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THE CINEMATIC REPRESENTATION  
OF ARCHITECTURE IN THE TV SERIES: EŐİK (THRESHOLD)

Fevziye Hazal ERTEK  
114603008

Prof. Dr. Feride İEKOĐLU

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The Cinematic Representation of Architecture in the TV Series: “Eşik”(Threshold)  
“Eşik” Televizyon Dizisinde Mimarının Sinemasal Temsili

Fevziye Hazal ERTEK  
114603008

Thesis Advisor: Prof. Dr. Feride Çiçekođlu

İstanbul Bilgi University

Jury Member: Prof. Dr. Feride Çiçekođlu

Jury Member: Assist. Prof. Dr. Alper Kırklar

Jury Member: Assist. Prof. Dr. Colleen Kennedy-Karpat

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## ABBREVIATIONS

AKM	Atatürk Kültür Merkezi
ÇSM	Çağdaş Sanatlar Merkezi
Ibid	In the same place
M2	Squaremeter
P.	Page
VKV	Vehbi Koç Foundation

## ABSTRACT

This thesis focuses on how examples of architecture from the twenty-first century Turkey are reflected in the TV documentary series *EŞİK* (Threshold) with reference to the concepts of threshold and duration as developed by Bergson and Benjamin. Bergson underscored that problems should be defined in terms of time rather than in terms of space as summarized by Deleuze in *Intuition as Method*. Benjamin used this method intuitively while writing about the passages of Paris, and he emphasized experience as duration. The first season of the documentary series *EŞİK* was designed with a similar method, choosing thirteen buildings built in the twenty-first century. While presenting the buildings with a voice-over narration of their designers, the cinematographic representation aimed at offering an experiential point of view as if the spectators were moving through the spaces. The camera was used not as an alienated observer looking at the buildings and surfaces, but as a haptic interface inviting the observer to a lived experience of the spaces. "Haptic visuality" as coined by Laura Marks synthesizes a notion of embodied, tactile and multisensory visuality inspired by Bergson. The final aim of the documentary series was to initiate the spectator to visit the represented buildings by highlighting the effects of light, sound and the multisensory hapticity. Thus, the series itself was intended as a "threshold" to the prospective lived experience of the spectator. This thesis aims to conceptualize the haptic visuality of the series at a theoretical level.

**Key Words:** Threshold, Duration, Experience, Representation, Image

## ÖZET

Bu tez, Bergson ve Benjamin tarafından geliştirilen eşik ve süre kavramlarından hareketle, yirmi birinci yüzyıl Türkiye'sinden mimarlık örneklerinin *EŞİK* (Threshold) adlı belgesel dizisinde nasıl yansıtıldığına odaklanmaktadır. Deleuze'nin *Yöntem Olarak Sezgi*'de özetlediği gibi, Bergson, problemlerin mekândan ziyade zamana göre tanımlanması gerektiğinin altını çizdi. Benjamin, Paris pasajları hakkında yazarken bu yöntemi sezgisel olarak kullandı ve deneyimin süre olduğunu vurguladı. Belgesel dizisi *EŞİK*' in ilk sezonu, yirmi birinci yüzyılda inşa edilmiş on üç bina seçilerek benzer bir yöntemle tasarlandı. Sinematografik temsil, binaları tasarımcılarının dış ses anlatımıyla sunarken, izleyicilere mekanlarda geziniyormuş gibi deneyimsel bir bakış açısı sunmayı amaçladı. Kamera, binalara ve yüzeylere bakan yabancılaşmış bir gözlemci olarak değil, gözlemciyi mekanların yaşanmış bir deneyimine davet eden dokunsal bir ara yüz olarak kullanıldı. Laura Marks tarafından ortaya atıldığı şekliyle "dokunsal görsellik", Bergson'dan ilham alan somutlaştırılmış, dokunsal ve çok duyulu bir görsellik kavramını sentezler. Belgesel dizisinin nihai amacı, ışık, ses ve çoklu duyuşsal dokunsallığın etkilerini vurgulayarak izleyiciyi temsil edilen binaları ziyaret etmeye çağırmaktır. Böylece dizinin kendisi, izleyicinin gelecekteki deneyimine bir "Eşik" olarak tasarlandı. Bu tez, serinin dokunsal görselliğini teorik düzeyde kavramsallaştırmayı amaçlamaktadır.

**Anahtar Kelimeler:** Eşik, Süre, Deneyim, Temsil, Görüntü

## INTRODUCTION

*Eşik*, (Altun, 2021) which is a docuseries, broadcast on TRT 2 channel in 2021 with the subtitle of *Architectural Culture in 21st Century Turkey*. This thesis evaluates the unique representing experience of the producer who positions herself on the threshold between the represented and the representation, by examining the represented within the frame of pure duration, a concept of time in Bergson's philosophy. Space as the subject of this production is represented as close as to its real self by the architect's narrative and *Eşik*'s unique cinematography. In consideration of the mathematical time spent during this production and the representation of the image, it is surveyed to what extent can the personal experiences during the rendition of a three-dimensional artifact in 27 minutes representation help to converge the reality of the subject. This reading of the representation brings us into question the duality between the representative production and the practice of the architectural production. The producer's cognizance of the difference between reality and representation will be an evaluation of what has been told through the docuseries *Eşik*.

Bergson says, with his prioritization of the lived experience and under the influence of early 1900's romanticism, that cinema is an illusion and a deception, while Walter Benjamin, in accordance with his technology-friendly attitude and the realism of the mid-century, argues that cinema cuts across our boundaries. According to Benjamin, the emergence of cinema has burst this prison world asunder by the dynamite of a tenth of a second. Thus, we can now embark on adventurous journeys among the rubble from this explosion scattered all over the world (Benjamin, 1968, p.236).

*Eşik* docuseries, the subject of this thesis, uses all means of motion video and the digital technology to introduce the three-dimensional architectural

spaces into the experiential realm of the audience. During this introduction, the construction story of each building is going to be narrated and the question will be answered on how the user's own experiences influence this process of representation.

Walter Benjamin states that the narrator's cognizance is another arrangement of the information, of the official knowledge (Benjamin, 2007, p.84-87).

This thesis in this context, attempts to assess the distance between the reality of the represented and the field experience of the producer of the motion images recorded and edited for television, a representative medium. Beginning with a conceptual framework established by the experiencer on the basis of Bergson's theory of time along with Deleuze's Intuition as Method concept, the first part is going to question the possibility of representation. Bergson prioritizes the experience, and he defines cinema as an illusion and a deception under the influence of early 1900's romanticism. Deleuze, who attempts to ascertain the reality in cinema through Bergson's theories, instrumentalizes the "intuition", the most important factor for Bergson in comprehending the duration. According to Deleuze, "Cinematic ideas means extracting thoughts without abstracting them, grasping them in their internal relationship with the movement-images. This is why people write about cinema" (Deleuze, 2006, p.210).

This discussion sheds light on the subject area that the thesis attempts to explore: Deleuze's approach to image based upon intuition originates from the productions in the field of "cinema". While the subject of this thesis, *Eşik*, was broadcast on television instead, the evaluation of the production will still base on Deleuze's approach to cinema, since the medium was moving images. "Cinema constitutes an immense 'internal monologue' which constantly internalizes and externalizes itself: not all language, but a visual material" states Deleuze (2000, p.241).

The issue of representation, which can be reinterpreted on a daily basis due to the technical advances in television and media, is going to be discussed finally within the scope of Laura Marks's "Haptic visuality" concept. "Haptic visuality" as coined by Laura Marks synthesizes a notion of embodied, tactile and multisensory visuality inspired by Bergson.

In the second part, the effect of the unique experience of the producer on the form of representation is going to be explained, and the following question will be explored: To what extent does the representation that is formalized and fictionalized as a result of this experience overlap with the reality of the represented?

Based on the analyses of Bergson, Benjamin, Deleuze and Marks, the final section of the second part will elaborate four of the represented buildings to elaborate the main concepts highlighted in part one, questioning the possibility of representation in a production, which is a fictionalized reconstruction, within the limits of a 27 minutes mathematical time of the represented.

The shooting of the *Eşik* docuseries, which was broadcast in 2021 with the subtitle of *Architectural Culture in 21st Century Turkey*, started in February 2021 and finished in July 2021. The shooting schedule and the editing schedule went together correspondingly, and the first episode of the *Eşik* docuseries was screened on October 5, 2021. According to the broadcast date, the 13 structures included in the first season of the series were "Museum of Troy", "Trendyol Campus", "Sancaklar Mosque", "Arter", "Angelos Olive Oil Factory", "Yapı Kredi Culture and Art Building", "Kanyon", "Vehbi Koç Ford Otosan Gölcük Culture and Social Life Center", "Allianz Campus", "Özyeğin University Faculty of Architecture and Design", "Vodafone Park", "Santralistanbul" and

“Uşaklıgil House”. The concepts which inspired the series will be highlighted in the first part of the thesis, and in the second part the distance between the representation and what it represents, the position of the existence of this docuseries will be explored. The conclusion will underline the link between the first and the second parts and will summarize the results of discussion.

## **SECTION I**

### **DURATION**

The names we will include in our study viewed the concept of time from different perspectives. This chapter will explore the concepts, which inspired the TV series *THRESHOLD (EŞİK)*. Following a historical order, we will theoretically present Bergson's view of intuition and duration, Benjamin's views on cinema as an artwork, Deleuze's reading of intuition as a method with reference to Bergson, and finally Laura Marks' haptic visuality concept. All these approaches that we will cover in this chapter, constitute the philosophical background of the *Eşik* docuseries.

#### **1.1. VIEW ON DURATION AND TIME ON SCREEN**

The methodological approach of natural sciences in the 19th century influenced the social sciences and the philosophy of science. A strict positivist approach to understanding reality and a materialist understanding of science emerged. Contrary to this approach, Bergson claimed at the turn of the century that reality could be understood with intuition, rather than strict rationalism. With his approach of intuition, Bergson both criticized the existing philosophical approaches and also suggested experiencing reality from a different perspective. Bergson highlighted the experience of time as the key concept of this perspective and named this concept as “duration”.

Duration philosophy aims to clarify the perception of real time and duration's relevance to life and experience. Scientific time can be measured by instruments such as clocks. This conception of time disregards the lucidity of time and expresses time as inertia and stability. Such conception of time is like a line drawn on a surface (Bergson, 1990, p.34).

According to Bergson, time does not belong to the field of mathematics and physics rather it belongs to another realm, and it is something that

transcends matter, which is space. Time can't be measured or quantified, because it is an indivisible reality. Due to the fact that time is qualitative, the distinction between past, present and future disappears (ibid., p. 42).

The only way for the subject to take part in the flow is by leaving oneself to the uninterrupted flow of pure living and thus, reaching real time perception. Hence, the essence here is that real time is not the time measured on the scale of a clock with physics and mechanics; it is pure duration. Bergson emphasizes that time is the time actually lived, which we experience internally and sense spiritually.

Bergson's perception of time puts human experience at the center of the time. While the individual is experiencing the present time, this personal experience transforms the individual who is in the next personal time right now, into a whole of instant experiences, and the personal time is actually formed here. The experience that the individual adds to his/her present time also joins to the flow of world's time and constitutes the time of the world: The flow provides experiences to the world as well and adds it to its time.

Bergson approached the understanding of time and space through intuition. According to Bergson, intuition is a way of thinking, a path to obtain the real, that is the absolute. The reality that intuition shows us is the "duration", which is the cornerstone of Bergson's philosophy. With intuition, we understand pure time better. Intuition is about inner duration. Intuition grasps and comprehends duration and self-change. Intuition senses and grasps a development that is happening internally, the uninterrupted and complete continuation of the past overlapping the future at the present (2010, p.12). This is the direct espial of the mind with the mind. The mind comprehends an indivisible continuity and the flow of inner life. According to Bergson, in this phase of comprehension, "...the idea of number does not imply the representation of something..." (ibid., p.76)

In Bergson, the concept of duration is the duration one feels, completely independent of space. The time measured by science is spatially dependent and it is only a symbolic expression of real duration. That kind of time ignores one's living experiences. However, the duration is our ongoing lives, our experiences. And these cannot be expressed or measured with mathematical symbols. There is neither a limit nor an end to duration. Duration is within us. Bergson's understanding of duration is completely connected to the individual and his/her life experiences and can't be expressed in numbers (ibid., p.5). If time is a quantity; and if it is divided into past, present and future, this also reveals an end. However, according to Bergson, what we call time cannot be shredded or divided. So, if time is not something divisible, then there is no such thing as an end. Time is a reality that constantly moves, folds on itself (ibid., p.6).

Benjamin's main inspiration for this thesis as a follower of Bergson is how he reinterpreted the "moving image" or the cinema as a medium to express duration rather than an illusion which betrays it. Bergson's idea that the sequence of still images creating the illusory effect of movement is a hindrance for the representation of the experiential space is turned upside down by Benjamin, who highlights how cinema can widen the scope of the city dweller while experiencing the urban life.

According to Deleuze, who can be considered as a follower of Bergson for sharing his many points of view, Bergson's first important result achieved with intuition; is that the dichotomy between consciousness and the external world opposes, an inner time of consciousness and an external time of the world, or real time with symbolic time. The first thing that intuition shows us is that our common understanding of time is determined by spatial measures that are actually alien to time, but our consciousness has an internal time of its own beyond this time (Deleuze, 1991, p.29).

The turn of the century is a concept that implies the threshold itself. From this point of view, Bergson ended the nineteenth century, reflecting on duration and asking questions in terms of time rather than space. His impact was felt throughout the first half of the twentieth century and was rejuvenated in the second half of the century by Deleuze. Laura Marks was a name who picked up this influence and introduced the concept of “visual hapticality” at the turn of our century. The effort to reach a meaning through architecture in Turkey in the 21st century can perhaps be seen as a threshold to approach the concepts of space and time with a more profound view.

## **1.2. THRESHOLD AS LIMINALITY**

Walter Benjamin, who can be considered contemporaneous with Henri Bergson, whose theory of pure duration we tried to explain above, went to Paris for the first time in 1913. He was greatly influenced by the city, and this effect was reflected in his life’s work *das Passagen-werk (The Arcades Project (1999))*, published posthumously after his untimely death.

According to Benjamin, the past does not pass away and does not remain hidden in the past as it is assumed: it oscillates between the past, present and future with an unbreakable bond within the present. For Walter Benjamin, we continue to feel the light breeze in the air in which those before us lived. Benjamin means this when he says that we hear the echo of the voices of those who were silent when we listen (Benjamin, 2002, p.38). As a result of this understanding, the concept of duration becomes more imaginable, and more poetic, in a way different from Bergson's language.

In *The Arcades Project* which has a very important place in reflecting the urbanization culture of Paris, Benjamin makes the transition from the streets to the intervals, making leaps from panoramas to lighting as a tangible

experience (Frisby, 2013, p.240-241). Paris' passages were a way of understanding the awakening of modernization for him.

Benjamin has given importance to every part of occurrence in a person's life and has included it as the reality itself and a reality lived in the present, not a memory from the past narrative. And he took it out of the back rooms of the past, like a history detective, and made all this an instrument of his materialism, gave vent to these "materials" in the name of materialism (Morss, 1989, p.19).

According to Walter Benjamin the basic concept should not be the progress; it should be updating, making executional. With this method, Benjamin makes it possible to understand and interpret 19th century modernism.

In a modernization process that radically transforms almost all traditional lifestyles, new life forms are developed to soften the shocks of this process. The most important phenomenon that comes with reproducibility in the modernization process is the destruction of what Benjamin calls the "aura" of the objects and artworks. According to Benjamin, even the most competently materialized reproduction of an artwork lacks an important element: the existence of the original in time and space, where it is produced, formed, revealed.

By the 19th century, art began to break away from its tradition. Saying that the reason for art's functional change should be sought beyond the horizon of the 19th century (Benjamin, 1968, p.8). Benjamin states that cinema is technically superior and is a type of experience of limitlessness.

According to Benjamin, change of the concept and productions of art coincide with these times as well. The invention of printing, press and even matches important in terms of unicentral production. Quoting Benjamin: "The invention of the match around the middle of the nineteenth century brought forth a number of innovations which have one thing in common: one abrupt

movement of the hand triggers a process of many steps... This development has manifested itself in numerous areas” (Benjamin, 2007, p.174).

By comparing the position of a cinematographer to a surgeon performing an operation, Benjamin thoroughly brings the relationship between the representation and the human being closer (Benjamin, 1968, p.233). Hereby, we can discover how Benjamin put emphasis on the cinematographer’s position in representation.

Talking about the proximity of the procedures performed by a surgeon by entering his/her patient's body, with the analogy of the surgeon who minimizes contact with patient, he states that the art of cinema is an extreme interpenetration, free from the reality of equipment. Thus, Benjamin’s view on cinema is critical.

In Benjamin's words, while people used to live trapped inside liquor stores, big city streets, offices, furnished rooms, train stations or factories, this world of imprisonment was smashed to pieces by a dynamite of time particles each one-tenth of a second long (Benjamin, 2002, p.72).

During the shooting of the sound film, which revealed a thus far unthinkable image the equipment lighting penetrates so deeply into reality that the pure image of reality emerges as a result of a special process, freed from the foreign matter of the equipment (Benjamin, 2007, p.232-233). According to Benjamin, we first explore the visual subconscious through the camera, by cutting and separating the sequence with the rising and falling camera movements, stretching, and shrinking an object (ibid., p.237).

One of the main themes of Walter Benjamin's writings on art is aura. He describes the magical concept of aura as “the unique appearance of a distance, however near it may be” (Benjamin, 2002, p.80).

The distance mentioned herein above can be interpreted as the uniqueness of an artwork deriving from its immediacy and its presence. To be

more exact, this distance renders the artwork to be singular and unique while also enabling our relationship with the artwork to be a unique experience combined with authenticity and magic.

In addition, the concept of “threshold” which Benjamin approaches alongside experience, sheds great light on our study whose theoretical background we aim to establish. Benjamin asserts that the concept of threshold must be carefully distinguished from the word boundary. According to him threshold is a region and etymology should not overlook senses such as transformation, wave motion and transition while making sense of this concept. On the other hand, it is necessary to keep in mind the immediate tectonic and ceremonial context which has brought the word into its current meaning. (Benjamin, 2002, p.494). According to Benjamin “...in modern life we have a shortage of threshold experiences. Probably the only currently remaining threshold experience is falling asleep which also entails waking up. It is not only from the thresholds of these gates of imagination that lovers and friends like to draw their energies; it is from thresholds in general.” (ibid., p.494). Benjamin’s conception of Erfahrung/experience is akin to Bergson’s highlight on experience as the *durée*/duration.

The path that the word threshold paved after its redefinition by Benjamin, has also been illuminating while choosing the title *Eşik (Threshold)* for this series. Inspired by this concept, the “thresholdness” of the buildings selected for the thirteen episodes of the docuseries will be described in section 2.2.

### 1.3. INTUITION AS A METHOD OF REPRESENTATION

In addition to being a philosopher, Deleuze also had different fields of study such as fine arts, mathematics, natural sciences and cinema. He was also a philosopher of the arts and in particular of cinema, as he tried to create concepts that correspond to the artistic practices of painters, filmmakers, writers. In the field of cinema, he produced works named *The Movement-Image* (1983) and *The Time-Image* (1985).

In this section, we bring up the intuition method Deleuze discussed in his work *Bergsonism*. Deleuze describes the intuition method by Bergson's theory of duration, memory and élan vital concept. He develops the ideas of virtuality and multiplicity in his work on *Bergsonism*. Methods such as intuition, multiplicity theory, memory as occurring together virtually, duration and simultaneity, a vital breakthrough among life-intellect-society; the most basic approach adopted by Deleuze in *Bergsonism* is a critical philosophical approach. Among all these, the relationship established between philosophy and experience is one of the most crucial points for Deleuze.

Deleuze reads Bergson 's concept of intuition through cinema in his work *Bergsonism*. Intuition, which is actually a philosophical approach, becomes a part of the experience in the field of cinema with Deleuze. In this way, it contributes to the understanding of Bergsonism. Deleuze offers Bergson's "intuition" as a substantial method with relational bonds he establishes between intuition and experience in cinema.

Deleuze conveyed the rules of intuition to us within a method based on Bergson 's theory of intuition. For Deleuze, the first item at the beginning of these rules is to reveal the correctness and falsity of the problems. Demonstrating the invalidity of false problems is reconciling truth and creation at the level of problems (Deleuze, 1991, p.15). For Deleuze, the greatest success of Bergson is to identify what is the fallacy of the "false problems" expression independently from the solutions (ibid., p.17). The second rule is to "struggle

against illusion, to rediscover true differences in kind or articulations of the real". (ibid., p. 21) The third rule is to manifest and solve problems based on time rather than space. For Deleuze, this rule gives the basic meaning of intuition. Intuition finds its way to choose the 'right side', the quint essential side in any situation. Intuition makes us go beyond our own time and at the same time realize other times below and above us and make use of our own time (ibid., p. 21). As a method, intuition leads us to understanding, transcending and experiencing our own reality. It refers both to reality itself, its final state, and to the indefinable deep transcendence of reality.

Based on all of these, intuition as a method reveals problems; it is the one that detects the false problems, enables the discovery of the right, and makes you think in terms of time (ibid., p. 35). Hence, duration refers to the developing process that adds a new dimension in terms of existence and knowledge. Bergson takes intuition not as an emotional involvement, but as a genuine method. This method allows us to present the problem with its conditions, to show the false problem and the wrong questions. The tools used by intuition contribute to understand and divide reality according to different nature lines (ibid., p.115-116).

It is possible to see the consequences of Bergson's "durée" concept in cinema theory where Bergson's concept of "image" begins. According to Bergson "durée" is indivisible and a person's emotional density cannot be reduced to numbers. Applying the "durée" to cinematic theory and analysis does not mean applying Bergson's whole philosophical system.

Deleuze states that alternative ways of thinking have emerged in cinema. He states that after World War II, time-image was used in cinema rather than movement-image. In this period, the devastating effects of the war affected all aspects of life, as well as cinema.

#### **1.4. HAPTIC VISUALITY AS AN INTUITIVE METHOD**

The concept of “haptic visuality” was based on the distinction between the haptic and the optic images, created by the Viennese art historian Alois Riegel at the beginning of the twentieth century. Riegel’s psychological term “Haptein” means not being able to keep one’s eyes off of the object and to be merely gripped by the object. Actually, being a textile businessman, Riegel created this term inspired by Persian rugs. The intertwined infinite patterns of the rugs, attracts eyes and invites touching to their surfaces (Marks, 2000, p.162). This texture creates a tactile visuality that removes the borders between the spectator or person and the object.

In Bergson's terminology, an optical image is "not perceived" in its pure cognitive sense; instead, "careful awareness" comes into play (ibid., p.48). Careful awareness is a way of swinging/faltering between a sensor’s seeing an object, recalling the tacit images that object brings to memory, and thus comparing it to the tacit object created by a previous one. By doing so, "not only a detected object; but at the same time, the ever-expanding systems associated with it" are recreated (ibid., p.48).

In haptic visuality the eyes themselves serve as tactile limbs. Haptic visuality is differentiated from optic visuality, which sees things from a sufficient range in order to perceive them as clear forms in deep distances. In other words, it is how we generally understand seeing. Optic visuality is based on a separation between the viewing subject and the object. Haptic gaze tends to move upon the object without severance, so as to even notice the form, the texture. It is more prone to passing by rather than focusing, and on moving constantly rather than looking deliberately (ibid., p.62).

Laura Marks points that a film cannot be apprehended solely by mental action, rather by the body’s whole complicated sum of perceptions. Such perspective on perception points at an attitude towards the object, in this sense

a film isn't something which needs to be analyzed or decoded to reveal its own meaning, it is something which holds meaning in itself (ibid., p.145).

Marks' answer to the question of how cinema can have haptic characteristics can be found in prohaptic features specific to video and film; such as changes on focus, sand-ability, and over-under posing effects. All of these dissuade the audience from distinguishing the objects and encourages forming a relationship with the screen as a whole. Haptic images can increase ontological questions about photographic representation of reality (ibid., p.172).

For Bergson, "image" is not just a simple visual image; instead, the image is a combination of all sensory impressions, which only a perceived object transmits to a perceiver at a given moment (Bergson, 1990, p.36-38). Pure memory is not presenting the body; however, the memory when the sensations associated with the remembered event are recalled is activated in the body (ibid., p.179). Since cinema is an audio-visual medium, Laura Marks highlights that it is a separative record of the separative nature of "truth" in a given historical phenomenon (ibid., p.30).

Laura Marks makes sense of the haptic visuality concept within 21st century representations through Bergson's duration as experience and Deleuze's intuition as method. Marks benefits from Bergson and Deleuze, furthermore she synthesizes and also develops their studies. Marks suggests that in haptic visuality; the relationship between the viewer and the image has mutuality and the viewer is likely to lose herself in the image, lose her sense of proportion (2000, p.85). Marks states that when seeing is like touching, the object's touch back may be soft, but it can also be violent (ibid., p.185). By the use of a camera the distance between the audience and the reality shrinks. According to her, the skin of the film should not be a screen but rather a membrane which brings its audience into contact with the material forms of memory (ibid., p.243). The hapticity of the camera which Marks mentioned

through those interpretations was tried to be instrumentalized in the cinematography of *Eşik*.

## SECTION II

### PARADOX OF THE “EŞİK-THRESHOLD”:

#### REPRESENTATION OF DURATION

##### 2.1. PREPARATION PRIOR TO BUILDING SELECTION

It was architectural artifacts where our ideas mainly concentrated on, following our decision to make a production to be broadcast in Turkish television. Was it possible to represent architecture among the disciplines of art through Bergson's theory of time? Again, was it possible to represent the structures through haptic visuality?

While depicting Turkish architectural culture in the 21st century on television, a medium that came into people's lives in the 20th century, the documentary's primary goal was to represent the selected contemporary architectural structures.

The first step of *Eşik* was the idea of narrating the artist and the publicized art, the spaces offered by their creators to users' experience and the users' relationship with them. Out of this emerged the idea of the docuseries project that will feature the public buildings and private spaces constructed in Turkey in the 21st century, the impacts of these contemporary examples of architecture in the whole country, the connections they have established with each surrounding environment, and most importantly, the views of those who experience these structures.

The selected buildings with their locality, their relationship with the neighbourhood and the whole city, and especially the “venue stories” emerging

from the experiences of various areas across Turkey offered us the opportunity to create a diverse narrative.

For this project, in which the building is set as the subject, the initial aim was to make use of the uniqueness of each experience. The top issue here was the question of how to fit this tangible subject, which is the building with a construction story that usually takes years, in a mathematical time measured as 27 minutes. In addition to this, it was planned that the users who use the structure as an experience will narrate their own experiences and the relations, they establish with the subject would be included in the narrative.

The fact that someone working in that place who spends more time there than at home, while describing the place as his or hers would give us the answer for who the real owner of the place might be.

The janitor, the elevator operator, the visitor, the neighbour of the building, the imam, the security guard or the manager could actually be read as the one who experienced that building, referring to it as “our” office, “our” hall, “our” room after a point.

In the presentation of the demo section to the TRT2 channel, both the user experience and the owner of the building had to be ignored due to the aesthetic and content concerns of the media itself. Thus, the focus of the *Eşik* docuseries became: the architect's unique experience during the time period including the production and the construction of the project, the architect's personal interpretation of the users' experiences after the building was constructed and the "structure" as a subject.

In this case, the technical expansion of *Eşik*, which was planned to be formed in search for the uniqueness of memory-experience, focused on the personal narrative of the architect and this narrative is an audio-visual representation of 27 minutes, approaching the structure's three-dimensional substance as the subject, with a fluid camera movement.

## 2.2. BUILDING SELECTION

As a result of our research, most of the qualified buildings constructed in Turkey were either budgeted by the state or commissioned by large corporate brands. However, in constructing and perpetuating a modern Turkish structure in the 21st century, most of the examples resemble each other. Rather than deliberately trying to create a pool of meaning that can be constituted by bringing together certain symbols and architectural forms, our aim is to represent the one that was valuable in its own time, again in a unique way. Undoubtedly, this choice also imposed a responsibility on the decision maker.

In order to give the meaning to the subject as Bergson mentioned in his philosophy of time, through architecture, it was decided to select structures upon their own unique existence. The first aim of the building selection for the *Eşik* docuseries was to select unique structures that would be remembered for their uniqueness.

Calculations of how many different perspectives the building could be approached with the camera and how much contact with the core created by the architect could be achieved in the interior were also influential criteria in the selection process. For example, Pilevneli Gallery in Dolapdere could not be approached from four directions, so it was removed from the shooting calendar. In this sense, all four walls of the selected buildings standing by themselves vertically or horizontally but independently was one of our criteria in terms of representation. Our opinion was that a building which shares a wall would not be able to visually give enough about itself and its real information, since it has a facade that cannot be approached with a camera.

It was also a conscious choice to focus on various project types in the list that was designed for the first thirteen selected episodes. The buildings considered for the first season of the *Eşik* docuseries and were included in the project file submitted to TRT2 channel are as follows:

- Pilevneli Gallery
- Yemeksepeti Park
- Selçuk Pharmaceutical General Directorate
- Vakko Fashion Power Center
- Koç University Health Sciences Campus Building
- Kumport
- Museum of Troy
- Umur Printing House
- Trendyol Campus
- Sancaklar Mosque
- Istanbul Airport
- Fatma Ana Djemevi and Cultural Center
- Odunpazarı Modern Museum
- Amanruya Hotel
- Raif Dinçkök Cultural Center
- Doğuş Automotive Technology Center Building
- Baksı Museum
- Greyder Shoe Factory B3 House
- Çamlıca Hill TV and Radio Tower
- Yapı Kredi Culture and Art Building
- S2OSB Administration Building and Conference Hall
- The Seed Concert Hall

- Santralistanbul
- Gürallar Plaza
- Doğan Media Center
- Arter
- Angelos Olive Oil Factory
- Kanyon
- Özyeğin University Faculty of Architecture and Design
- Uşaklıgil House
- Vodafone Park
- Allianz Campus Izmir

The shooting and broadcasting order of the *Eşik* is different from each other. The 13 episodes that are the subject of the thesis are arranged in the thesis according to the shooting order. The reason for this is to be able to follow the steps of experience gained over time. The shooting schedule was adjusted according to the availability of the venues. Different usage areas are listed in succession as the episodes. Care was taken not to line up similar areas of use as episodes one after the other. The reason for this is that different topics are preferred to come one after the other during the broadcast. The reason why the order of the broadcast, the order of the interviews with the architects and the shooting schedule vary within the thesis is to present a fundamental evaluation to the subjects of the thesis in this study.

Meetings were conducted with the institutions on the first draft list. In the interviews held regarding the presented buildings, some institutions rejected the proposal as it would start broadcasting for the first time. Some institutions

stated that they would not be able to open their buildings for shooting due to the coronavirus measures.

As a result, the sequence of the structures, project offices, project types, project type groups, architects, total construction areas, first broadcast dates and broadcast channel in the thirteen episodes of the first season of the *Eşik* docuseries are as follows:

Season 1, Episode 1	Museum of Troy Project Location: Tevfikiye/Çanakkale Project Office: Yalın Architecture Project Type: Museum Project Type Group: Culture Architect: Ömer Selçuk Baz Total Construction Area: 11.000 m <sup>2</sup> First Broadcast Date and Channel: 05.10.2021 TRT2
Season 1, Episode 2	Trendyol Campus Project Location: Istanbul Project Office: Erginoğlu-Çalışlar Architecture Project Type: Office Project Type Group: Commercial Architect: Kerem Erginoğlu&Hasan Çalışlar Total Construction Area: 15.650 m <sup>2</sup> First Broadcast Date and Channel: 12.10.2021 TRT2
	Sancaklar Mosque Project Location: Büyükçekmece/ Istanbul Project Office: Emre Arolat Architecture

Season 1, Episode 3	<p>Project Type: Mosque/Masjid</p> <p>Project Type Group: Religious</p> <p>Architect: Emre Arolat</p> <p>Total Construction Area: 1.050 m<sup>2</sup></p> <p>First Broadcast Date and Channel: 19.10.2021 TRT2</p>
Season 1, Episode 4	<p>Arter</p> <p>Project Location: Beyoğlu/Istanbul</p> <p>Project Office: Grimshaw Architects</p> <p>Project Type: Museum</p> <p>Project Type Group: Culture</p> <p>Architect: Grimshaw Architects-Kirsten Lees</p> <p>Total Construction Area: 18.000 m<sup>2</sup></p> <p>First Broadcast Date and Channel: 26.10.2021 TRT2</p>
Season 1, Episode 5	<p>Angelos Olive Oil Factory</p> <p>Project Location: Bademli/Izmir</p> <p>Project Office: Han Tümerterkin and Architects</p> <p>Project Type: Factory</p> <p>Project Type Group: Production</p> <p>Facility Architect: Han Tumertekin</p> <p>Total Construction Area: 2.800 m<sup>2</sup></p> <p>First Broadcast Date and Channel: 02.11.2021 TRT2</p>
	<p>Yapı Kredi Culture and Art Building</p> <p>Project Location: Beyoğlu/Istanbul</p> <p>Project Office: Teğet Architecture</p> <p>Project Type: Cultural Center</p>

Season 1, Episode 6	<p>Project Type Group: Culture</p> <p>Architect: Ertuğ Uçar, Mehmet Kütükçüoğlu</p> <p>Total Construction Area: 5.000 m<sup>2</sup></p> <p>First Broadcast Date and Channel: 09.11.2021 TRT2</p>
Season 1, Episode 7	<p>Kanyon</p> <p>Project Location: Istanbul</p> <p>Project Office: Tabanlıoğlu Architecture</p> <p>Project Type: Residence, Shopping Mall</p> <p>Project Type Group: Mixed</p> <p>Architect: Murat Tabanlıoğlu</p> <p>Total Construction Area: 250.000 m<sup>2</sup></p> <p>First Broadcast Date and Channel: 16.11.2021 TRT2</p>
Season 1, Episode 8	<p>VKV Ford Otosan Gölcük and Social Life Center</p> <p>Project Location: Gölcük/Kocaeli</p> <p>Project Office: Tece Architects</p> <p>Project Type: Culture Center</p> <p>Project Type Group: Culture</p> <p>Architect: Tülin Hadi, Cem İlhan</p> <p>Total Construction Area: 4.700 m<sup>2</sup></p> <p>First Broadcast Date and Channel: 23.11.2021 TRT2</p>
	<p>Allianz Campus Izmir</p> <p>Project Location: Gaziemir/Izmir</p> <p>Project Office: Swanke Haydan Connell Mimarlık (AukettSwanke)</p> <p>Project Type: Office</p>

Season 1, Episode 9	<p>Project Type Group: Commercial</p> <p>Architect: Bülent Dündar, Burcu Şenparlak</p> <p>Total Construction Area: 20.000 m<sup>2</sup></p> <p>First Broadcast Date and Channel: 30.11.2021 TRT2</p>
Season 1, Episode 10	<p>Özyeğin University Faculty of Architecture and Design</p> <p>Project Location: Çekmeköy/Istanbul</p> <p>Project Office: BG Architecture</p> <p>Project Type: Education</p> <p>Project Type Group: Higher Education Building</p> <p>Architect: Bülent Güngör, Can Dağarslanı</p> <p>Total Construction Area: 26.000 m<sup>2</sup></p> <p>First Broadcast Date and Channel: 07.12.2021 TRT2</p>
Season 1, Episode 11	<p>Vodafone Park</p> <p>Project Location: Beşiktaş/Istanbul</p> <p>Project Office: DB Architecture</p> <p>Project Type: Stadium</p> <p>Project Type Group: Recreation/Sports</p> <p>Architect: Bünyamin Derman</p> <p>Total Construction Area: 140.039 m<sup>2</sup></p> <p>First Broadcast Date and Channel: 21.12.2021 TRT2</p>
	<p>Bilgi University Santralistanbul Campus</p> <p>Project Location: Kağıthane/Istanbul</p> <p>Project Office: Nevzat Sayın Architecture, Emre Arolat Architects, Han Tümertekin ve Mimarlar</p>

Season 1, Episode 12	Project Type: Museum Project Type Group: Culture-Education Architect: Emre Arolat, Han Tmertekin, Nevzat Sayın Land Area: 115.000 m <sup>2</sup> First Broadcast Date and Channel: 28.12.2021 TRT2
Season 1, Episode 13	Uşaklıgil House Project Location: Eyp/Istanbul Project Office: AA Workshop Project Type: House Project Type Group: Residential Architect: Ahmet Alataş Total Construction Area: 420 m <sup>2</sup> First Broadcast Date and Channel: 04.01.2022 TRT2

### 2.3. INTERVIEWING THE ARCHITECTS AND COLLEAGUES

The above sequence, which was the sequence of broadcast, was not how the series was filmed, however. We started filming with the Arter Project in Dolapdere and this made an impact on how we proceeded to film the other projects. Our experience of the structures was not the same as that which was broadcast. The reasons for this difference highlight how the filming practice of the crew in general and the producer in particular were influenced by our collective lived experience of interviewing the designers and getting to know the buildings.

During the first shooting that took place in Grimshaw offices, it was interesting to discover the fact that the architect mentioned nourishment from

Turkish culture while positioning a building in the 21st century, led us to think about architectural memory. The subject of tiles, which was frequently mentioned by the architect in this episode, was the main element that formed the shell of the building. The architect said that while creating this shell, they used a contemporary interpretation of the ceramic tile element they chose on the building. According to the architect, this was also an element of the exhibition area where they could play light and shadow games.

One of the most important experiences gained after shooting the Arter building was the decision to talk to the architect before the shooting. Because the architect is the most crucial person to talk about the state of the architectural structure as a subject. The most important reason for this decision was that the bond established between the structure and the experiencer of the building is quite different from the bond established between the architect as the producer and the structure. In cases where we prioritized the shooting of the building, it was discovered that many details that might be overlooked may actually be the most important details for the architect who conceptualized the structure. Thus, *Eşik* docuseries became a form of representation following the gaze of the architect, rather than an adventure of an experimenter.

One of the most eminent contributions of Arter, which was in the first place according to the shooting schedule and the 4th episode according to the broadcast schedule, was the hand camera technique used for the interview in the first editing delivered to the broadcast medium. In addition to being the director's technical choice, this was an important step taken in the context of contact with the audience. It was a reasoned technique chosen to bring the audience closer to this experience instead of a static-frozen surreal world, provided by a tranquil camera view placed on a tripod. However, upon the request of the broadcasting channel, this technique was cancelled and the first episode's shooting repeated and the interview footage of the episode was renewed.

During the Arter shooting, our team discovered another fact: the way the interviewees expressed themselves was more cautious that time in the repeated shots. Although the interviewees, were observed to express themselves more naturally during the first interview, and approach the structure with a more subjective narrative, in the repeated shots their narrative was replaced by a more controlled and more technical one. For instance,

İlkay Baliç, in his first shot, speaks of the amenities inside the building:

Actually, a building which serves not only contemporary art but also serves other forms of art as well was desired. A building which forms strong bounds with its surroundings, inviting. Somewhere the visitors won't feel lonely or isolated or anxious, in that sense embracive, where the visitors would easily navigate through the exhibitions, where they could enjoy other art institution functions... Such as browsing books, buying books, doing some research, maybe glancing at a performance, buying a concert ticket at night, or just attending a workshop with their child, and having a cup of coffee then leave.

During the second shot referring to the same topic:

This building has a quality which enables the visitor to comprehend the place right upon entering it. All this mobility which unites the places together in surprising ways, but always uniting, not in a rigid manner but flowing by the elevations, the windows, the gaps which differ at each floor, enables the visitor to experience in various ways both the building and the exhibitions at each floor.

The excitement of the narrators observed in the first interview was no longer there in the second one and it gave way to the anxiety of 'why we are doing this again'. While repeating the same experience with the same people, in the same places, with the same team, everything had changed. The clothes preferences were sloppy, the sentences were short, the eyes were dull. This was a different experience. The sentences were short, but the interviews were long.

Duration had completely changed. As a result, it was not the same thing happening again but rather a different reality was occurring. The self of *Eşik* docuseries in its pure duration versus its unreal duration compressed to the screen was thus changed.

As the filming of the series progressed, prior to the interviews we began telling the architects: “The leading role in this series is not you, but your building”. In this sense, the building itself came to the focus of the interviews with the architects and the people who contributed to the production of the building. However, with the architects' own personal knowledge, it was not the experience that mattered but the building itself. This also made the interviewees feel comfortable.

### **2.3.1. İlkay Baliç& Kirsten Lees& Mustafa Karataş & Nilüfer Konuk& Oya Ökmen**

“Grimshaw Architects” was one of the partnering architectural firms of the İstanbul New Airport project, which has the largest construction area and the highest cost among all of the projects constructed in Turkey. İstanbul Airport was built with the purpose of meeting the city’s increasing travel needs and diverting the urban traffic out of the city.

Architect Kirstin Lees mentioned that they see the construction of the “Arter” structure, which can be described as an exhibition space for "art" as a qualitative narrative, from the following perspective:

So, the idea for Arter was to create a new contemporary art gallery within İstanbul. It was to create a building that really was a showcase for contemporary art. What that demanded was a series of different types of spaces that are able to commit all forms of art.

The Arter building was included in the first thirteen episodes, mainly because of the value it adds to its periphery. The building was built on one of the main streets of Dolapdere district, a location that can be defined as a suburb.

It had the aim of transforming its environment merely by its existence which also reflects the vision of the institution. Built on the outskirts of the city in order to remove the glass walls between community and art, the Arter building can be considered as a threshold zone between society and art.

### **2.3.2. Kerem Aydınoğlu& Emre Cestel& Hasan Çalışlar**

Architect Kerem Erginoğlu stated that, as an architectural office, they usually design a new building from scratch on a parcel with a zoning status, and also that they have reserved a part of their firm especially for office designs, which they thought was dynamic then. Along with the progress of time, the needs of the city also change, and this change leads to architectural transformation. The transformation of a building which in pure duration was started to be constructed as a shopping mall into an office structure in its individual time as a subject. It was an accurate example of the transformation issue summarized by Architect Hasan Çalışlar as “...a process which started being discussed globally with the intentions revitalizing of old industrial buildings which were originally located on the suburbs of the city, usually because of the urban growth with new functions, in the middle of the city.” Contrary to the praxis of producing from scratch, the Erginoğlu-Çalışlar office transformed a subject which was already in memory instead of creating a new subject in memory. This structure, which was presented to meet the incoming needs of the city, had answers that could be read through the transformation issue. The reason for including the Trendyol Campus building in the first thirteen episodes of the *Eşik* docuseries was that it offered a comprehensive response to the city in terms of refunctioning.

### **2.3.3. Rüstem Aslan& Ömer Selçuk Baz& Rıdvan Gölcük**

Museum of Troy is a structure where the narrative which has an important myth in Turkey's geography is exhibited. This narrative is crucial for the historicity of the geography. The structure of the Museum of Troy, located on the edge of Tefikiye Village, offers a field of meaning about the permeability of the concept of "threshold". Contextualized within the narration of architect Ömer Selçuk Baz, this structure is a field where one can comment on the continuity of the human narrative throughout history. How the residents of a nearby village and particularly how the women from that village relate to the exhibited objects and the stories that resonate with them underscores the locality and the geography as counterparts of historicity. The reason for featuring Museum of Troy in the first thirteen episodes of the *Eşik* docuseries is an effort to shed light on the historical position of human existence, inspired by Bergson's concept of "durée". This point will be further elaborated in section 2.5.1.

### **2.3.4. Han Tümertekin**

Angelos Olive Oil Factory, located in Bademli Village, Dikili district of Izmir, which is an example of contemporary architecture, continues olive oil production without avoiding traditional methods, yet where today's technology is used architecturally. The consistency between the Olive Oil Factory and the house which was built by architect Han Tümertekin within the same area, the ability to harmonize two different structures with each other over time, and its connection to topography gives us information about reading time and touching space. Angelos Olive Oil Factory, which is a qualified architectural application in a production facility outside the city, is located in the first thirteen episodes of *Eşik* docuseries because of the traditional but innovative language. It offers to the field of design under the title "Factory". Modern time reading by the architect through the traditional was intended to outline the episode. We will

elaborate with details in section 2.5.4. concerning the Angelos Olive Oil Factory episode how Han Tumertekin represented this. In that section we will interpret the concerning topic with the concept of haptic visuality.

### **2.3.5. Bülent Dündar& Burcu Şenparlak**

When we looked at former office constructions, it became prominent that the evaluations of work productivity differed especially in office design. Brands were transforming their interior designs with the expectancy that an employee would work more efficiently in comfortable environments. Moreover, the designs of these new structures were made considering the needs of the employees. This architectural form, ordered especially by technology companies, also offered brands a chance to change their corporate image. With the opportunity to show the appreciation of the employees in an architectural way, the companies could make a positive contribution to their brand perception via this investment. The innovative idea of Allianz as a brand was their decision to locate their headquarters not in İstanbul but in another metropolitan city. It offered a comparison in our narrative because it was in contrast with the Trendyol headquarters which was located in Istanbul. The building, which was designed in response to a very rational need, was assertive about sustainability. The idea of benefiting from the sun in a sunny city İzmir also supported this rationality. Solar panels placed on the rooftops were designed to reduce one of the building's major expenses, electricity. This sustainable design addressing a rational need, was another important feature for us as we aimed to represent architecture in the 21st century. The landscape theme also fell under the title of sustainability as it was covered in the episode. The plants in the courtyard of the building were chosen among those which consume less water. So, in the series *Eşik*, Allianz İzmir Campus was planned to be the architectural equivalent of sustainability in the 21st century.

### **2.3.6. Mehmet Kütükçüoğlu& Ertuğ Uçar**

Yapı Kredi Culture and Art building, which was in the sixth episode on the broadcast schedule, was the structure that was considered to be the most relevant for the collective memory of Istanbul as a city. In the days when most places were closed as a result of the coronavirus measures and the only possible means of socialization for people was to walk on the streets, Yapı Kredi Culture and Art building had a crowd that could be documented in terms of representing the continuation of the flow of the city. In Beyoğlu, right in the middle of Istiklal Street, next to Galatasaray High School, Yapı Kredi Culture and Art building, was the second meeting point of Taksim after AKM. It was in a location right in the middle of a long corridor where essential urban structures were located. This area in which the building exists, was also a “threshold” of the districts where the Istiklal street changes demographically; Cihangir, Çukurcuma, Tünel and Taksim. The city reading made during the episode by Mehmet Küçüköğlü and Ertuğ Uçar, was associated with Walter Benjamin. The examination regarding this topic will be elaborated in section 2.5.2.

### **2.3.7. Emre Arolat**

With architectural awards granted by international architectural authorities, Sancaklar Mosque was one of the most authentic constructions of prayer built in the 21st century. Existing underground as a house of prayer, the important feature of this structure which distinguishes itself as a subject from other houses of prayer, is that it positioned the woman who was trying to exist in the back row next to the man and eliminated this threshold. For a woman who can pray at the forefront of the house of prayer, this was undoubtedly a unique experience. The biggest factor in the decision to have the Sancaklar Mosque as a public space in the first season of the *Eşik* documentary series was the unique

experience Sancaklar Mosque offered to women. The worship venue designed by Emre Arolat, was associated with Gilles Deleuze's intuition method during the episode. The examination made upon this topic will be elaborated in section 2.5.3.

### **2.3.8. Can Dağarslanı& Bülent Güngör**

The creation process, which would be meaningful with free opinion, should have been lived in a place that was as unique as the place where the creator would be the most him/herself. Designing a space for those who design art was one of the most difficult questions that the *Eşik* docuseries sought answers to. How could a space that aims to attract a design student to the place where he/she could create the most authentic production, also tries to remain in the background as a design, but still reveal its presence as a subject, be created? Özyeğin University's Faculty of Architecture and Design was designed by BG Architects, just as most of the other buildings in the campus. As the last building constructed in the campus, the longest facade of the Faculty of Architecture and Design faced the forest. The glass surfaces designed by the architects on the western facade met the building's need for light as well. The facade was surrounded by the triangular canopy that stands out throughout the design. The diagonal outlook was also a contribution to the imagery of the faculty. The triangular shades observed outside were maintained indoors and especially in the lighting areas. The fact that this holistic sense of design was a detail that could only be noticed when paid attention, strengthened the design. Özyeğin University Faculty of Architecture and Design building was an answer to the question: What should an educational structure be like in the 21st century? The effort to create a space for a design student to design, was the reason why the faculty building was selected for the first thirteen episodes of *Eşik*.

### **2.3.9. Tlin Hadi& Cem İlhan**

Vehbi Koç Ford Otosan Glck Culture and Social Life Center is located in Glck, the epicenter of the major earthquake in Turkey in 1999. This structure is a social life center built by the Koç Foundation, one of Turkey's largest foundations, to meet the social needs of the employees of The Ford Otosan Factory located in the surrounding area. This center is a horizontally located structure built right on top of a fault line that was broken in the earthquake in 1999. The structure, designed in response to the questions raised by the earthquake problem, has also turned the positive opportunities offered by nature into an advantage in the design process. This building, which was approached with the ability to solve both the challenges and opportunities offered by nature, was in the first thirteen episodes of the *Eşik* docuseries, because of its positive approach to its user, its struggle and cooperation with nature.

### **2.3.10. Nevzat Sayın**

The image of the tile used on the outer surface of the building, which is a result of this cooperation, finds itself a unique area within the *Eşik* docuseries. Santralistanbul was included in the first thirteen episodes of the *Eşik* docuseries because of the new meaning it gained in pure duration with its transformation as one of the oldest industrial buildings in Turkey. This meaning gave us the opportunity to interpret the place via the new over the old. At the same time, Santralistanbul was the only example of transforming a factory structure into an education structure in Turkey. This new construction of meaning also offered answers to various architectural transformations and how close these transformations could be to the new meaning.

The power plant structure in Santralistanbul Campus was also one of the important international structures while presenting industrial archaeology. It

was a very strong structure; it had gone through an important period of ground research and thus managed to survive for many years. This technical claim it held was effective in our selection of this structure as well.

This attitude of the institution, which chose to settle the campus in Alibeyköy, was also meaningful in terms of reading the value that architecture added to its periphery. After the construction of Santralistanbul campus, many other educational institutions chose to exist in the surrounding area, thus this choice led to a cultural development.

### **2.3.11. Metin Demir& Bünyamin Derman**

For years, İnönü Stadium was used by Beşiktaş Jimnastik Kulübü, the first sports club established in the Republic of Turkey. Located in the center of the city and could be defined as the main center of Beşiktaş Jimnastik Kulübü, which was intended to be moved in 2013 but reached a consensus to remain there. The İnönü Stadium was also an important center in terms of sports culture and fandom. As a tangible representative of fandom habits and team culture, the stadium's name has changed to Vodafone Park in 2019. Architect Bünyamin Derman, who told the story of the transformation of an already gratifying building, frequently referred to the difficulties of the transformation they had accomplished. The reason why Vodafone Park was included in the first thirteen episodes of the *Eşik* docuseries was the stadium's being the embodiment of sports culture, which can be mentioned as a collective memory.

### **2.3.12. Ahmet Alataş**

Uşaklıgil House, where indoor and outdoor spaces coalesce into each other, was eliminating a kind of indoor-outdoor separation with its glass facade and the transparency in its use. Offering an experience of living and working in

nature, Uşaklıgil House took its place in the first thirteen episodes of the *Eşik* docuseries, with the sense of removing the threshold of indoor-outdoor distinction.

### **2.3.13. Murat Tabanlıoğlu**

One of the architectural thresholds of Istanbul was the Kanyon Combined Project. For the first time in the city, open shopping opportunities were offered to users. The Kanyon project also contributed a lot to the culture of living in the 21st century. Kanyon was a large-scale building in the city where people could both meet their needs and experience various cultural activities. The outdoor option presented to its users in Kanyon was welcomed by the users. The wind problem forced the structure to go through various architectural changes. After this building, which was designed to meet almost all the daily needs of a person living in a 21st century urban area, similar architectural structures on a similar scale emerged.

## **2.4. FILMING THE BUILDING AND EDITING**

In *Eşik* docuseries' editing, the prologue, which is right before the credits, is a summary section that gives the audience a first impression of the narrative they are about to watch. The selected lines of the narrator relay some information about the representation that awaits the audience. The images compiled in this section are either medium scaled or are selected from drone plans and serve as images revealing the premises surrounding the building. During this section that falls into the first two minutes of editing, the camera approaches the building from a large scale, the camera's angle gradually decreases and when it reaches medium scale it invites the audience to the building in a slow and fluid manner. Here is the threshold where we stand before reaching the building ahead of us and the narration whose clues we hear.

The music chosen in *Eşik* is in a way that does not interfere with the architectural narrative and makes it easier to experience the space. The choice of music and the tone of the voice are designed in harmony with the fluidity of the image in the background rather than moving to the foreground. Music played an important role in our effort to approach the complex but non-catastrophic language Benjamin constructed in written language. Only string instruments were used in the auditory flow of the *Eşik* documentary. Our purpose for this was that it's a melody that can support the created visual language and poetic identity.

In this section, we will interpret the *Eşik* series by considering the shooting and editing stages according to the shooting order.

#### **2.4.1. Arter**

The first institution that took part in the first season's shooting schedule was the Arter building of Koç Foundation. The Arter building was designed by a London based architectural office. As its architect, Kirsten Lees, expressed later, the main feature of this building was its fluidity and uninterruptedness. A continuous but intermittent line was followed from the 4th floor to the lowest floor, even to the courtyard and then outside. Its discontinuity generated from its lack of walls as much as possible also from its bendable-pliable-replaceable walls. It also generated from the generally transparent borders between the exhibition spaces it presented. The first impression of the building to its visitor was “You will see everything we have exhibited here; you cannot leave this building without seeing it, but this is already an unlimited and non-threshold experience.”



**Image 1-Episode 4**, Arter building and Dolapdere district from drone shot

As mentioned in the titles in 2.3 and 2.3.1. as well as forming its own character, when the first episode was edited the character of the Arter building was quite effective in creating the characters of the other episodes. Throughout the thirteen episodes, each 27-minutes, the editing proceeded on an axis without sharp cuts, as if walking on a certain path. The Arter experience led the diagram of the remaining twelve episodes' editing with its liminality.

#### **2.4.2. Trendyol Campus**

After the delivery of the revised copy of the Arter episode was approved, the shooting of the other episodes of the project continued. The second building was the podium of a tower designed as a shopping mall in Maslak, known as the white-collar district of Istanbul. Trendyol Campus was the head office of the Trendyol brand which is one of the fastest growing investments in Turkey in recent years. Trendyol Campus had a design that can be described as horizontal,

amongst the buildings that generally extend in a vertical plane, with skyscrapers parceling out the sky. The structure maintained its unique existence calmly among these towers. This office design, whose project was started before the 2020 Pandemic period, was opened for its users after the start of the pandemic. Since its opening, the first and most striking problem for those who started to experience the space was that the outdoor need of the office was not sufficiently calculated. Narrow meeting spaces big enough for only two people to work were rendered useless by this unexpected situation prepared by pure duration.

Trendyol Campus had not yet reached the working system it aimed for. The brand, which switched to the home-office system after the start of the pandemic, stated to its employees that they could use the building according to their wishes. In this office, which has an interior space of 20,000 m<sup>2</sup>, there were only a few employees due to the existing "duration". The following sentence of architect Hasan Çalışlar regarding time impressed us.

...of course, the city is actually a collection of small architectures. Just as time is a combination of all moments, you can plan the time and plan the city likewise. Decent urbanism and decent cities are as important as decent architecture, because when we are not indoors, we constantly find ourselves in a composition created by architecture. It leaves very serious traces in people's visual perception and memory, and what makes us who we are, makes us more creative, civilized are the traces created inside of us, the points left on our memory by the visual environment that we see and perceive.

Hasan Çalışlar focused on collective memory and he cared about the composition he created while taking into consideration "what is architectural memory?". However, time was not something that could be planned.



**Image 2-Episode 2** Trendyol Campus interior red ramp

After passing through the turnstiles to enter the Trendyol Campus building, the first thing that attracted attention was the intense light inside the building. The colourful palette used in the interior spaces was designed to give even more energy to the people working inside. The long red acrylic ramp, which we can call the highline of Trendyol Campus, represented the fluidity and limitlessness between the floors. We learned from the architects that during the construction, this red ramp was the most difficult phenomenon in this campus structure as a transformation project. This interior space, which was not designed as an office, was actually a shopping mall built under the Spine Tower. Trendyol, with its red ramp, long seating arrangements and meeting rooms designed in a way that everyone can use collectively, was a reflection of this lack of hierarchy. This reflection was preferred in the transition moments in the

editing through the episode, as well as preferred by the architects during the transition between floors.

One of the words used by the architects of the Trendyol Campus building, actually gave the idea as to by which concept this building should be approached as a subject: Fluidity. The rooms, which were described as “*spaces in disguise*” by its architect Hasan Çalışlar, were designed to flow and meet the needs of the employees. The rooms could be used as a yoga space when desired, as a sleeping place or an eating area when desired. However, the "outdoor" issue, which could not be solved, was not a phenomenon that could be transformed, nor "predicted" to be on the needs list due to the pandemic. Thus, the leaf, which is an outdoor image, could only exist in the episode through its shadow or in front of the interior walls.

### **2.4.3. Museum of Troy**

The third shooting location of the *Eşik* docuseries was the Museum of Troy in Çanakkale. Summarized by the architect of the building, Ömer Selçuk Baz, as “a huge rusty cube nearby a village”.

...rusty box is a much shorter description, but it can be formed as something else in each mind. This rusty box, in other words its material relation actually fuels this. That is to say, it has such a strange archaic look as if it comes from the past, and this feature is becoming more and more clinched over time. So, this ‘obstacle’, this strange, foreign object on this geography, is actually doing its job well in the way it fills this void in the minds.

Architect Baz emphasized the ramp at the entrance of the building. The feeling that this insistent attitude was a threshold in his narration, and it was felt while entering the building. Being able to reflect this feeling was a priority in representing the experience there.

Museum of Troy, which is also a reflection of the historical perspective of the architect Ömer Selçuk Baz, offered the experience of a kind of limitlessness within an architectural experience.

The narrative and the presence of the ramp in the episode and in Museum of Troy itself continued inside the building as well. The concept of “fluidity” was a very important phenomenon for the 21st century architectural culture adopted by the architects of most buildings selected in the *Eşik* docuseries. This narrative, which was also included in the narrative of the architect, was the place where the concept of threshold as a field was embodied. This threshold was also one of the rare areas where the visitor, having an inside experience, could see the outside. This area, which was like a resting and refreshment area in the transition between floors, was included in the transitions between floors during the documentary narrative. This was the reason why the ramp, which had a meaning in this architectural experience, was presented during editing instead of the stairs and elevators that fulfil the task of moving from one floor to another. While the ramp was narrated as an entertaining space for a child visiting the museum, the camera accelerated and tried to reflect the experience.

The legendary horse, which was hidden inside the Museum of Troy, was not clearly revealed in order not to damage the surprise of the narrative. The horse figure, which is imaged by the lighting system on the third floor of the museum, is shown on the screen without focus. It can only be noticed if the audience pay attention.

Every door is a threshold, you open a door, you turn the handle, it's another world. You enter from room to room into a structure. The situation here is the visitors are actually from today, that is, we are in the tenth layer of Troy today, we used this door as a surface of abstraction so that they can reach a state of mind where they move from the Troy's 10th layer to the Troy's 1st layer and reach a state of mind where they can relate to this area after all their daily fuss. That door itself is the ramp.

So, it's slowly pulling you underground. It's a ramp which can be long and almost boring.



**Image 3- Episode 1, Museum of Troy entrance ramp**

The team dispersed inside the building to capture the elements as much as possible, narrated by the architect. Head of the Troy Ancient City Excavation Site and Evaluation Member of the Museum of Troy Competition Rüstem Arslan, and Museum of Troy Director Rıdvan Gölcük also took part in the episode with their interviews. Thus, three different experiences were describing the building as they filtered from their own experiences which revealed three different structures. The secret garden at the back, on which the architect stood tall, might have resembled the courtyard of a prison. This space, which might be

called claustrophobic by other experiencers, was a place for fresh air. The conditions and different experiences were thus changing the places.

Rüstem Arslan, related the story behind the three-dimensional existence of the Museum of Troy with his own subjective narration as follows:

There is no museum of this scale outside the city centers. You are establishing a world museum at the bottom of a village where both terms of challenge and architecture are mediocre. You are making a museum that is included in the list of 100 must-see places in the world. There is no other example of this. In other words, there is no museum with such an ambitious architectural challenge and content claim outside the metropolitan city centers.

At the end of the episode, Baz mentioned his excitement at the opening ceremony of the museum. With his idea that living through another history makes people feel better, the background music rises, and this excitement is shared with the audience.

#### **2.4.4. Angelos Olive Oil Factory**

"Angelos Olive Oil Factory", was an olive oil factory in Bademli village of Dikili district, designed and 3D rendered by Han Tümertekin Architecture was arranged for shooting. It was a fairly small production center that produced one of the best olive oils in the country when rated qualitatively.



**Image 4-Episode 5**, Angelos Olive Oil Factory and olive trees

This factory, operated by a hospitable father-daughter, was much smaller than we imagined, a simple structure with no big claims. It became clear that a building's impression outgrows thanks to its narrator. Due to the words chosen by the architects the existence of a structure was getting further away from its reality. While experiencing how to represent a space, it was also realized that the representative camera was a third eye that transformed a three-dimensional space into a different form. It was a new creation, perhaps an "illusion".

In this new form, our biggest assistant, the sun, was absent during the episode's shooting hours. The sun held great significance not only for us the "representatives" but also for the architects. We realized architects benefited the most from the sun during both designing and also during the construction of the buildings. One of the most important parts of the design process was the calculations about light. It would determine which material was more efficient to use in which position. This shooting made us realize as representatives that

we had to manipulate and the biggest support that created the "illusion" of the image was "light".

We realize that we were looking for a sensational surreal image as the experiencers of the representation. The experience of no light made us think of the possibility that the "subject" tried to be represented might not appear as its "best version" on the screen.

While Architect Han Tümertekin was describing his own architecture; he said that the key point lies in making each structure belong to the point where it is located: "Since there are no two points in the world that repeat each other, each structure naturally differs from the other." In addition to this, each structure differed from one another with each glance, each experience, each pure time.

#### **2.4.5. Allianz Campus İzmir**

The Allianz İzmir Campus building, which took the fifth place in the shooting calendar of the *Eşik* docuseries, was an office structure built in a region close to the airport area of the metropolitan İzmir. When visiting the building at sunrise for shooting, the first thing to notice was the width of the horizontal layout of the building. Rather than a skyscraper form, in the building a workspace extending in a horizontal layout was designed. When we started to explore the building, it was noticed that it was a project created in a wider area, which was positioned as a new idea against the idea of skyscraper clusters created in a business region, away from the city center but was creating a new expression within itself.

Contrary to the usual experience of a "cramped", "stuffy" office structure, the Allianz Campus offered spaces to its users within this wide area as a response to the need for socialization of the employees.

The building also had a design that blurred the indoor-outdoor space distinction. The almost equally divided indoor and outdoor square meters also

gave the feeling of an easily accessible outdoor experience for someone working indoors. In this place, the distinction between interior and exterior had been blurred to such an extent, it was difficult to distinguish. Due to the low height of the building, reaching the open air was much easier. In the setup designed for this episode, the outdoor area was equally included as indoor areas.



**Image 5-Episode 9, Allianz Campus İzmir**

The bridges also had a large share in the design of the building. In order to facilitate the communication of the employees with each other, the building was designed not in the form of separate blocks, but in a way that allows them to communicate with each other through bridges. This experience also felt like a labyrinth. Long shots that could represent this labyrinth experience were included. During our breaks while shooting, which started in the morning and continued until the sunset, the experience we gained in the courtyard was that the sun never exhausted us.

With the narrative of its architects and our own experience, the main emphasis of the building was their rational analysis of its exterior. This rational

approach, which maximizes the benefits of the sun and minimizes its problems, enabled us to focus more on the outdoors.

The Allianz Campus building was a barely used office structure due to the onset of the pandemic right after its opening. In the face of this unexpected situation, the building's becoming dysfunctional took its place in the first season as an example of a situation where time could not be planned.

#### **2.4.6. Yapı Kredi Culture & Art Building**

As described by Ertuğ Uçar from Teğet Mimarlık; one of the architects of the building, this space has not lost its “multi-layered” character in pure duration. It was one of the rare buildings that we could see from afar on Istiklal Street.

This cultural and artistic structure built by the architect Paul Schmitthenner in 1950 by the request of Kazım Taşkent, the founder of Yapı Kredi, also had an imagery importance due to its location. This building was transformed in 2020 by retrofitting and radical changes in both the exterior and interior.



**Image 6-Episode 6,** Yapı Kredi Culture and Art building İstiklal Street behind the Akdeniz Statute

It was a structure exactly as the words of its architects, which almost had a Schmitthenner ghost inside. However, it was formed in brand new three dimensions. The reason why the old building built in 1950, which continues to “be” in its own time in pure duration, was not included in the editing of the Yapı Kredi Culture and Art episode, was the enthusiasm of this subject to bring the audience closer to its new existence.

Yapı Kredi Culture and Art Building basically consisted of two parts. One was the bookstore, and the other was the museum space where the exhibition areas were located. The camera, which has generally been able to touch every area of the building in question, could not see every area of this structure that we represented. During the shooting schedule, the places open to visitors were limited to the shop of Yapı Kredi Publications and the museum. The office floors and street-facing terrace of this building, which were quite transparent and embracing, were not accessible for everyone and could not be represented on the screen.

The most important detail of the glass facade was the claim to let the street in and to carry the exhibition outside. The Yapı Kredi Culture and Art building was the most alive place among the buildings we had presented. People were waiting in front of the building, going in and out. There were two exhibitions inside; this was a realm that really lived as a subject in pure duration. For this reason, we aimed to display crowded groups as much as possible, to show the city's motion. The tramroads around the building was also a subject in the editing of the episode.

During the shooting of the Yapı Kredi Culture and Art building, the most difficult part was the police area which occupied this threshold. This occurrence, which we could only approach from two angles with the camera, was included in the image of this building. In the presentation of the three dimensions of the building in the episode it was presented with its new imagery.

#### **2.4.7. Sancaklar Mosque**

We had intuitions regarding the presentation of Sancaklar Mosque, which was designed by Emre Arolat and was seventh in the shooting calendar of the *Eşik* docuseries. One of these intuitions was that a very impressive process awaits as an architectural experience.



**Image 7-Episode 3**, Afternoon prayer in Sancaklar Mosque

The Sancaklar Mosque seems to consist of only a minaret when you approach it. After you park your car, it requires you to go through a layer change to reach the house of prayer. The subtlety of the stairs as you descend to the lower layers alarms this experience. What you realize as soon as you enter the building is that it will have a different prayer experience.

With this first impression, the first word that Sancaklar Mosque brought to mind was simplicity. As you enter inside, you can feel as if you are retreating to yourself, to a reassuring nook, and to the first place in the womb. The sharp light transitions from the sun inside the building are the only images in this experience that call to the real world.

The subject, Sancaklar Mosque was sometimes used as a photography area and sometimes as a touristic place to visit. However, since the issue of

prayer, which corresponds to the subject of this structure, was aimed to be grasped, no circumstances regarding other experiences were shared.

#### **2.4.8. Özyeğin University Faculty of Architecture and Design**

Özyeğin University is an educational institution located in Çekmeköy District, which can be considered at the border of Istanbul city. For Architects, who were in the process of allocating a new building on top of what they had acquired and designed in their past experiences, the building as a subject had to remain at the background in the creation of a space where art production was carried out. The architects were not complaining about being left behind. Yet this was also a challenge for them.

The first impression when exploring the building was that although it was an educational structure, the smallest spaces were designed as classrooms. The creative team of this building, in their approach to the design, linked the process of collective construction with communication. The wide spaces were designed to allocate a design desk for each student, and this setup led to the idea of designing in a common space. For this reason, common spaces were included rather than the classrooms in the episode's editing.



**Image 8-Episode 10, Özyeğin University Faculty of Architecture façade**

The most important element for the design of this faculty was spatialization, as it was a space where students of all design branches could produce in a collective working system, separated only by large openings, without being disconnected from each other. If we consider the design process as a flow, this collective ability for a designer was profound for a production which started in the mind and was somehow transformed into a three-dimensional form.

In the Head of Department Murat Şahin's words, a coincidental learning style was also included in the university's educational approach. In this sense, this faculty, which accepted a form of education that can also be fed with informal learning, was more than just jotting down the professors' words inside huge classrooms. This architectural approach removed these thresholds

between the disciplines by not separating them from each other. It was focused on learning and designing art collectively.

The concrete and ceiling systems used in the Faculty of Architecture and Design, were left exposed. This nudity of design is an advantage for the students as an observation field in terms of design, which was considered as a collective experience. Students are able to clearly follow which column a beam was attached to, and which route the light systems were advancing together. This observation was beneficial both for a student studying architecture and for a student studying industrial design. This benefit was represented with the camera by close up shots.

The musical preference used in the episode was calmer rather than an energetic music in harmony with the efforts of the architects to stay behind.

#### **2.4.9. Vehbi Koç Foundation Ford Otosan Gölcük Social Life Center**

Vehbi Koç Foundation Ford Otosan Gölcük Social Life Center was an area that our team was hesitant to visit because Gölcük was an earthquake zone.

Visiting an area, where some people live their whole lives, just for a few hours to shoot, made our crew feel uneasy. However, due to the uniqueness the building's exterior holds in the first thirteen episodes of *Eşik*, we were excited about the image features this building would offer. The structure, which was coated with the alignment of irregular tiles, was designed so that the employees living in the earthquake zone could relax, play sports and socialize. This place was really relaxing due to the atmosphere it provided. When you entered the garden of this building, which has a horizontal layout, the green area had benefited from the advantage of nature at the utmost. In one of its architects Cem İlhan's words, it was designed to improve the quality of life that goes back and forth between home and factory.



**Image 9-Episode 8, Vehbi Koç Foundation outdoor space**

After the catastrophic earthquake, epicenter at Gölcük, on the night of August 17th, 1999, the field that had slid five meters downwards had a green texture that evoked the desire to live, represented as the unifier of this episode. The attraction center of this structure, which was used as a relaxation area for the lives afterwards working hours, was the available green space that existed naturally. This area, which was included during the episode as much as the building, was the threshold between the building and the street, but it also constituted a large part of the place's attraction.

#### **2.4.10. Santralistanbul**

The Santralistanbul campus of İstanbul Bilgi University, which was the 10th place in the shooting calendar of the *Eşik* docuseries, was a structure that we had already experienced from the day it was renovated. As the experiencers,

we partially observed over time most of the changes that buildings underwent as a subject between the years 2007 and 2021.

In the year 2007, in Santralistanbul, most entered the campus through the Silahtarağa Mosque facade, which is now rarely used. The dormitory structure, which was built by Erginoğlu-Çalışlar Architecture did not exist yet. Santralistanbul Campus aimed to be welcoming, which was beneficial not only to its students but also to the public.

This attitude gave us the impression that we were on the threshold of another kind of experience. The first year of Santralistanbul, there were no turnstiles at the entrances of the campus, and anyone could enter and leave as they wanted. Santralistanbul, which was the campus where only Faculty of Communication and Faculty of Architecture students were educated in 2007, offered a wide variety of spatial experiences to the students. This campus was a public space that was frequently visited by the people in the region where it was located. Residents of Eyüp district who brought their babies and spread out on the green grass, students of the nearby primary school who came to play football, and young people who only came to benefit from the unlimited internet service in the computer labs were the first experiencers of this campus area, together with the students.



**Image 10-Episode 12,** Santralistanbul campus and Kağıthane district top shot angle

Since Santralistanbul was also a public space as well as an educational space, the restaurants had no restrictions on the drinks they served. It was possible to listen to jazz on a Sunday brunch over mimosas or wine. On the weekends, people were just taking a walk around “Çağdaş Sanatlar Merkezi” and meeting with their friends for drinks at the Otto Restaurant. Bilgi University instrumentalized experience as a way of learning with its Santralistanbul Campus. Since this large campus also had a horizontal width, it also forced people to move around.

Bilgi University, together with Boğaziçi University, was the only educational institution that accepted students with head scarves during those years.

While it was possible to go to ÇSM, another building on the campus, to examine a work of art, this giant building also seemed to explain to the student

that experience is the main form of learning, as an architectural unity. The fact that a university named “*Bilgi-Knowledge*” chose such a place was reinforced by its slogan of “learn for life, not for school”.

The large parking lot on the river facade of the school was an organizational space that could be used for various reasons throughout the year. While this area could sometimes be turned into a concert venue, it often was used as the school's parking lot. Anyone who has experienced Santralistanbul could mention the concept of flexibility while interpreting its architecture.

Nevzat Sayın, who was part of the team established to transform the three-dimensional state of Bilgi University Santralistanbul Campus, was also the architect of the newly built educational buildings and the Faculty of Architecture. The architectural consistency in preserving the original structure manifested in the newly built educational structures. The neutrality of the buildings seemed modest compared to the old structures. The red color used in the newly built educational buildings echoed the rust-colored industrial equipment of the historical buildings in the campus.

The Santralistanbul Campus experience brought people to contact with various substances. During the day, you could smell the creek, feel its water, touch the railings of the steel stairs, and see the soil of a wide meadow. In Istanbul, where concretization has accelerated, this deeply influenced people who perceive through tactile sensing. Santralistanbul, unlike the city it is in, was an area that never made people feel a sense of congestion.

During the interview Nevzat Sayın was also a part of our Santralistanbul experience. We were listening to the narrative of the space which we had experienced since its reopening until today from the person who created it, as the user. We already experienced all the flaws and advantages of the buildings in a long period. The distant attitude experienced at the beginning of this

meeting gave way to a friendly conversation while talking about the space. We conducted our interview as if we were talking about a dear friend of ours. Thus, architecture as a subject got closer to itself in this episode, with both the perspective of its users and its architect in pure duration.

Architect Nevzat Sayın approaches the building in the context of time and space with the following point of view:

Especially when you enter places with such a past, you feel this; time tries to erase everything, space tries to keep everything. Therefore, when you touch and try to open it, you can find the traces of everything that time is trying to erase. So, you can see this space issue very well when opening an old campus to its new use.

These words of Nevzat Sayın embodied the influence of time on space as a historical structure continued to maintain its unique existence in pure duration.

Due to Nevzat Sayın's narration in the episode, the Faculty of Architecture and the new educational buildings' images were mostly selected. Drone footage was also used to represent the Santralistanbul campus's size in scale and diversity in its architecture.

In the last part of the episode, music that had never been used in other episodes and which we can describe as more futuristic was played. The meaning of the heritage that Santralistanbul made sense of regarding the past and the present was reflected in the representation in such a way.

#### **2.4.11. Vodafone Park**

Vodafone Park, where football matches of Beşiktaş Gymnastics Club are held, took the twelfth place in the shooting calendar of the *Eşik* docuseries. It was the only stadium located in the city center of the European side of Istanbul. In this context, for some, the structure was only a source of traffic on

the event days, for others, it was a place that they belong to. This stadium, which was one of the important symbols of Istanbul and also named after a district, undoubtedly brought an effort to understand many concepts with it. The decision of the club was to stay in the city center. The management of the club didn't want to break away from the cultural codes it had.

Due to the fact that it was located in the city center, the parking capacity of the stadium was kept very small. The main entrance of the stadium was reached by the elevators which can be used inside the parking lot. Football matches, which were shot with the world's best cameras, created a surrealistic perception of representation in this context. There were serious differences between the experience gained from television representation and the experience gained in the stadium. The most important one of these differences was that the stadium felt smaller than we imagined. Contrary to the image of a stadium filled with its supporters at full capacity, the image of a stadium with all the empty seats reinforced this experience. A building filled with humans inside was transformed into a completely different place compared to when it was empty. Without cheers, tears, and cries of joy, the stadium was virtually nothing. In this context, no additional sound was used in the episode in order to explain the nudity of the stadium without the audience. The high-voltage lights used during the matches also presented another illusion of the stadium. The stadium looked more ordinary in the daylight. Contrary to the images taken with cameras during the matches held in the evening hours which we are accustomed to watching. Thus, the meaning of a building was transformed not only by its three dimensions, but also by its lighting.



**Image 11-Episode 11, Vodafone Park tribune**

When we look at the episodes in general, the drone footage used to see the scale of the building and understand its surroundings could not be utilized in the Vodafone Park episode due to its proximity to the Turkish Republic National Palaces Museum and the presidential office, which is the neighbour of the stadium. Instead, the frame of the structure, which is included in the silhouette of the Dolmabahçe Palace, approached from the Bosphorus and includes the Dolmabahçe Palace, was used. Beşiktaş Museum, which is also a depiction of the experience of Beşiktaş Stadium in pure duration, took its place in the episode as one of the fields of experience in this pure duration.

#### **2.4.12. Uşaklıgil House**

A glass building in the middle of a large forest in Kemerburgaz, Uşaklıgil House had an elevated baseline. The floor was floating above the

ground level because it was not a regular ferro concrete structure. The building, perceived as a glass monoblock at the very first glance, included an added-on stonehouse derived into a kitchen and a large English garden. The keywords of this episode were bareness, nature and transparency. Pursuant to these keywords, it was assumed that the worst approach for this episode would be ignoring nature and correspondingly the Architect Ahmet Alataş's interview was held outdoors accompanied by the falling leaves.



**Image 12- Episode 13, Uşaklıgil House drone shot in Kemerburgaz Forest**

Contrary to all the other structures that were shot for *Eşik* docuseries, the main purpose of the Uşaklıgil house seemed to be invisibility, indiscernibility and transparency. In contrast with the existence of the structures in the other twelve episodes, the architect here had aimed to get lost in nature, in the limitless forest ambiance. His childhood memory which he narrated in

the first minutes of the interview assigned a special meaning to architecture. The architect mentioned that after his childhood years which were spent in a dark house, he turned to glass buildings as a field of design. Along with its time within the pure duration, architecture as the subject was also shaped by the architect's experience in his own time.

The Uşaklıgil House, shaped by an existence that barely seemed to exist, stood out with its permeability. This structure, even the floors of which were constructed of glass, resembled a cloud in the air with its presence. Uşaklıgil House, which we can call a good example in the context of limitlessness, was also flexible in use. The building, which was used as a residence in the past, is now used as an office. In his narrative, the architect described this transformation as the condition of time.

Architect Ahmet Alataş expresses what the architecture of the house reflects to its user in the context of nature as follows:

While shaping our common future on earth and transferring what we have to future generations, I think that not only the building itself but also the way of life here, in terms of respect for nature, in terms of the relationship with nature moves on similarly. Not only me, but also my colleagues here feel and experience this very well. Indeed, we found that the structure transformed us. Actually here, I don't feel like I am in Kemerburgaz. Actually, I don't feel like I am anywhere. Preferences are something about the effects they have on you, not the things you have. So people unfortunately have a lot of this feeling of I should have it. This is not like that. So was the setup of this house. I think the first living owners of this house were also people who thought this way. They were people who lived what they felt rather than what they had. And in many of our buildings, I believe that the buildings also have a soul, and I believe that they affect people's lives, productivity, and indeed their entire lives without even realizing it. And I believe that this structure has a very positive effect on us and our office.

Uşaklıgil House was like a three-dimensional transformation of the experience of liminality with this architectural narrative.

This structure, which is based on the philosophy of existing in nature but not shaping nature, also avoided lighting in the garden. The appearance of this structure, which continues to exist even when there is no light, shed light on this episode.

#### **2.4.13. Kanyon**

Kanyon, which can be considered as one of the first indoor and outdoor experience partnership areas offered to its users in Istanbul City, was a mixed project as a project type. This mixed project, as its architect Murat Tabanoglu explained, offered the accommodation experience to its user, unlike other projects. Although it was produced in response to the consumption needs of the urban person, the most difficult aspect of the canyon project shooting was the time limit. In a place open 7 days a week, the shortage of time to approach the architecture of the building with the use of daylight obstructed the production. Within a six-hour period, we preferred to shoot in areas where the interior and outside are intertwined, rather than focusing on the interiors of the building. Kanyon's attitude of intertwining the inside and the outside as an example of modern architecture, should have supported its permeability claim throughout the episode.

In order not to show the brand names in the billboards on television, we had to show a different angle of the same place each time in an attempt not to fall into repetition. This is why during this episode the eye (frame) was narrowed and the view (angle) was multiplied. Inspired by a natural canyon, the building design, which was constructed layer by layer, shaped our editing as well. In this episode, our technique was layered like a canyon.



**Image 13-Episode**, Kanyon outdoor spaces and floors

## **2.5. HIGHLIGHTING THE MAIN CONCEPTS BY SELECTED BUILDINGS**

The *Eşik* docuseries, inspired by Bergson's *durée* concept, aims to encourage the desire for the present experience that will establish a link between the past and the future. In *Eşik*, it is aimed that the video streams invite the audience to experience the space.

In the *Eşik* docuseries' narrative, the camera's rotation around itself almost on 180 degrees is a method used on purpose while transforming the three-dimensional building, which is formulated with various angles, into a representation. This method is an effort to present a tactile, perceivable, liveable indoor space from every possible angle. Whereas a camera installed on a tripod does not give the impression of being in experience, with the previously mentioned method the camera can serve as an eye from such an angle. Also,

this method was utilized to present the building from possible different angles to the audience without visiting the building itself simultaneously inviting the audience to experience the building.

The most important factor affecting the selection of the thirteen buildings selected in the first season of the *Eşik* is that the buildings, with their own existence, have become architectural thresholds for Turkey in the 21st century. In this sense, the thresholdness and the aura of buildings are very important in building selection. The smooth flow and narrative created by Walter Benjamin while visiting the Parisian passages in his book *Das Passagen-Werk* became the reference point for the *Eşik*. The irregular but meaningful flow in Benjamin's book led to a similar narrative in *Eşik's* fiction. In the axis of this flow, the fiction of *Eşik* was aimed to be given poetically. Architectural elements, which seem independent from each other but have a meaning when combined, were edited in the light of Benjamin's language.

The intuition approach, in which Deleuze reads intuition as a method, used in every episode of the *Eşik* docuseries, gives audience the opportunity to experience the space. Deleuze instrumentalized intuition. In this way, with reference to Deleuze, *Eşik* removed thoughts and cinema from abstraction and aimed to move the space to a visual material. His canonical reading of intuition has enabled to adopt a methodological approach to the content of the *Eşik*. Because one of the main approaches aimed throughout the series; is about experiencing the place, approaching the place through the image, feeling the place (intuition).

The shooting schedule of the thirteen episodes of *Eşik* is completely adjusted according to the light. In this planning, which takes place between sunrise and sunset, all the shots were based on light, taking into account when the sunlight hit to which angle of the space. Being able to show the textures formed on the walls haptically on the camera is important in terms of inviting the audience to tactility. The visuality created by the light and material, as the

audience captures the texture of the space with camera movements was created by using the “haptic visuality” concept of Laura Marks. In the *Eşik*, the main task of the camera is to enable the eye to stroke the space through the camera.

Based on these, in the continuation of this section, the main approaches which inspired the *Eşik* and their effect and relationship on the episodes will be detailed. As an example, the titles are limited to 4 episodes of the series.

### **2.5.1. Durée: Museum of Troy**

At the start of the ranking made in the broadcasting schedule, a beginning referring to history was preferred. For this reason, the Museum of Troy was chosen as the first episode in the broadcasting schedule. Museum of Troy is also a historical narrative that is in a quantitative time quite different from its personal time in historical collectivity. In the episode of the Museum of Troy, Ömer Selçuk Baz explains the meaning of an architectural structure in history as follows:

We see architecture as an integral part of cultural geography. Therefore, instead of inventing something new every time, I see it as a series of ideas where we try to look at the past and predict the future. That's why I find things done in the past, places, architectures and their relations very critical. I find it very meaningful to learn from them. Being able to produce a new, unique texture and space through them, excites me.

According to Bergson, mathematical time is a line. The measured line does not move, whereas time does. The line is already ended. Time, on the other hand, is what is happening, what makes everything happen. (Bergson, 2000: 27). The Museum of Troy is the exhibition area of the excavations in the places that were produced and used in a certain period as a building during the historical process. In this sense, as an architectural formation, it is a place where

the subjects that had once been during a period, within the precession of duration as Bergson mentioned, are observed again. As a space where the experiences of people who have lived and finished their personal time within the concept of *durée* are exhibited, the Museum of Troy appears as a space to image the infinity of *durée* among the first thirteen episodes of the *Eşik* docuseries. This imagery carries the past to the present. The first episode of *Eşik*, the Museum of Troy, corresponds to the concept of duration that Bergson mentioned. *Durée* has allowed us to establish a link between the past and the future and to represent it in the cinematic field.

### **2.5.2. Threshold: Yapı Kredi Culture and Art Building**

On the Avenue Champs-Elysees, between modern hotels with Anglo-Saxon names, arcades were opened recently and the newest Parisian passage made its appearance. For its inaugural ceremony, a monster orchestra in uniform performed in front of flower beds and flowing fountains, The crowd broke, groaning, over sandstone thresholds and moved along before panes of plate glass, on the copper entrails of late-model autos as a demonstration of the quality of the materials, saw wheels tuming around in oil, read on small black plaques, in paste-jewel figures, the prices of leather goods and gramophone records and embroidered kimonos in the diffuse light from above, one skimmed over flagstones (Benjamin, 1999, p.871)

Walter Benjamin's poetic view towards buildings and the relations he established between buildings and the city became the reference point in conveying the representation of the Yapı Kredi Culture and Art building. The threshold of the architectural term “ramp” was gaining a new dimension on Istiklal street, the space which Yapı Kredi Culture and Art building is in, then existed as a corridor. This term, which also describes a journey, had a different

meaning when read through the issue of continuity. Architect Ertuğ Uçar personalizes this relationality of the subject as follows:

Today, at an exhibition opening, or for example when I walk towards there in the evening, I like watching people coming out of the ramps going up the stairs and watching the crowded street you've just been in a while ago, and I think this communication is important for a building and for the functions it contains.

What we comprehended with this narrative was that Istiklal Street, which is on the threshold of a ramp, continued its function with new ramps constructed inside the building. This continuity was represented while the camera was going down Istiklal Street with a fluid movement. This experience of continuity also reappeared in the glass facade of the building, which was reconstructed in 2020. The facade, illuminated by daylight, became so transparent in some periods of the day in compliance with the sundial that it almost lost its feature as a substance. In the episode editing, this feature of the glass facade was shot in the mentioned time period and thus the transparency was presented.

Opening the building to the city, to the square and to the street is the main idea of the Yapı Kredi Culture and Art building architecturally. The area between Istiklal Street and Yapı Kredi Culture and Art building can be called the “threshold” between the city and the building. In the words of its architects, the existence of this area is very valuable in terms of both the city and the building. Although this area belongs to the building, it has been opened to the people of the city. The glass on the main facade of the building is another area that invites the people of the city to the building.

The windows of the building facing the street, the openness of the entrance and its proximity to the street invites closer to the venue. The removal of the barrier between the street and the building by Yapı Kredi Culture and Art building architects is related to Benjamin's concept of threshold. Benjamin's

emphasis in *Das Passagen-Werk* is on the liminality of the relationship between space and people in the city. The part we deal with in our study is that Benjamin, while visiting the Parisian passages, as a result of the observations he saw and realized, aimed to criticize the distance between buildings and life upon the occurrences within the passages. Benjamin was critical of the existence of the threshold. The threshold area in the design of the Yapı Kredi Culture and Art building and the building's invitation to experience coincide with Benjamin's emphasis. This established relationship is highlighted in the *Eşik* Yapı Kredi Culture and Art building episode.

### **2.5.3. Intuition: Sancaklar Mosque**

Emre Arolat tried to exceed the mosque standards in classical Islamic culture while designing the Sancaklar Mosque. He has tried and removed many thresholds by feeding on many philosophical approaches. The most important threshold he has removed here is that it brought the women's section into line with the men's section. He has enabled everyone, both men and women, to experience the mosque-space at the same rate. While in classical mosque architecture, the women's prayer section remains behind the men, he removed the threshold which prevents women to see the front section.

This threshold, which holds so many meanings for a Muslim woman, disappeared in the space presented by the architect. It is the removal of an obstacle, a barrier. Removing this threshold is part of a conscious choice and experience. The experience of being alone with God is enabled. The design, based on simplicity and modesty, is a choice to remove all thresholds. In this way, Bergson's "intuition approach" and Deleuze's "intuition method" existed as a space within the Sancaklar Mosque. The intuition approach, which reads intuition as a method, points to the presentation of problems that enable us to understand and experience our own reality, and to discover the truth. The

architecture of the Sancaklar Mosque allows us to relate to the intuition approach in this way. The possibility of removing the thresholds targeted by the architecture has been realized. At the same time, the feeling of closeness with the place has brought us closer to intuition within a method in the Sancaklar Mosque episode of the *Eşik* docuseries.

The inner and subjective relationship that the believer establishes with the creator in his memory is perceived as a lack of ornament in the Sancaklar Mosque. Instead of the high ceilings, glamorous chandeliers and perhaps distractingly patterned carpets in the usual mosque structures, the experiencer feels purified inside, which had a very plain design. This purification leads to concentration. The controlled natural light which is used in the Sancaklar Mosque brings with it a light pattern that can be regarded as dim, and this strengthens the concentration.

The grass that grew out of the stones was a representation of the mosque's absence of any mold, mentioned by its architect Emre Arolat, also visually bore a trace of this narrative. Unhewn natural stone, unpolished wood, and bare concrete appearances were also depictions of this formlessness. The motion of a prayer in the Sancaklar Mosque episode appeared as a silhouette in the sharp light and shadow image. The human being as an image was too indistinct to be identified in this episode.

It is tried to convey these descriptions and narratives as much as possible, by feeding off Bergson's and Deleuze's approaches of intuition. While Bergson was helpful in understanding the intuition of the place, Deleuze helped to convey it through the camera.

Drone images were featured more in the Sancaklar Mosque episode compared to the other episodes. The divine gaze was represented by such a top shot. Considering the context of the building with its region, the claim in the unpretentiousness of the Sancaklar Mosque was revealed in the wide-angle use of the camera.

#### **2.5.4. Haptic Visuality: Angelos Olive Oil Factory**

One of the main reference sources in the *Eşik* docuseries has been Laura Mark's concept of "haptic visuality". Inspired by haptic visuality, it was possible to experience the place from many angles with the camera. Haptic visuality refers to experiencing the place from many angles with the camera, also experiencing the five senses (seeing, hearing, tasting, smelling and touching) through the camera. In the *Eşik* docuseries, inspired by this, these sensations are included, and conveyed through the image. In this docuseries it was aimed to experience the five senses, to bring the audience together with the space. With the different possibilities of image and its rich narration, the audience finds the opportunity to feel and experience the space rather than just a space narrative. When appropriate, bird sounds, wind breezes, and the conveying of nature's occurrences where the building is located increase the effect of the representation. By conveying all of these together and with a holistic perspective, authenticity in representation is pointed out. In the Angelos Olive Oil Factory episode, many angles of the camera were used to represent the simplicity and reality of the environment where the factory is located, and the distance between the audience and the venue was brought closer. The feeling of being included in the space and the possibility of experiencing it within the representation are fed by Marks' approach to the camera.

In the Angelos Olive Oil Factory episode, the presence of nature in the area where the building is located has made a positive contribution to the haptic approach to the space. To this contribution, the tactility of nature was used in representation of the factory building which exists in a large area, surrounded by olive trees. With this tactility, it was aimed to invite the audience to the space and to bring them closer to the experience. It has become instrumental in conveying the tactile sensation that exists in haptic visuality.

Laura Marks concentrates on the ways in which the camera appeals to senses that cannot be technically represented. Haptic images may also encourage a more embodied and multisensory relationship to the image in films that use haptic imagery in combination with sound, camera movement, and montage to achieve sensuous effects (Marks, 2000, p.172). The reason for using steadicam technique in *Eşik* docuseries is that the camera is expected to be a subjective gaze serving as a point of view instead of a camera reflector. The still images used in the episodes are supported with small zoom in movements. During those moments, the camera's duty is to create the visual narrative for a focused pair of eyes between them and the object they are focused on.

## CONCLUSION

In our thesis study regarding the cinematic representation of architecture in the TV docuseries *Eşik* we aimed to explore the theories related to cinematic and social spheres which illuminate our study as well as the experience of the *Eşik* docuseries, the perception and the representation of this experience.

The first chapter of this thesis includes the perspectives which generated concepts about the time of representation, about fitting the time to the image and making it livable-experienceable again. The narrative of the second chapter focuses on the differences between the part that the experiencer of the representation experienced in these structures and the part that she presents in the representation. This difference gives us clues about the distance between the creator of the representation and the possibility of representation.

Regarding the distance between the representation and the represented, haptic visuality concept was utilized in the *Eşik* docuseries so as to minimize that distance. This produced the result of an authentic visual language which, along with the cinematography of the *Eşik* docuseries, the audience was intended to feel the sense of experience at the highest level. If we are to make sense of the *Eşik* docuseries with reference to the concepts we have mentioned at the beginning of our thesis, we have to highlight first and foremost Bergson's notion of *durée* (duration) which states the uniqueness of one's lived experience as a continuation from the past constituting their present. This sense of liminality, fluidity and continuity forefronting time over space and experience over representation was the main trail we tried to follow throughout the research, the interview and the filming-editing process of the series.

The theoretical stage, which can be interpreted as the practice of "comparison between truth and fiction" through "threshold limit experience", has connected us to "exemplifications", "sub-comparison bridges", "singular experience" and related phenomena.

What Laura Marks tried to interpret through the haptic visuality concept can actually be viewed as a reference to the significance of the smelling, touching and tasting senses apart from the seeing and hearing senses, of humans who experience through sensations by the five senses. In the creative process of *Eşik* docuseries the producer's experience started with observing by her seeing sense. The producer, in her experience inside the buildings had a chance to touch the material and additionally by her sense of smell she had a different kind of experience inside the buildings. During the editing process the sounds of the buildings which were included addressed the hearing sense. Ultimately all these stages, along with Deleuze's method of intuition, were finalized by the producer's own personal memory and recollection from the past which formed her approach towards the buildings.

In this context, Bergson's mention on personal duration which means a person's creation of present time through their own experiences, the effects of these five senses should not be overlooked. Bergson mentions, "What we commonly call memory is what we commonly-and falsely- call time: spatially measurable images. Living memory is the past felt in the actualities of realities, of change" (Bergson, 2005, p.14).

The existence of *Eşik* docuseries in this sense as Benjamin states "...reveals the hidden by slow motion and magnifying tools. Just as we discover the instinctual unconscious through psychoanalysis, we discover the existence of this visual unconscious" (Benjamin, 1999, p.510-512).

As a result of the comparison in *Eşik* docuseries between the shown and the structure, the existing and the represented on screen, and in consequence of theoretical framework based on the concepts/ideas who gave meaning to this comparison, it has been concluded that the closest place to the reality of the spaces is the experience in the space itself.

This thesis explores gray-blurred areas through "emotional-theoretical" phenomena, the unspoken aspects of human and life, not through mathematical

evaluations. In our thesis, where we can only take the concept “threshold” with its limited definitions, which is widely discussed in the philosophical field, it has been realized that the closest point to "truth" is the experience in one's own time.

In this context, the *Eşik* docuseries has been limited and insufficient in terms of the representation of the space, and the representation that tried to approach the experience of the producer, was positioned as a new subject only within its own existence.

The unidentified threshold regions in our thesis are due to the phenomena that have not been defined yet and might be explored in the future. However, the lack of reciprocity of efforts to make sense in this threshold area coincides with the unique experience in personal time that Bergson refers to in pure duration.

Although it may be difficult to entirely explicate personal experience, getting close to explicating it may be possible. It can be stated that experience is affiliated with perception styles, eyes, ears, sounds, memory, age, culture all of these and sometimes none of these. The aim of *Eşik* docuseries with its camera technique and sound technique, is to activate all of these senses and invite its audience to this experience.

This invitation is based on the audience's experiencing the buildings within their personal duration by utilizing 21st Century's selected and developed techniques.

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