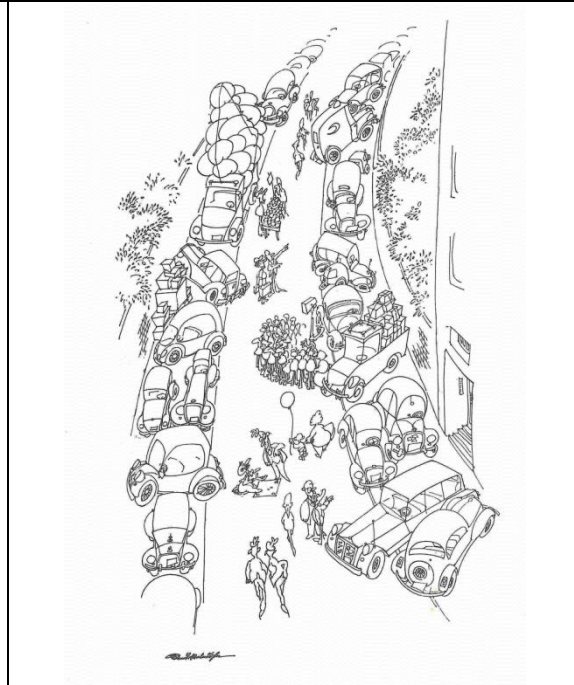


Figure 14: Too crowded, everywhere filled with people and vehicles (Balcioğlu, 1994, p. 143).

Caricatures which feature **Design and Planning Thought** also include subjects such as processes of design and architecture education. Designers are pictured who are isolated from the world, working and dreaming complex dreams at the same time. The designer, as well as getting inspiration from the nature, can also find inspiration in environments where there are high-rise buildings. The final product may not be like the planned one despite the wishes of the employer and prediction of the architect. One can encounter drawing which express the difficulty of architecture education, students working with a variety of materials and getting tired in this process.

There are caricatures which describe situations such as cities are planned with decisions in an office. It is expressed that cities are the common products of workers from different disciplines such as architects, city planners, civil engineers, contractors, municipality workers, bankers, and politicians. Architects, city planners, and politicians have knowledge on processes of building production. In addition to this, the best solutions will be achieved by making suggestions according to the needs of the dwellers (Figure 1). Some caricatures describe plans not as documents that need to be followed precisely but as something that can be revised according wishes. It is also described in the caricatures that cities are forms that should be approached elaborately (Figure 14).

A critical approach is dominant in caricatures about architecture in relation to the notion that caricatures possess humor and activate tolerance. “Unqualified Constructed Environment, Change in Physical Environment, Excessive Development and Density, Discomfort and Expectations, Destruction of Natural Environment (Ecocide), Destruction of Historical Environment, Design and Planning Thought” are expressions of negative situations. In addition to these, even though “Design and Planning Thought” is approached in a wider context, a critical approach is forefront in caricatures which express this situation.

Conclusion

Swift changes occur in today’s world. Effects of the transformation process can be seen in constructed environments as in all living spaces. Scope of architecture is also affected from this process. While there are those who prepare and support this process, there are also those who worry about it. Ideas are expressed on different platforms. Developments in the contemporary architecture and architectural discourse can also be conveyed through caricatures. Caricatures are realized in a tolerant environment, expose events directly and immediately, and sometimes have a bigger effect through exaggeration. Because of these qualities, caricatures appear to be inclined to a more opposite view. Caricatures are a communication tool with their humorous structure, expression with drawings and visuals, not containing too much text, easy perception, and visualizing conversations of daily life and people. For this reason, they are perceived in a short time and convey their message to the reader directly.

Caricatures particularly express the worry because of the undergoing transformations and a state of not being able to get used to. Cities, buildings, and people try to adapt to the new situation in the swift and sudden transformation process. Although people act as if they have become accustomed and the new situations have become part of their lives, the general tendency is that they cannot get used to but feel discomfort. People feel stuck, suffocated, and surrounded. Excessiveness is an important concept that is featured in caricatures and a tool to convey ideas. Excessiveness is conveyed through human, vehicle, traffic, building, height, density, and pollution. There is a large scale of destruction of nature in order to meet the needs of people. A swift structure building process has been happening. Nature is evaluated not as a living and life giving thing; but a thing that exists in order to meet the needs of people. Nature is as if it is stuck among the concrete pattern. It tries to exist on a scale and wherever people let it to exist.

Destruction of historical places also takes place in caricatures. There are irrevocable transformations, deterioration, and loss of identity in historical places because of high-rise buildings

that are completely different from the present environment. People long for the old version of historical environments. They spend time in these places by feeling the history. It is also expressed that public spaces do not have enough qualifications that people can benefit from, and are not used enough as they are reserved for private use. Apart from the critical views in this process, expectations are also expressed. It is shown that people wish to live in low-rise buildings that are in the nature and where there is agricultural production. Caricatures also feature design and planning thought. The intensity of education period is also pointed out. The situation that architects and city planners are in while making designs and their approach to the subject can be observed. It is also criticized that plans does not need to be followed and can be changed.

As caricatures express the language, data, and experience of daily life, they address different groups of the society with different education levels and age groups. They remain in people's mind for a long time because of their swiftly perceived, entertaining structure which also makes one think. Upon considering the aim of humor to educate people, caricatures also have a structure of educating and providing knowledge and point of view to people. They deal with the problems of daily life, focus on them, attract attention and stress them. When we look at the reflected, summarized, and criticized situation in caricatures, it can be seen that architectural discourse is reflected highly in caricatures. The hesitation against the sudden and radical changes in the constructed environment in the contemporary architecture is reflected in a similar way in caricatures. Analyzing caricatures provide right outcomes while evaluating the contemporary architectural environment and debated issues. In this context, caricatures are supporters and defendants of the contemporary architectural discourse.

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