



CONSUMING THE EXOTIC
YOUNG ARCHITECT-TOURISTS IN TURKEY

CONSUMING THE EXOTIC

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Arts at the OLD FIRE STATION

OXFORD BROOKES UNIVERSITY

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01 CONSUMING THE EXOTIC: YOUNG ARCHITECT-TOURISTS IN TURKEY

“What we find exotic abroad may be what we hunger for in vain at home.”

(Alain de Botton, “On the Exotic” in *The Art of Travel*, 2002, p. 78)

“What, then, is a travelling mind-set? Receptivity might be said to be its chief characteristic. Receptive, we approach new places with humility. We carry with us no rigid ideas about what is or is not interesting.”

(Alain de Botton, “On Anticipation” in *The Art of Travel*, 2002, p. 26)

Left: *Architect-Tourist at the Blue Mosque* © Jennifer Jammaers, 2012

Consuming the Exotic: Young Architect-Tourists in Turkey is an exhibition by postgrad Oxford Brookes University (OBU) students of Architecture. It ran from 8 February to the 1 March 2013 at Arts as the Old Fire Station, Oxford. It is the outcome of work produced in an architectural design studio led by Andrew Dawson and me. The exhibition is concerned with questioning the environmental consequences of our current fetish for experiencing foreign culture and springs from ideas presented in *Uncivilisation: The Dark Mountain Manifesto* (Kingsnorth & Hine, 2009), Edward Bellamy's (1888) *Looking Backward: 2000-1887* and Alain de Botton's (2002) *The Art of Travel*. It does this by focusing on a visit to Istanbul and Cappadocia, Turkey by 17 young architect-tourists in November 2012.

Carlota Boyer	Imogen Humphris	Samantha Malitskie
Laura Brayne	Irma Ismail	Jonathan Marsh
Jonathan Carter	Joanna Jagusiak	Francesco Miniati
Sharan Chandola	Jennifer Jammaers	George Nearchou
Lucy Dickson	Ileana Liaskoviti	Victoria Page
Artemis Hoholi	Iosifina Liatsou	

This is a travelogue of photographs taken by the architect-tourists that I have collated around five themes: Architecture, Shopping, Carpet, Cultural Rituals and Landscape. My intention is to cluster the photographs as ethnographic fieldwork studies, so as to be critical of what the architect-tourists saw on our visit and how Turkish culture was perceived by the outsider.

My thanks goes to the OBU students and Andrew Dawson for helping curate the exhibition. Thank you to the Old Fire Station, Oxford City Council, Original Field of Architecture (Oxford), Ege Carpets (Denmark), Oxford Brookes University and East Oxford Primary School for supporting this exhibition. Thank you too to Jonathan Marsh for adding finesse to the graphic layout.

I hope you enjoy the collection.

Igea Troiani, February 2013



Fasten your Architectural Seat Belts
© Francesco Miniati, 2012

“With this in-flight tray, we make ourselves at home in this unhomely place [...]”.

(Alain de Botton, “On Travelling Places” in *The Art of Travel*, 2002, p. 45)



صلى الله عليه وسلم
الفااروق



02 PHOTOGRAPHING ISTANBUL'S ARCHITECTURE: FROM THE OPULENT TO THE EVERYDAY

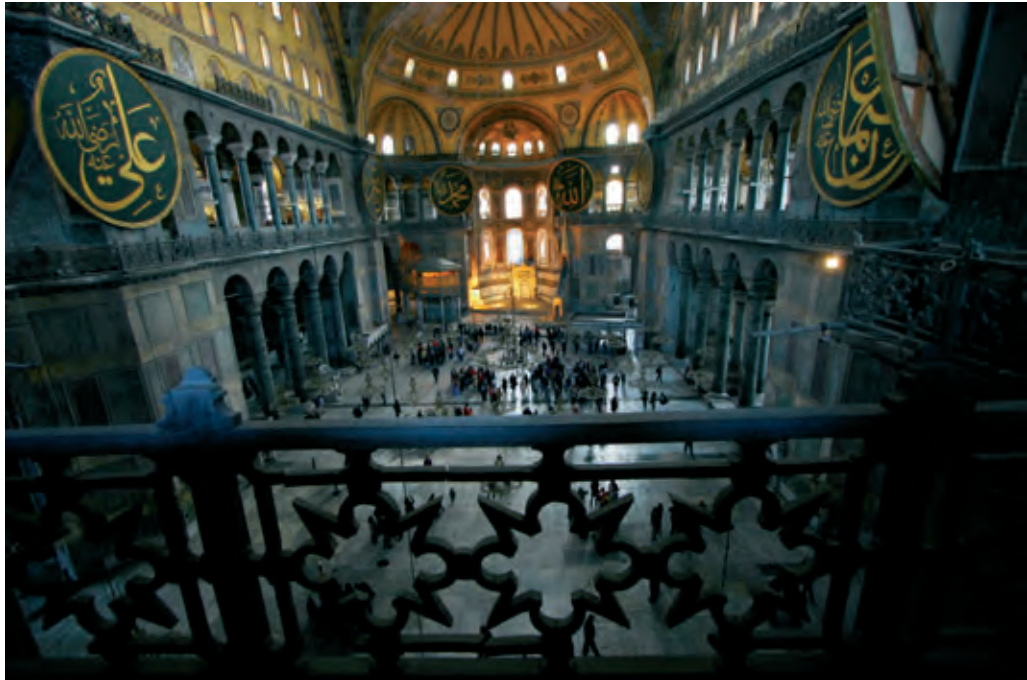
“Having made a journey to a place we may never revisit, we feel obliged to admire a sequence of things without any connection to one another besides a geographic one [...]. We are asked to be curious about Gothic architecture on one street and then promptly Etruscan archaeology on the next.”

(Alain de Botton, “On Curiosity” in *The Art of Travel*, 2002, p. 124)

“Most significantly of all, there is an underlying darkness at the root of everything we have built [...]. Something that Western civilisation—which has set out the terms for global civilisation—was never capable of understanding, because to understand it would be to undermine, fatally, the myth of that civilisation. Something upon which that thin crust of lava is balanced; which feeds the machine and all the people who run it, and which they have all trained themselves not to see.”

(Paul Kingsnorth and Dougald Hine in *Uncivilisation: The Dark Mountain Manifesto*, 2009, p. 4)

Left: *Ornamental Hagia Sophia* © Iosifina Liatsou, 2012



The Vast and Sacred Tourist Nave of Hagia Sophia
© Joanna Jagusiak, 2012



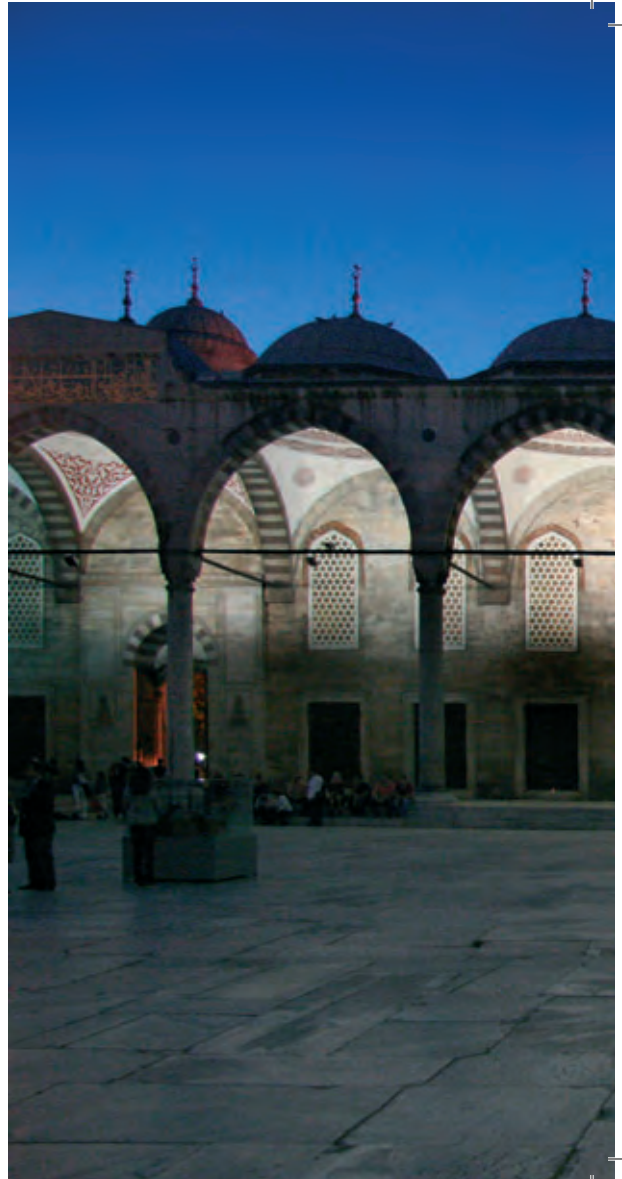
Frescoes in Gold
© Lucy Dickson, 2012



Carved Column in Hagia Sophia
© Victoria Page, 2012



Carved Column in Hagia Sophia
© Victoria Page, 2012



Beneath an Indigo Sky
© Francesco Miniati, 2012





Islamic Calligraphy
© Irma Ismail, 2012



The Blue Mosque Domes
© Irma Ismail, 2012



The Blue Mosque
© Jonathan Carter, 2012