Framing Violence:

Conflicting Images, Identities, and Discourses

Edited by

Banu Baybars-Hawks

This book is dedicated to the loving memory of my father,
Necdet BAYBARS…
27.04.1936 – 24.07.2016

societies you never finish anything–business, training, and military service being coexisting metastable states of a single modulation, a sort of universal transmutation. Kafka, already standing at the point of transition between the two kinds of society, described in *The Trial* their most ominous judicial expressions: *apparent acquittal* (between two confinements) in disciplinary societies, and *endless postponement* in (constantly changing) control societies are two very different ways of doing things, and if our legal system is vacillating, is itself breaking down, it's because we're going from one to the other.

Capitalism is already in a perpetual crisis and the controlled human is also in a crisis as a part of this institutional system. There is no escape for humans. This crisis, as David Harvey says, moves geographically, and it moves from person to person. Deleuze suggests that "we're in the midst of a general breakdown of all sites of confinement—prisons, hospitals, factories, schools, and the family. The Family is an 'interior,' in crisis like all other interiors—scholarly, professional, etc." (1997, 199). This biopower is in a perpetual crisis and this crisis creates collapsed families and members. Credit card debts, unemployment, high rents, and other unsolved problems during this crisis can easily create shocks. Deleuze (1997, 202) argues that:

> Man is no longer man enclosed, but man in debt. It is true capitalism has retained as a constant the extreme poverty of three quarters of humanity, too poor for debt, too numerous for confinement: control will not only have to deal with erosions of frontiers but with the explosions within shanty towns of ghettos."

Poverty and economic corruption can easily trigger violence in the family especially through the *Cinnet*. *Cinnet* is an economic disease that capitalist society creates, and when the crisis happens we will read a high number of *Cinnet* stories in the newspapers.

Works Cited

Foucault, Michel. 1994. *The Birth of The Clinic: An Archaeology of Medical Perception*, NYC: Vintage Books.

Deleuze, Gilles. 1997. *Negotiations 1972-1990*, NYC: Columbia University Press.

Hardt, Michael and Negri, A. 2000. *Empire*, Massachusetts: Harvard University Press.

Harvey, David. 2010. *The Crisis of Capitalism,* London: RSA.

CHAPTER FIFTEEN

IDENTIFYING SOCIAL ASPECTS OF TERRORISM ON HUMAN BEHAVIOR WITH A DESIGN POINT OF VIEW: FORM FOLLOWS FEAR

SERKAN BAYRAKTAROĞLU AND ÇINAR NARTER

Introduction

As a crucial part of social behavior, fear is and has been a feeling that has a great influence in the decision-making processes. This feeling is constructed by both social realities and personal experiences, while the corresponding attitudes consequently shape norms and responses of the society. Moreover, connotations of fear differ for individuals and society according to various aspects such as class, gender, and generation.

Nevertheless, terrorism is one of the main fears that mankind has to face nowadays. Beyond individual fears, terrorism threatens the world more perilously with dreadful weapons developed by modern science. This recklessly unchained force consequently changes the way that societies feel fear and imposes new reflexes on human behaviors and moods. The function of fear and anxiety triggers a set of appropriate adaptive responses. Moreover, this process influences material culture and due to this danger, people either feel an urge to adapt their relationship with the physical environment towards a more secure plane, or adapt their physical environment to endure.

At this point, the role of the designer emerges as a facilitator for people to cope with such fears of terrorism through products and spaces. Design approaches to form, color, material, and geometry of things and spaces can transform feelings, behaviors, and aspirations.

This study identifies prominent designs that give a special emphasis on

security, and discusses their influence on human behavior and social interaction. From this point of view, this study investigates the social behavior pattern rooted in fear of terrorism through its reflections on the design of objects. Furthermore, the study points out the applications of design aspects in three classes: (1) Objects developed or modified by individuals; (2) Objects designed for personal use in order to tackle with the security concerns; and (3) Designs addressing the security needs of public areas.

Form follows fear

Describing postmodernist reflex very well, Nan Ellin's "Postmodern Urbanism" (1996) defines major themes, critiques, and the outcomes of postmodern urbanism relative to the previous modernism. Four of her critical stances are form to follow fiction, finesse, finance, and fear. The last stance, form to follow fear, is the most relevant critique to understanding today's ever-increasing fear of terror. Referring to the influence of fear over form, Ellin (1997) gives examples about the conquest of individualism, the increased number of single families and gated communities, the increased importance of home, the decline of public space, the increased number of shopping malls, and the growing number of spaces for security.

It is possible to claim that today's local and global politics in Western countries resides a lot on fear. From fear of terrorism in the United States of America (US), to the fear of losing natural gas flow during the winters in the European Union (EU), variations of fears influence changes in political and individual behavior. Nicholas R. Fyfe and Jon Bannister (1998) give examples of gated residential communities, private policing offices, and CCTV surveillance systems as a symptom of declining business and consumer confidence in public areas.

Ellin's book, *Shelter From the Storm* (1997) gives a historical and theoretical exposition upon the relationship between fear and the city building. David Altheide's (2006) article examining news about terrorism and fear after 9/11 attacks in the US defines the politics of fear as resting on the discourse of fear and serving as a conceptual linkage for power, propaganda, news, and popular culture. Politics of fear usually forces the introduction of new control mechanisms. As these mechanisms become more and more persuasive and institutionalized, they are eventually accepted by the public.

Terrorism, culture of fear and material culture

Terrorism is not a new concept and even though it has been used since the early times of recorded history, it is still relatively hard to define. Although usually terrorism is associated with any type of politically motivated violence against non-combatants, it is not possible to limit the impact of terrorism to the impact on victims. According to Ruby (2002, 9), terrorism is an act, which aims "to create a fearful state of mind in an audience different from the victims." Thus, the ultimate goal of terrorism goes beyond harming people physically but also involves the spreading of fear.

Another aspect of terrorism is its constant link with politics. In this manner, the effectiveness of a terrorist attack lies not in the act itself but in the public or government's reactions to the act. Heightened terror alerts usually cause routine frisks, surveillance cameras, entrance scanning, and an increase in security control points in public and private zones. Such changes in the built environment also cause behavioral changes in the public, which could be summed up as the culture of fear.

The culture of fear usually describes how our society is affected by fear and addresses the influence of fear across all forms of contemporary public discourse (Bergström 2007). On the other hand, fear is an example of the "sustained anticipation of negative outcomes across time and space," which is the cause of anxiety and terror (Tudor 2003, 241). In this manner, the culture of fear stems from terrorism and also reinforces the broader aims of terrorism. According to Andrew Tudor (2003), modes of institutional fearfulness and modes of individual fearfulness influence each other positively in a physical and social manner, and cause an ever-increasing culture of fear.

The rituals of control are easier to accept as they tend to become more and more pervasive and institutionalized. The ever-increasing security standards and the growth of isolated gated communities are global examples of the manifestation of fear. In this manner, it is possible to claim that while form follows fear, fear follows form too.

The symbiotic relationship between terrorism and the culture of fear unintentionally happens through the influence of the built environment and products around us. As our feelings are profoundly affected by our environment, our attitudes and behaviors can dramatically be changed by any element becoming a part of our material culture.

Figure 15-1. Parameters of fear (retrieved from Tudor 2003, 248)

For instance, the presence of security guards and X-ray machines at the entrance of a shopping mall would cause a feeling of attention and a feeling of alertness during the first encounter. It takes time for an individual to get used to security customs such as leaving belongings in a separate place and letting the security guard hover a scanning device around your body. However, over time, being alert and the anxiety of a possible terror attack lessens, and turns into acceptance of the situation. Eventually these customs become a part of our accepted routine and are obeyed by the individual. Sooner or later, changes in the built environment become a normal part of life.

The primary purpose and focus of design for the mass market is to create and to design products only for commerce. Conversely, the foremost intent of social design activities is focused on the satisfaction of human needs. At that point designing for fear becomes visible in the areas of social design. Several products designed for the market somehow meet a social need. However, it is possible to argue that the market does not and cannot take care of all social needs, as some of those needs are related to populations who do not constitute a class of consumers (Allen 1997).

The main domains impacting human life are biological, psychological, cultural, social, natural, and physical/spatial. The physical/spatial domain, which is our main focus in this study, is comprised of all things created by humans such as objects, buildings, streets, transportation systems, and

other needs. Inadequate or inferior physical surroundings and products can affect the safety, social opportunity, stress level, sense of belonging, self-esteem, and even the physical health of an individual or community. A poor fit with one or more of the key domains may be at the root of the client system's problem, thus creating a human need (Margolin and Margolin 2002).

Victor Papanek's (1985) proposals for social action in Design for the Real World pit socially responsible designers against a commercial market that thrives on the production of excessive and useless products. Somehow, some semi-useless products can have a psychological benefit. We can observe these kinds of industrial products in fear-oriented design activities. "The Guardian Angel Handbag" designed by Dutch designers Carolien Vlieger and Hein Van Dam could be such an example. The design constitutes a handbag with an embossed knife and gun that can be seen from its outer shell. The swelling shows to other people that the owner of the bag is giving the impression that she is protected (Antonelli 2005).

Figure 15-2. Guardian Angel Bag (Vilger and Vandam, 2002)

Design and Fear

Designers act as facilitator for people to overcome fears including fear of terrorism in many levels such designing products and spaces. In this

sense, this study examines the intervention of design through three categories:

- Things individually designed, developed or modified. Individual does not necessary to be a designer in this category.
- Things institutionally designed and developed in order to tackle the security concerns of individuals.
- Things institutionally designed and developed in order to tackle the security concerns of the public.

These interventions happen in different scales from public spaces to products in order to realize various functions such as surveillance protection, awareness, comfort, safety, control of social behavior or visibility. In this sense designers usually approach to: (i) Design for increasing safety through functionality; (ii) Design for reducing the culture of fear emotionally; and (iii) Design for creating public awareness about fear.

Design for increasing safety through functionality
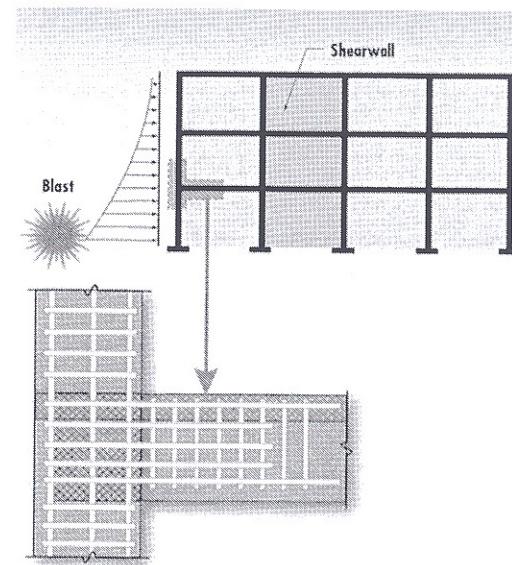
The design of objects and spaces tackles fear by increasing its functionality for safety. Developed either by individuals or institutions, gated communities are a comprehensive example of fear-derived architectural design for individuals in order to increase their feelings of protection and safety. "Territorial functioning" is a social perspective which has significance in the advancement of the human lifestyle (Taylor 1988). This is related to the management of a space that requires that the owner is always responsible for its upkeep.

Territorial defense actions in gated communities happen through the display of signs of ownership, garden decorations, water features, landscaping, and so on (Taylor 1988). This territoriality formation enforces spatial limits, which are believed to provoke defensive actions by the owner in the event of a criminal trespass of ownership, by calling the police or the neighbors (Perkins 1992). However, a study of council housing estates in Sheffield (United Kingdom) found that there is no significant relationship between territoriality and the fear of crime (Aldrin 1999). This finding was influenced by the owners' personalities and their sensitivity towards spatial defense in preventing acts of crime (Aldrin 1999).

According to Mohammad Hedayati (2009), this finding could be related to other factors such as speculations on crime, and the social and

psychological factors that have higher influence on the fear of crime. In this context, it could be seen that the elements of the physical environment have the ability to mitigate and prevent acts of crime.
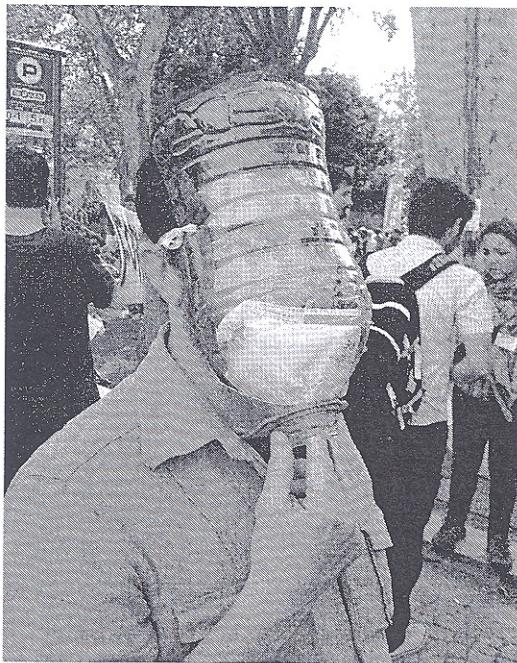
Similarly, new architecture standards for buildings such as safe rooms, and other forms of reinforced structures against terror attacks, represent an institutionalized intervention in using architecture to reduce the impact of terrorism. Safety standards for buildings introduced by Federal Emergency Management Agency (FEMA 2006) imply fear from the macro- to micro-level.

Figure 15-3. Ductile detailing of reinforced concrete structures (FEMA 2006, 2-11)

Another comprehensive example is the gas mask, which was both institutionally and individually designed and developed. In 2013, during the Gezi Park protests in Istanbul, demonstrators frequently clashed with the police, who were using tear gas and plastic bullets against them. During the early phases of the protests, it was possible to see people on the streets wearing rift swimming masks and gas masks developed for industrial purposes. In this manner, the function and the purpose of rift swimming masks and gas masks were modified by people for their own security needs.
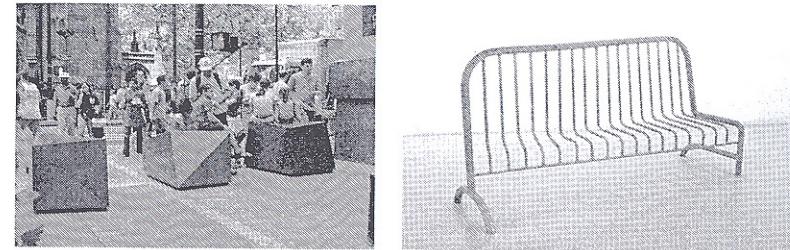
Furthermore, in the following days of the Gezi Park protests, people started to use half cut plastic bottles to protect both their eyes and lungs from tear gas. This modification was designed and developed by the people for the people. An online tutorial describing and demonstrating this handmade hack was quickly made available to the public.


Figure 15-4. Handmade Plastic Bottle Gas Mask from Gezi Protests 2013, Istanbul.

At this point, it is necessary to mention a paradigm shift changing the way we design, develop, and manufacture. The digitalization of manufacturing tools and the democratization of production mean that any information on design could be shared in seconds and could be produced by 3D printers anywhere in the world. Websites like "instructables.com" reinforce this movement while letting people experiment with new products. Thus, it is possible to expect that objects that help people cope with fear will be designed and produced more and more by people in the future.

Additionally, some designers introduce new use scenarios for safety objects. For instance, in public spaces, barriers are usually employed by the authorities and the police in order to increase protection and safety. The function of barrier is usually limited to blocking human or vehicle flow between two points. Within such a perspective, Phillipe Million (2002) and Robert Rogers (2004) introduced new designs for public barriers, which serve as urban furniture when they are idle. Redesigned public barriers are an example for things institutionally designed and developed in order to tackle with the security concerns of the public.


Figure 15-5. NoGo Barrier (Roger Marvel Architects 2004) (left) and Barrier Bench (Million 2002) (right)

Design for reducing culture of fear emotionally

Designers also influence the reduction of the culture of fear beyond functions but also through emotions. It is possible to observe such reactions by governments aiming to increase protection, safety, and visibility in public areas. For instance, the replacement of opaque plastic trash bins with transparent plastic bags positioned in public areas aims to make it easier for the police to scan them while making it more difficult for terrorists to hide explosives.
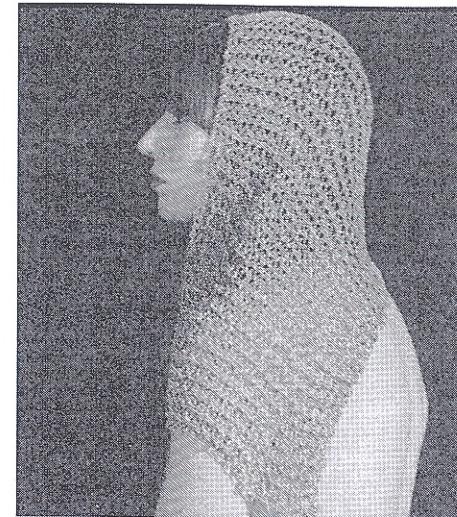
The transformation of public trash bins has also more emotional aspects than functional security reasons. The transparency of the plastic bags creates a type of trust and releases the anxiety of the inhabitants regarding these bins.

Figure 15-6. Transparent trash bins of Paris, 2014[4]

Design for creating public awareness about fear

Beyond these practical and emotional influences, designers also approach tackling the culture of fear through creating awareness. In this case, Galya Rosenfeld's *Bulletproof Headscarf* is an example of creating awareness about a fearful situation. Though it sounds practical to keep one's head safe, the headscarf woven with metal and bulletproof plating also has a symbolic meaning addressing the tension between Israel and Palestine. Such designs intend to make a social intervention.

Figure 15-7. Headscarf (Rosenfeld 2003)

Conclusion

With their design proposals and approaches, designers from all disciplines have a certain amount of power to create a positive effect and impact on people's behavior. Nowadays, design acts such as "Design Against Crime" and the "Culture of Fear" take place more and more in contemporary design issues. It is clear that these new research areas and design fields employ user-centered design tools at their core. At the heart of user-centered design lies the notion that the best design products, systems, and services result from understanding the needs of the people who use them, not just what they say they might need, but what they actually do with and to them.

Designers who work on user-centered design get inspiration from such observations and analyses. To reveal information from observations and analysis in the field of "form follows fear" design perspective, user-centered design gives us reliable results that emerge as a scientific method (Allen 1997). It is expected that user-centered design approach could be employed in following areas such as:

- Academic research about "Fear of terrorism," "Design Against Crime," and "Culture of Fear" in design faculties;
- Project-oriented cooperation by local governments and designers;

- Conduct of corporate social responsibility-driven design projects.

Notes

[1] "Guardian Angel Bag" Vilger and Vandam (2002), accessed March 10, 2016, http://www.vliegervandam.com/guardian-angel-classic-large-gun-black.html)

[2] Handmade Pet Bottle Gas Mask from Gezi Protests 2013, Istanbul, accessed March 13, 2016, https://store.donanimhaber.com/f9/dd/37/f9dd3742247fca8bdace08841a67ad2b.jpg

[3] NoGo Barrier by Roger Marvel Architects, 2004, accessed March 13, 2016, http://www.rogersarchitects.com/new-york-stock-exchange-financial-district-streetscapes-security/ and Barrier Bench Phillippe Million, 2002, accessed March 13, 2016, http://www.atelierjournal.com/2010/04/philippe-million-barrier-bench-2002.html

[4] Transparent trash bins, Paris, 2014, accessed March 13, 2016, http://www.colinsnotes.com/2014/06/16/so-i-went-to-beauvais-no-not-paris-beauvais-and-i-liked-it-a-lot/

[5] Headscarf, (Rosenfeld 2006), accessed March 13, 2016, http://www.galyarosenfeld.com/uploads/2/3/7/9/23797401/1410369_orig.jpg

Works Cited

Aldrin, A. 1999. Crime Landscape: The Relationship of Victimisation and Fear of Crime With Residents' Territorial Functioning in High and Low Crime Rate Estate in Sheffield University of Sheffield, U.K.

Allen Furr L. 1997. Exploring Human Behavior and the Social Environment, Boston: Allyn and Bacon, 3–12 and C.B. Germain and A. Gitterman, "The Life Model Approach to Social Work Practice Revisited" in Social Work Treatment: Interlocking Theoretical Approaches, Francis J. Turner, ed. New York: The Free Press, 1986, , ed. New York: The Free Press, p.618–643

Altheide, David L. 2006. Terrorism and the Politics of Fear, Cultural Studies-Critical Methodologies, Volume 6, Number 4, p.415-439.

Antonelli, Paola. 2005. Design Takes On Risk: Safe, The Museum of Modern Art, p.113, New York, USA.

Bergström, Jenny. 2007. Fear and Design: How Can Design Impact On Fear? How Can Design Raise Questions About Fear?. Konstfack University College Of Arts, Crafts and Design Textile Master Program, p.2, Sweden.

Design Against Crime Research Centre. 2009. "Design Against Crime Methodology", University of The Arts London, Central Saint Martins, February, p.6, London.

Ellin, N. 1996. Themes of Postmodern Urbanism. Oxford : Blackwell.

—. 1997. Shelter from the storm or form follows fear and vice versa, in: N. Ellin (Ed.) Architecture of Fear, p.15-45. New York: Princeton Architectural Press.

FEMA. 2006. Design Guidance for Shelters and Safe Rooms, Risk Management Series, Retrieved March 10, 2016 from http://www.fema.gov/pdf/plan/prevent/rms/453/fema453.pdf

Fyfe, N.R. and Bannister, J. 1998. The eyes upon the street: close-circuit television surveillance and the city, in: N. R. Fyfe (Ed.) Images of the Street: Planning, Identity and Control in Public Space, p. 254-267, London: Routledge.

Hedayati, M. M. 2009. Perception of Crime and An Assessment of Crime Prevention Through Environmental Design (CPTED) Elements in A Housing Area: A Case Study of Minden Heights in Penang. University Science Malaysia, Pulau Pinang.

Margolin, Victor and Margolin, Sylvia. 2002. A "Social Model" of Design: Issues of Practice and Research, Design Issues: Volume 18, Number 4 Autumn, p. 26.

Papanek Victor. 1985. *Design for the Real World: Human Ecology and Social Change*, 2nd ed., Chicago: Academy Chicago Publishers.

Phillippe Million. 2002. Barrier Bench [Online Image]. Retrieved March 13, 2016, http://www.atelierjournal.com/2010/04/philippe-million-barrier-bench-2002.html

Perkins, Weeks, J. W., & Taylor, R. B. 1992. The Physical Environment of Street Blocks and Resident Perceptions of Crime and Disorder: Implicatons for Theory and Measurement. Journal of Environmental Psychology, 12(1), 21-34.

Roger Marvel Architects. 2004. NoGo Barrier [Online image]. Retrieved March 13, 2016, http://www.rogersarchitects.com

Rosenfeld, G. 2003. Headscarf [Online Image]. Retrieved March 13, 2016 from http://www.galyarosenfeld.com/headscarf.html

Ruby, C. L. 2002. The Definition of Terrorism. Analyses of Social Issues and Public Policy, Volume 2, Issue 1, p. 9–14

Taylor, R. B. 1988. Human Territorial Functioning: An Empirical, Evolutionary Perspective on Individual and Small Group Territorial Cognitions, Behaviors and Consequences. Cambridge: Cambridge University Press.

Transparent trash bins of Paris. 2014. [Online Image]. Retrieved March 13, 2016 from http://www.colinsnotes.com/2014/06/16/so-i-went-to-beauvais-no-not-paris-beauvais-and-i-liked-it-a-lot

Tudor A. 2003. A (Macro) Sociology Of Fear?, The Sociological Review
    51, p.238–256, London, U.K.
Vilger and Vandam. 2002. Guardian Angel Bag [Online image]. Retrieved
    March 10, 2016, http://www.vliegervandam.com/guardian-angel-
    classic-large-gun-black.html

CHAPTER SIXTEEN

CHALLENGING IDENTITIES BETWEEN CONFLICT AND NEGOTIATION

İREM İNCEOĞLU

Introduction

This paper is based on the data collected during a civic initiative project named *BAK*[1]: *Revealing the City through Memory* run between November 2012 and March 2014. BAK is designed as a cultural collaboration and exchange project that engaged with 24 young adults in four cities located in the southeast and the west of Turkey. The project consisted of meetings, workshops, and a collaborative artistic production process based on urban social research. The aim of the project is defined as "to bring together young people with different backgrounds to expand the ground of discussion by creating new ways of addressing the selected issue in the social and cultural milieu through collective activities by means of art" (BAK Project Document 2012). The overall project theme included cities, memories, and narratives, and it was designed to engage youth from different cultural backgrounds to collaborate on artistic production using audio/visual material. According to the project team of Anadolu Kultur, the project idea developed in relation to the organisation's experience with several other projects within the 10 years it has been working in the field.[2] The project was derived from the idea that there is a need for creative and sustainable encounters for certain groups and/or communities in a social and political environment which has become more and more polarised each day in the recent years.

Therefore, with the aim to eliminate polarisation as a result of effective communication and collaboration between the communities of the eastern and western cities, the project was initiated in four cities: two from the very west of the country, Izmir and Canakkale; and two from the southeast region, Diyarbakır and Batman. My research scrutinises the challenges and