

# Weird and Speculative Interval

Sazlıdere as unscripted ground

tuhaf ve tekinsiz  
bozulma  
kirli temsil  
karanlık ekoloji  
ototopografi  
**weird and uncanny  
disturbance  
dirty representation  
dark ecology  
autotopography**

Bu çalışma, zemini pasif bir arka plan olmaktan çıkarıp, zaman içinde tepki veren 'tuhaf' bir etken olarak yeniden tanımlamaktadır. Mimarlığın alışlagelmiş yapma biçimlerinden ayırarak, zeminin bu etkenliğini kayıt altına almayı öncelikli bir pozisyona yerleştirmeyi hedefler. Performatif etkileşimlerden doğan, bütünüyle kontrol edilemeyen, bilinmedik ve tuhaf yeni temsil yöntemlerini araştırır.

Çalışma, ekolojik bozulma ve kapitalizmin yarattığı 'tekinsiz' atmosfere odaklanarak, insanların gezegen ölçeğinde nasıl beklenmedik bir jeofiziksel güce dönüştüğünü tartışır. Çalışmanın hedefi tekinsizliğin temsiliyetini araçsallaştırarak ekolojik farkındalığı görünür kılmak ve bu durumu spekülasyon mimari temsil biçimleriyle tartışmaktır. Bu makale, İstanbul'da hayata geçirilmesi planlanan Kanal İstanbul projesinin mevcut su kaynakları, doğal habitat ve yapılı çevre üzerindeki yıkıcı etkilerine odaklanmaktadır. Ekolojik bozulmaların doğrudan sahnelendiği Sazlıdere Barajı ve yakın çevresi temel vaka çalışması olarak incelenecektir.

İnsan tahribatına uğramış bir dünyada ortak yaşam ihtimallerini düşünmek, ancak kirli assemblajlar kurgulamakla mümkündür. 'Kir', temsilde bulaşmayı ve karışmayı ifade eden, yaratıcı biçimsizliğin bir sembolüdür. Materyalizm ekolojiyle kesiştiğinde, insanın insan-ötesi çevresel dünyalarla kurduğu ilişkilere odaklanır; bu dünyalarda nesnelere ilişkileri çoktan kirlenmiş ve birbirine bulaşmıştır. Donna Haraway'ın 'sorunla birlikte kalma' kavramı ve Timothy Morton'un 'karanlık ekoloji' kavramı eşliğinde, Sazlıdere'nin bozulmuş manzarası kirli montajlar ve radikal jeoportreler aracılığıyla temsil edilir.

This study redefines the ground, shifting it from a passive background into a 'weird', peculiar', time-reactive agent. Departing from conventional modes of architectural production, it aims to prioritize the documentation of this agency of the ground. It explores uncontrollable, unfamiliar, and unconventional new methods of representation.

Focusing on the 'uncanny' atmosphere generated by ecological degradation and capitalism, the study discusses how humans have been transformed into an unexpected geophysical force on a planetary scale. The objective of the study is to make ecological awareness visible by instrumentalizing the representation of the uncanny, and to discuss this condition through speculative forms of architectural representation. This article centers on the destructive impacts of the proposed Kanal İstanbul project on existing water resources, natural habitats, and the built environment. The Sazlıdere Reservoir and its immediate surroundings, where ecological degradation is directly staged as the case study.

Contemplating the possibilities of coexistence in a world ravaged by human destruction is only possible by constructing dirty assemblages. 'Dirt' serves as a symbol of creative formlessness and entanglement in representation. When materialism intersects with ecology, it focuses on the relationships humans establish with more-than-human environmental worlds; in these worlds, the relations between objects are already dirty and intertwined. Guided by Donna Haraway's concept of 'staying with the trouble' and Timothy Morton's 'dark ecology,' the degraded landscape of Sazlıdere is represented through dirty montages and radical geo-portraits.

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## THE WEIRDNESS OF THE GROUND AND TOPOGRAPHY AS A RECORD

*This was actually nothing more than the blue of distance. That day I spent at the Great Salt Lake, I stared at my feet for a long time. In this ancient landscape where near and far were so intertwined, where puddles resembled oceans, and the curves in the sand resembled mountain ranges, even my feet seemed very far away to me. The salt crystals left behind by the drying water had formed indentations on the surface. One was like a rose carpet, another a pile of reeds, another a field of snowflakes (Solnit, 2006).*

By reconceptualizing the ground as a 'weird', peculiar, and time-reactive agent rather than a static background, this research moves away from traditional architectural methods to focus on documenting the ground's active agency.

Considering the notion of 'weird' in architectural theory, this study situates the 'ground' within a broader discourse on non-human agency and spatial estrangement. Being a canonic theorization, the notion of the 'uncanny' in architecture, as articulated by Vidler (1992), reveals how spaces become unsettling when the familiar behaves in 'unfamiliar' ways.

From a philosophical perspective, according to Mark Fisher (2020), the 'weird' encompasses that which lies beyond conventional perception, cognition, and experience. Harman's object-oriented ontology frames material entities as partially withdrawn and fundamentally 'strange', reinforcing the idea of the ground as an active agent rather than a passive substrate. This perspective resonates with the environmental and atmospheric design approaches explored by Rahm (2009), which treat space as an active and 'peculiar' system that produces effects over time. These perspectives support the repositioning of the 'ground' as an unpredictable, weird, responsive and agentive participant in

architecture.

'Ground has a weird cyclical form because it is deeply tied to time. It does not remain fixed; rather, it bends, twists, and acts as a 'whirlpool' in the material fabric that resists being smoothed over. It cannot be fully known because it can sometimes be lost under the influence of its surroundings, carried away by the influence of water (Morton, 2016).' It is weird under the influence of the unknown; passive nature is weird because nature is not expected to react.

Places contain multiplicities, and this has a retroactive erosive effect. Consequently, space is never truly homogeneous; it is a multiplicity formed by the continuous accumulation of identifiable effects (Morton, 2016). We might think of strangeness as disorder, as something being wrong, as something weird, as something that should not actually exist. We call things that do not belong weird. Weirdness attributes things to the familiar, things that lie far beyond it, and can never be identified with the comfortable (Fisher, 2020).

Topography, therefore, must be read as a temporal and material record rather than a mere surface contour. As David Leatherbarrow (2004) notes, topography calls up and recalls the materials and behavioral modes of each landscape and structure, rendering every surface an active participant in time. These topographic markers preserve traces of the past while continuously prompting future actions. In the conventional architectural imagination, topography is often relegated to a passive background meant to be controlled. However, a critical reading reveals that it actively reacts, layers itself, and exerts its own strange agency. It is not simply the foundation beneath architecture, but a complex matrix of relationships connecting the landscape, the body, and practices of use. Topography is attempted to be controlled, but it reacts, it is layered, and it is weird.

To capture this active weirdness, the most suitable methodological

form is montage—the deliberate juxtaposition of disparate elements that do not conventionally belong together. Through the creation of radical 'geoportraits' (strange montages of place), this study prioritizes the act of recording and representing the ground's agency over the physical act of building. From this perspective, the topography itself functions as an active record, making the writing of topography a fundamental axis of architectural representation.

## THE SPECULATIVE INTERVAL: UNCONSCIOUS RECORDS

*A city is built to resemble a conscious mind; it is a network capable of calculating, managing, and producing. Topography, on the other hand, is the city's unconscious, containing the repressed, the unknown, the dark, and the lost lands within it (Landa, 2022).*

The unconscious can also be thought of as a kind of assembly machine, containing many oddities, as it lies outside our everyday experience. It is perceived as a weird, abstract, and transcendent feeling (Fisher, 2020). The hidden and folded memory structure of the ground is reminiscent of the unconscious. The records of topography are unconscious. The act of recording the unconscious recalls Rendell's speculative place writings (Rendell, 2005).

Regarding the unconsciousness, an explanation of déjà vu is the recollection of something seen in a dream and then forgotten. It is an unconscious perception that later seeps into consciousness. It corresponds to the unconscious recollection of a previously experienced event. This situation is peculiar. As the number of encounters experienced increases, the sensitivity of the senses and the number of variables in the familiar experience increase, creating multiplicity in the unconscious. The multiplicity of experience here suggests a creative ground that



Fig.1 - From left to right: Robert Smithson Spiral Jetty, Richard Serra, Lucin Cutoff, pivot irrigation.

makes different combinations possible. It goes beyond the unconscious, beyond time, space, and causality, beyond habitual experience and understanding. From an architectural perspective, it suggests spaces that question the ways in which material objects are perceived, spaces that are initially perceived but later discovered to be transformed into something else entirely.

It is the production of an encounter between space, body, and perception that repeats itself but is never exactly the same. Robert Smithson's Spiral Jetty sometimes appears, sometimes disappears completely, sometimes returns as another version covered in salt (Smithson, 1972). Richard Serra's relationship with topography, particularly in his installations on sloping terrain, can be read as a gesture that emphasizes the existing

characteristics of the ground (Bois, & Shepley, 1984) (Fig.1).

Topography is unconscious; it is related to memory. Left to its own devices, it is ambiguous, undergoing a rapid process of construction whose outcome is uncertain. It can be seen as an ever-present illusion, a distraction. We can see topography in a constant process of construction, destruction, and reconstruction. Topography can become a target of exploitation under the influence of human intervention. It can be affected by feelings of unease, discomfort, restlessness, unpleasantness, and anxiety.

Lucin Cutoff is a railroad line that divides the Great Salt Lake in two. Over time, this intervention has irreversibly altered the lake's salinity levels, colors, and ecological balance. Weirdly, one side of the lake has remained dark red while

the other side has stayed blue. The pivot irrigation technique, used to produce crops in arid climates, is an attempt to control the soil. The effort to create an area suitable for agriculture creates weird, repetitive circular areas on the surface.

Edward Burtynsky's<sup>1</sup> aerial photographs reveal the enormous damage that global industrialization has done to nature and the destructive ecological and social consequences of globalization. He conveys his perspective on nature, the landscapes we have constructed, and their effects on us by choosing to show only what is. We see destruction and deep wounds in the landscape in mines, waste ponds, and industrial and technological waste dumping areas (Cammaer, 2009). While geological formations that took thousands of years to form are the norm in topography, sudden and violent interventions caused by human impact leave irreversible ecological wounds. The Little Rann of Kutch in the Indian state of Gujarat is an area where approximately one million tons of salt are extracted from the floodwaters of the Arabian Sea (Fig.2). However, with the gradual decline in groundwater levels, the salt pans are beginning to disappear. Shrimp farming has begun in the areas where the salt pans have been abandoned. Burtynsky's images reveal the delicate balance between natural processes and human intervention, and how human intervention has transformed the topography.

Humans have become a geophysical force on a planetary scale. We can position humans here not so much as subjects but

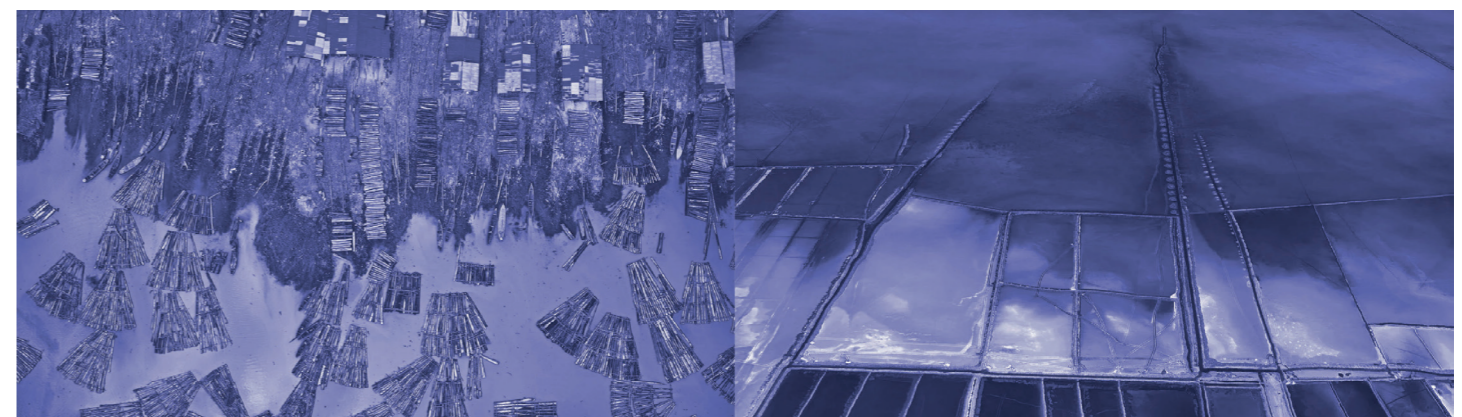


Fig.2 - Burtynsky, E. Home page. <https://www.edwardburtynsky.com/home-page>

as agents influencing a geophysical process. This is because we cannot say that humans have conscious intent here. They have become a dispersed, involuntary force. This lack of intent evokes déjà vu as an uncanny and speculative interval. It can be said that these examples, which allow us to see topography as a continuous process of construction, destruction, and reconstruction, are records of the ground.

## SAZLIDERE, AS THE UNSCRIPTED GROUND

*A place promising the unknown, with all its manifestations and dangers.*

Sazlıdere is affected by disturbances. Manufactured environments, dammed streams, and their historically superimposed, mutually transforming layers reveal how this environment was constructed.

Sazlıdere is located in the west of Istanbul province in Turkey. It lies on the route of the planned Canal Istanbul project. Sazlıdere is threatened by a large-scale project that aims to connect Istanbul between the Marmara Sea and the Black Sea, transforming the natural waterway into an artificial canal. This study focuses on a relatively limited section of approximately 13 km of the Canal Istanbul project, around the Sazlıdere Reservoir (Fig.3). The Sazlıdere Reservoir currently provides approximately 10% of Istanbul's drinking water. The area hosts an ecology where agriculture and livestock farming activities continue, as well as non-human life forms. "According to WWF-Turkey (2025), that if these

areas are opened to development, they will become unsustainable; this indicates a disaster that will trigger a radically different transformation and a new type of degradation (WWF-Turkey, 2025)."

Before the Canal Istanbul project, the opening of the Sazlıdere Reservoir, which involved concreting the stream and supposedly controlling the water, had a decisive impact on the region. Before the reservoir was opened, the Şamlar Dam was used for a similar purpose to meet Istanbul's water needs. Built during the Ottoman period, this weir was submerged when the Sazlıdere Reservoir was opened and increasing the basin's width. Its existence is occasionally revealed when the water level drops.

The quarry in the area was similarly exploited for its resources, abandoned as its function diminished; it can be read as a space caught in limbo, in a state of transition. Humans consumed the resources they needed and then abandoned the area, leaving behind a dramatic landscape. As a result of the control mechanisms established

by the stream and the reservoir, this quarry is also affected by the rising waters (Fig.4).

One of the consequences of the river's widening, which disregarded the passive nature of the environment, affected the settlement of Şamlar. The rising water level displaced some settlements, and the village cemetery was moved to a different area. In 2023, with the receding of the water, some graves reappeared, reminding us of their existence.

"As Barad says, topography is not merely conceived as a surface shaped by discourse and culture; topography itself is an active, material force. The materiality of the ground is part of power. Thus, the ground here is not merely the stage of power, but an active player. Actions such as slope, water overflow, and soil erosion are agents that resist power." (Barad, 2003). Nature produces its own response to human domination; in a way that disrupts architecture, interrupts appearance, multiplies perception, and makes the familiar uncanny. By becoming part of

our daily life relationships, water reminds us once again that it is an active agent against humans.

Sazlıdere's current state is uncanny and weird. Uncanniness brings with it the problem of agency. In the absence of sufficiency, the real question is whether there is an agent. Ecological awareness is the moment when the narrator realizes that he is a tragic culprit (Morton, 2016). The perspective brought by the uncanny allows us access to the powers that govern the earthly realities we often overlook.

The uncanny is the exposure of space, ground, and body to an agency beyond their own will (Fisher, 2020). The uncanny situation is when we feel the effect but cannot identify the agent. Capitalist influence is similar; power is dispersed, the agent is anomalous, and responsibility is suspended (Fisher, 2020). Capitalism is an uncanny structure in every sense; it came from nothing but has a huge impact on many other elements. The metaphysical scandal caused by capital pushes us to ask more comprehensive questions about abstract and inanimate agents.

On the one hand, there are the molecular dynamics linked to the circulation of capital and the accompanying socioecological, metabolic transformation processes; on the other hand, there is a complex interplay between scales of regulation and governance embedded within these processes. These regional and networked spatial scales are never fixed; their scope, content, relative importance, and interrelationships are constantly debated, redefined, reconstituted, and restructured (Swyngedouw, 2003).

## Disturbance on Sazlıdere, second nature

Disturbance is a change in environmental conditions that leads to a significant transformation in an ecosystem. Floods and fires are forms of disturbance; humans and other living organisms can also cause disturbance. Disturbance can either renew or destroy ecosystems. How destructive a disturbance is depends on many factors, including scale (Tsing, 2017). Time scales are also important; short-term damage and long-term damage have different effects. The quarry displacing the ground, the overflowing water disrupting settlements, the TOKİ (Housing Development Administration of Turkey) housing units being built on agricultural land completely disrupting the marshland, and the Istanbul Canal completely destroying the Sazlıdere and surrounding ecosystem can be cited as examples.

Disturbances creates space for transformative encounters and enables new landscape assemblages (Tsing, 2017). Observing the formation of landscapes reveals how humans and non-human elements collectively shape the world.

Disturbances that shake local and global environmental contexts can be read through the lens of new materialism; in this context, we must understand disturbances not from a human-centered perspective, but in conjunction with all other living and non-living others with whom we share the planet. Nature is not something to be controlled or to control, protected or to be protected, but rather a 'co-construction' (Haraway, 2016).

Nowadays, in a period where contemporary environmental and political disruptions are intensifying and intertwining, representing ecological and material ways of thinking and acting together in an entangled, fragmented synthesis is the method employed by dirty representation. Dirt is associated with being contaminated and mixed up in representation. We can think of dirt as a symbol of creative formlessness (Frichot, 2023).

When materialism intersects with ecology, it directs attention to the relationships humans establish with non-human environmental worlds, where the relationships between things are dirty and contaminated (Frichot, 2023). Thinking about the possibility of shared life in a world corrupted by humans is what I hope assemblages will do. Each assemblage shows how life forms develop together within decay. Assemblages are performances of livability, composed of contaminated representations.

In the context of a commune life; it is essential to mention multidisciplinary artist, researcher and educator Kirsty Badenoch, who works to connect fragile and degrade landscapes, communities, and ecologies by focusing particularly on forest ecosystems. With a research-based approach, she develops collaborative, site-specific projects that explore human and beyond-human relationships. Her project *Falling, fallen, felled* (Fig.5) is a research endeavor in Abernethy Forest that engages with the place through walking, writing, and drawing. It involves transforming and recording the forest through drawing, writing, and notation.



Fig.3 - Views of Sazlıdere by the author, 2025.



Fig.4 - Submerged settlements; quarry and cemetery.



Fig.5 - Badenoch, K. *Falling, fallen, felled*. <https://www.kirstybadenoch.com/#/falling-fallen-felled/>



Fig.6 – Sazlıdere, tape recordings, from the author's archive.

The method involves laying large sheets of paper directly onto the topography. The goal of the production is collaboration; the drawings are formed over time through the interventions of nature. It can be positioned as a recording of the landscape and can be said to create landscape assemblages.

In another project, she records an area where steel plates are left in nature, reflecting the performance of nature's active state as they oxidize over time. She positions them as tools for experiencing the landscape. Kirsty Badenoch records the traces left by natural forces in matter through landscape recordings.

Considering Badenoch's unfamiliar yet stimulating recordings, Sazlıdere invites a similar in-situ recording methodology. The approach in Sazlıdere began by treating walking as a practice. The ground was treated as a form of autotopographic writing and recording. Autotopography is considered a form of autotopographic writing and recording: writing the space through the self, performatively reproducing the relationship established with the place. Performing the landscape as an autotopographic exercise refers to place-related exercises, repeated encounters, repetitions, and a performance-based practice (Arlander, 2012). The videos recorded emphasized that topography is an active factor. The aim was to use the body as a drawing tool that responds to and traces the geography. Elements belonging to the soil—stones, trees,

ground—were not considered independently, but were recorded with tape (Fig.6). Using the body as a drawing tool against geography plays a central role in this context. Through embodied interaction, a performative reproduction of the relationship established with the place is achieved. Assemblages of Sazlıdere's disturbances are obtained.

The performance-based drawing methods utilized by Kirsty Badenoch (2021) have been effective in the specific context of Sazlıdere in terms of reflecting environmental and ecological changes. In drawing the unknown and the weird, uncontrolled drawing methods emerging from performative interactions with the space were employed. In the planimetric drawing of Sazlıdere, which attempts to articulate its relationship with the weird and the unexpected, the aim was to superimpose tape recordings. Certain objects collected through the walking experience were scanned and transferred to this drawing plane; tape recordings were scanned and incorporated, and video and photographic records from Sazlıdere were superimposed. Through the representational language generated by these diverse techniques, an attempt was made to redraw Sazlıdere on the plan plane; the constantly changing state of the site was represented through a dirty drawing (Fig.7).

Through H el ene Frichot's (2023) approach, dirt is a symbol of creative formlessness, signifying contamination and entanglement in

representation. When materialism intersects with ecology, it focuses on the relationships humans establish with more-than-human environmental worlds; in these worlds, the relations of objects are already contaminated and entangled with one another. On the axis of new materialist readings, dirt resists conventional classifications, enabling us to rethink material ontologies. Conceiving possibilities of coexistence in a human-damaged world is only possible by constructing new assemblages that embrace this contamination.

In this context, I refer to the speculative drawing and model productions—which present the realities we experience or will experience from a different perspective—as the 'Radical Geo-portraits of Sazlıdere.' By embracing the creative movement of dirt that pushes the boundaries of matter and thought, they render visible the knotted relationships across different scales and times (Frichot, 2023). These dirty representations, whose boundaries are slippery, dynamic, and constantly shifting, merge theory and practice to form a robust foundation for speculative architectural representation (Fig.8).

Sazlıdere, damaged by repeated interventions, establishes new, accumulated relationships. The active state of the topography can connect with the subconscious, with the multiplicity of experience. Sazlıdere is affected by ecological change, its future uncertain, weirdly dark. These strange situations in Sazlıdere are recorded and can establish a creative plane.

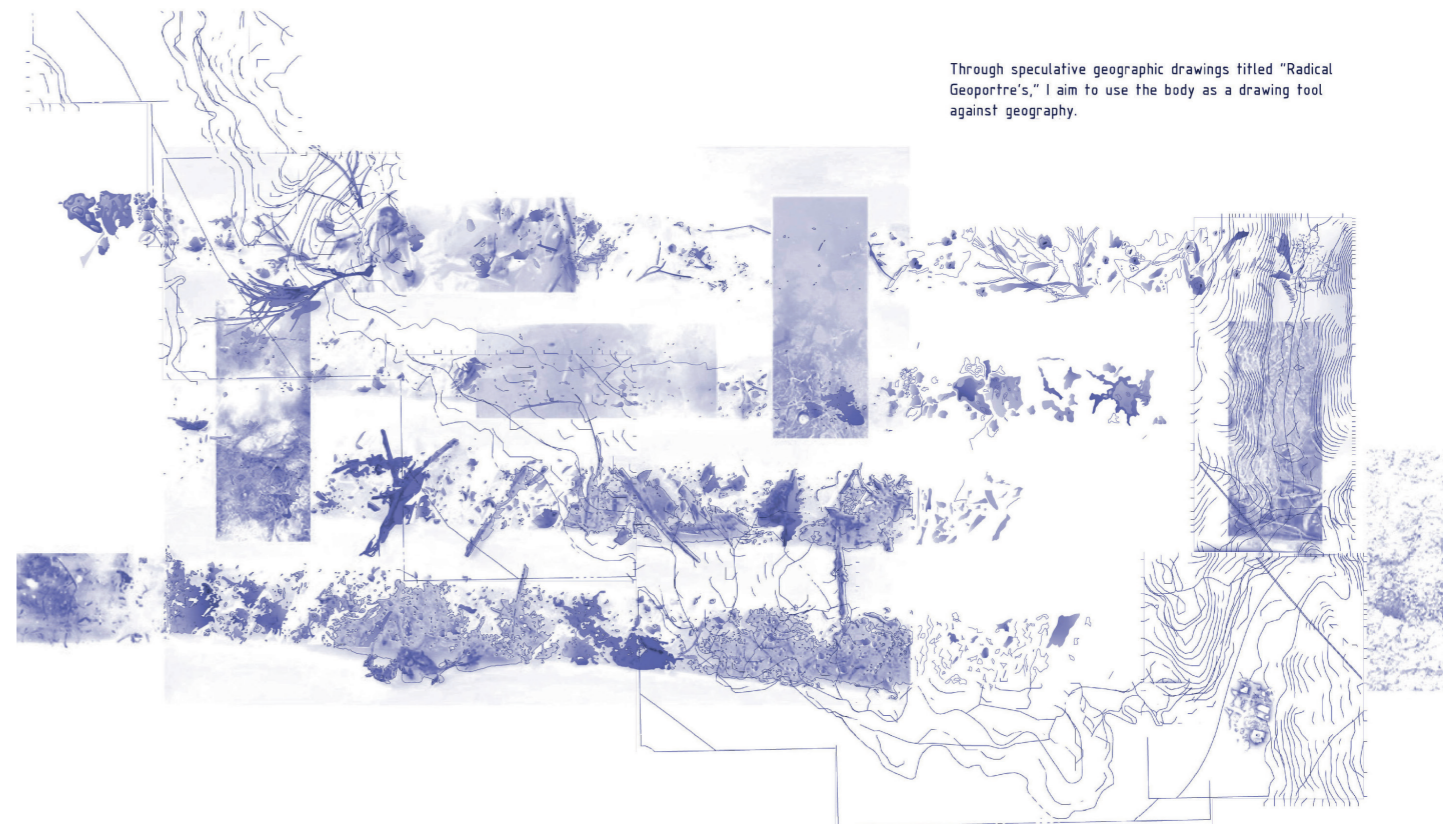


Fig.7 - Record the Ground: experiment to capture unexpected new relationships after recording surfaces with tape.<sup>2</sup>

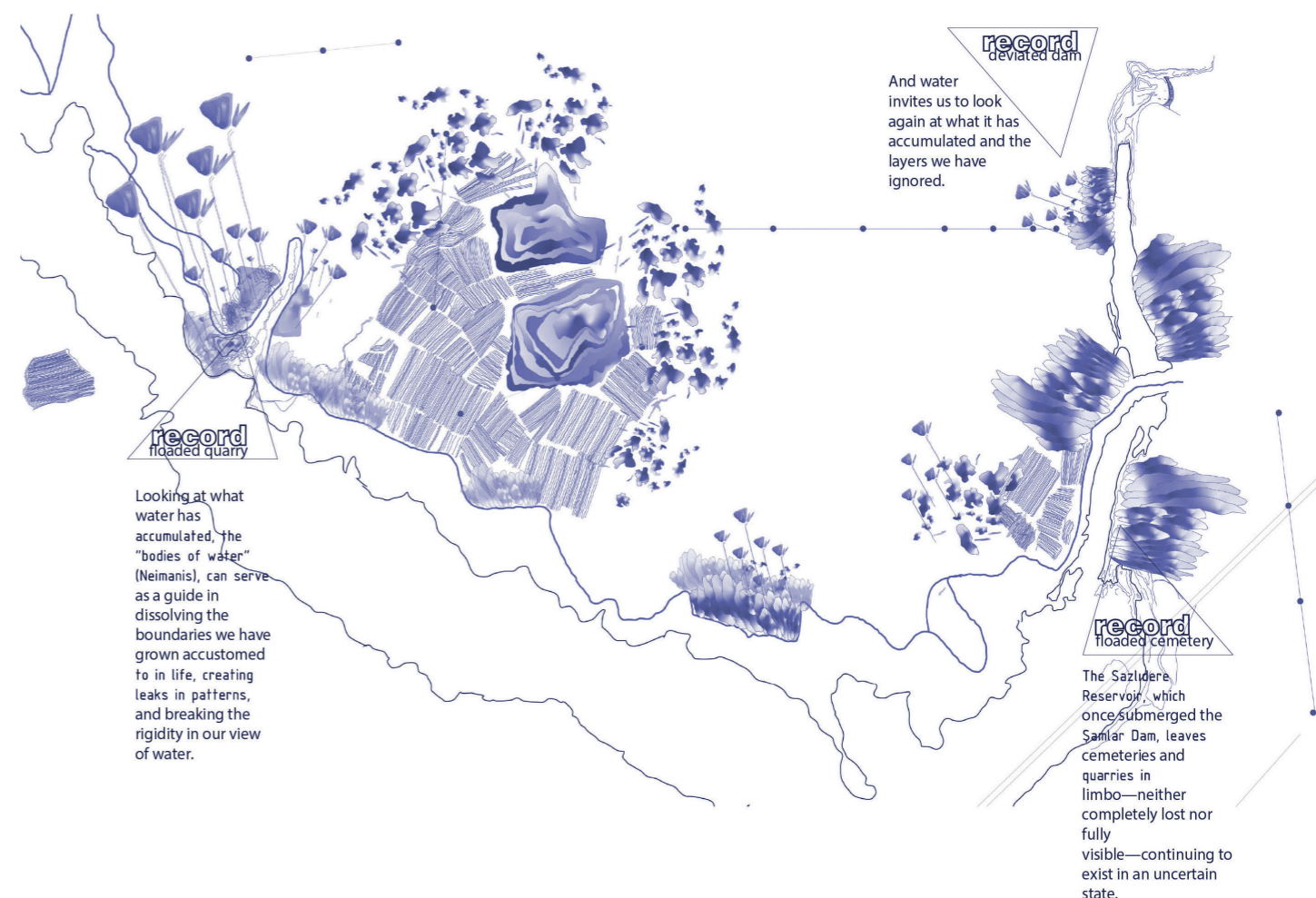


Fig.8 - Radical Geoportre's: Dirty representation of the Sazlıdere plan view.<sup>3</sup>

## THE WEIRD ASSEMBLAGES OF SAZLIDERE, RADICAL GEOPORTRES AS DIRTY REPRESENTATION

*Dark ecology is ecological awareness, yet it is also darkly uncanny and weirdly, darkly sweet (Morton, 2016). It resembles a state of coexistence, like getting used to something weird. A cyclical knowing, a self-aware knowing, a weird knowing.*

According to theorist Donna Haraway (2016), this perspective deepens with the breaking of human-centered representation and the acceptance of an existence of 'entangled assemblages' intertwined with non-human entities. Haraway's call to 'stay with the trouble' suggests remaining within the chaos, contamination, dirt, and uncertainty of representation rather than purifying it. This is both an ecological and ethical orientation: it accepts that representation established with nature is always an intervention and therefore a dirty act.

'I want to stay with the trouble, and the only way I know to do that is in generative joy, terror, and collective thinking' (Haraway, 2016). As Haraway suggests, we can seek ways to represent our planetary problems and enable a different perspective through the work of Design Earth, which attempts to approach them with a humorous language by 'staying with the trouble.'

Design Earth represents the aesthetic forms of the landscape and how technological systems have changed the world. It develops architectural drawings that speculate on living with old technologies such as oil fields, landfills, and mines on a damaged planet. A critical and political drawing language brings a different perspective to the depiction of nature under domination. These areas, distant from cooperation and coexistence, are spaces removed

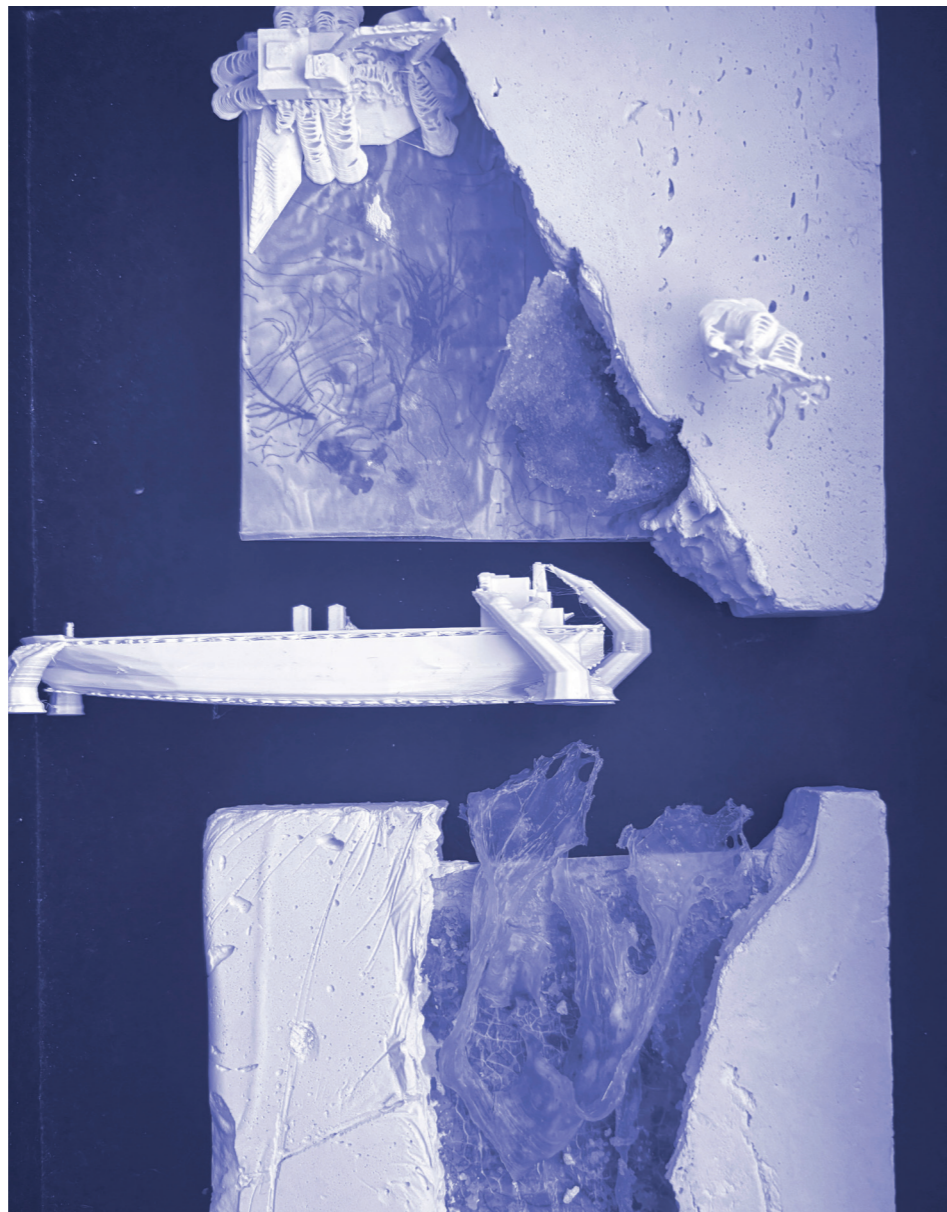


Fig.9 - The components of the model. Plaster layer: The existing boundaries and physical topography of Sazlıdere are solidified through plaster casting. Plexiglass Print: The plexiglass surface, placed upon the plaster base, contains the drawings of the autotopographical records of the site. Gelatin material: Represents the dirty and fluid interval where the natural and the synthetic intertwine. At the uppermost layer of the model lies the human impact, which is the primary element triggering this weirdness. 3D-printed ship and dozer figures are integrated into the system as infrastructural actors that irreversibly transform the landscape.

from social and spatial relationships dominated by inequalities, where the state is seen as monopolizing both violence and resources.

Of Oil and Ice is a project produced by Design Earth<sup>4</sup> for the 2017 Sharjah Biennial. Oil and Ice combines two problems caused by climate change, the melting of Antarctic glaciers and the energy-intensive desalination industries in the Arabian Gulf, with a proposal to drag icebergs from Antarctica to the Strait of Hormuz. Transporting massive icebergs to deserts is an absurd and disturbing gesture

on a grand scale; it reveals the magnitude of the climate crisis, humanity's desire to engineer the planet, and the limits of that desire. As in Design Earth's work, a productive joy and irony here become a tool for discussing disaster scenarios without being didactic.

Radical geoportraits produce humorous assemblages representing the situation within this trouble. Models showing the relationships at the current Sazlıdere border of ships planned to pass through the Canal Istanbul

both reflect dark reality and show a strange relationship (Fig.9). Radical geoportraits do not bring imaginary images to life; they are déjà vu. They are the products of seeing a reality we have experienced or will experience from a different perspective. Assemblage models showing giant buildings rising above agricultural fields are different creative ways of representing this trouble.

Radical geoportraits are humorous assemblages of trouble. Trouble is dirty for us. Dirt is a creative act that pushes the boundaries of matter and thought, making productive labor visible (Frichot, 2023); it can be seen as a body that preserves the drawing of dirt.

Architecture's fetishized image of construction represents the dirty side of the sacred. It can be said that today's architecture offices serve as a cover attempting to mitigate the disastrous effects of capital on ecology. Bloomer plays with categories and challenges the assumption that clear ideas can be conveyed through the agreed conventions of architectural representation. From this perspective, we need a different view, and I argue that this could be a dirty representation. Dirty scales, dirty combinations, the dirty state of representation are tangled assemblages composed of relationships knotted with other combinations across multiple scales and times (Frichot, 2023).

Dirty materialism says that dirt resists categorization, that it breaks away from familiar categories. It enables us to rethink and construct material ontologies. It brings criticism to the status quo. We must seek new ways of conceptualizing our positions and relationships, but the new often remains shiny. Drawing and modeling can explore this meaning.

This potential can be combined as a theoretical and practical method that follows this dynamic and fragmented process, establishing the foundation of representation through models and drawings.

## CONCLUSION

The potential of Sazlıdere has been seen as an uncanny and speculative interval. The Sazlıdere region, the area of study, is under the material and cultural influence of broader—often global—socioecological relationships in which capitalist or modern social relations, and therefore modern life, are produced. In Sazlıdere, it is possible to speak of a new production of nature as a result of the inequalities and exploitative relationships created by capitalism. Built environments, canalized streams, and their historically layered, mutually transforming strata reveal how this environment was constructed.

Ecological awareness is cyclical because human intervention gives it a cyclical form, and ecological, biological systems are composed of cycles and are influenced by many non-human actors. In this context, the current ecological crisis and multiple political processes in the field have been opened up for discussion through a crisis of representation. Representation through ground records is seen as a meaningful way of revealing what is present. The term crisis of representation refers to the blurring of the relational process between the representative and representation itself.

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## NOTES

1. Edward Burtynsky is a photographer who records surface changes caused by human impact through aerial photography. These images, which reveal the damage and transformations left by humans as a geophysical force on the topography, are also documents. They aim to raise awareness of the normally invisible consequences of the cumulative effects of human impact on the planet and to define the problem in a vivid manner.

2. Figure 7 was produced within the scope of the course "Architecture in Context: Architectural Essay Film & Practices: Research and Representation," conducted by Assoc. Prof. Dr. Bihter Almaç during the 2024-2025 Spring Semester in the Architectural Design Master's Program at ITU.

3. Figure 8 was produced within the scope of the course "Architecture in Context: Architectural Essay Film & Practices: Research and Representation," conducted by Assoc. Prof. Dr. Bihter Almaç during the 2024-2025, Architectural Design Master's Program at ITU.

4. Design Earth. *Of Oil and Ice*. <https://design-earth.org/projects/of-oil-and-ice/>