Gleaner Logbook



Chapter 1
SEARCHING

1.1kg waste per person per day
= 19000 tons a day for the city

83% of Istanbul's waste is buried
6% of Istanbul's waste is recycled

Chapter 2
COLLECTING

Chapter 3
SORTING

Chapter 4
PROCESSING

Chapter 1
SEARCHING

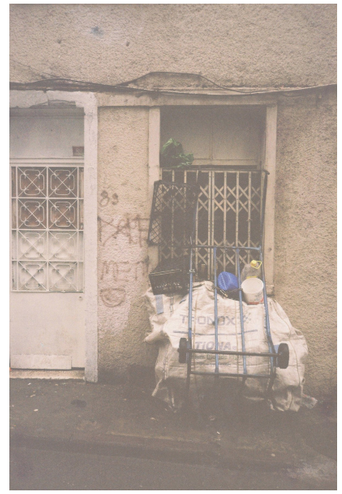












Traces

The Waste Collector living opposite my house found 3 film cameras in the municipal trash bin. He usually sells these items for 10TL each at Dolapdere Market, where he sets up a stall at 3am in the morning each Saturday. By the morning it becomes busier, but what he doesn't sell by the afternoon, he leaves on the street for people to take as they please. In this instance, as I had been engaging in small conversation with the waste collector daily, he gifted me the cameras, with which I continued to document traces of waste in the city with.

This Waste Collector therefore impacted my research method.





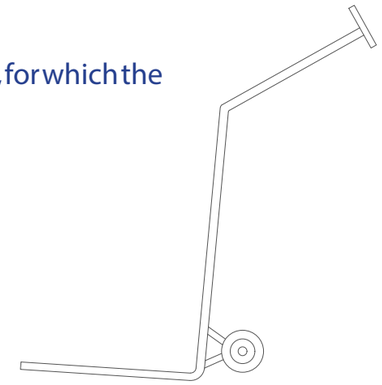


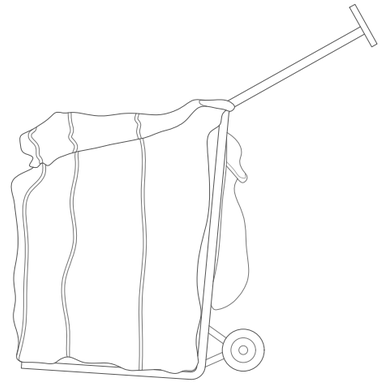
The city streets are full of traces of waste, both informal and formal. They are defined by different objects: tarpaulin bags for the informal and municipal bins for the formal. The two systems, and their representative objects, exist side by side, sitting in latency. They both represent a system of collecting, clearly holding collected items, yet are waiting to be collected and transported once again.

Empty Traces

The cart itself is constructed from found tubular iron poles, making it simple to construct more with a welding machine.

It is always accompanies by a small tarpaulin sack, for which the collector uses to store personal items while he walks.





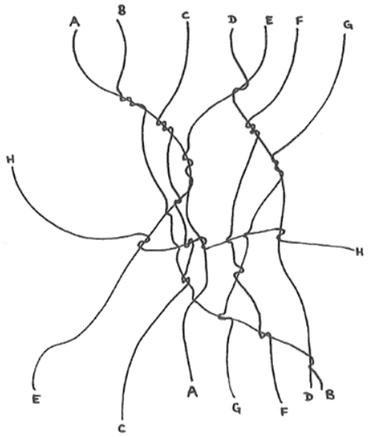


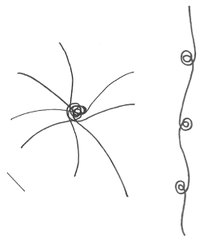
Chapter 2
COLLECTING

Place as Knot

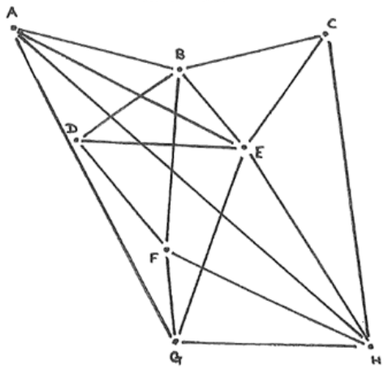
Ingold, T. Lines: A Brief History

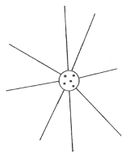
MESHWORK
Interwoven Trails





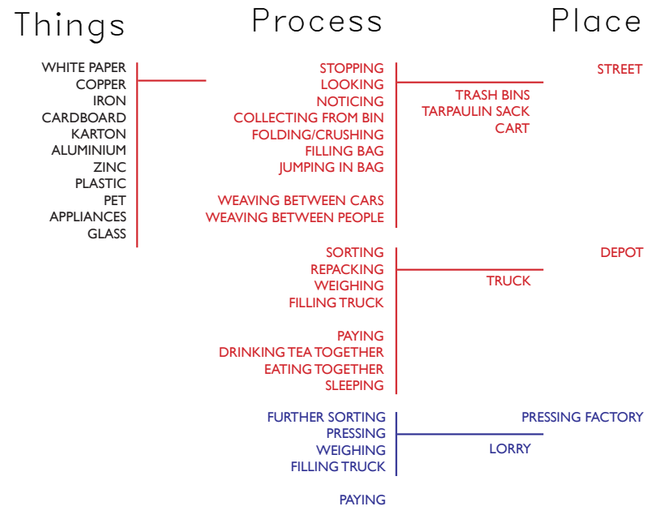
NETWORK
Point-to-point connection
between nodes

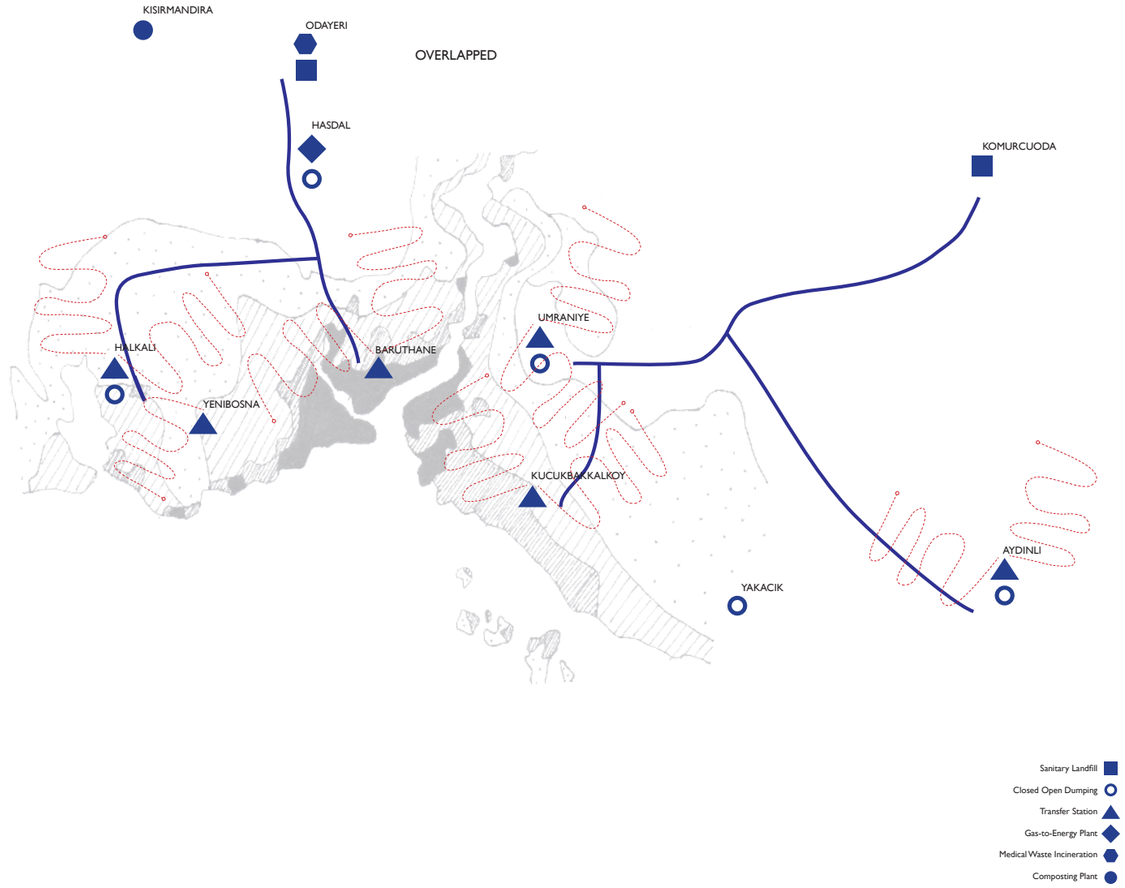




Ingold discusses, in his Brief History of Lines, the importance of understanding place as not a 'container' of activity, but as an entanglement of 'trails' of objects and actors. These interwoven trails come together to form the meshwork through which we exist. As opposed to imagining urban environments as a network comprised of nodes and none-to-node connections, an understanding of weaving of threads and traces provides more importance to the journey.

Despite much of Ingold's studies focusing on specifically indigenous populations, his conceptualisation of the path, and its moments of knotting as the making of place, provides a sense of importance to marginalised communities. The trail must be valued, as it is defining of the walker - who is constantly hyper-aware of their surroundings, just as the waste collector.





Waste Choreography: Initial Understanding

A Waste Choreography can be defined as the journey of the waste through the city, understood as a 'choreography' due to the deep knowledge of the urban fabric held by the collector; as a journey that has been learnt and memorised. They tap into their tacit knowledge of where to look, what to look for, and how to react to such findings. When collecting, the workers are hyper-aware of their surroundings as one is when dancing..

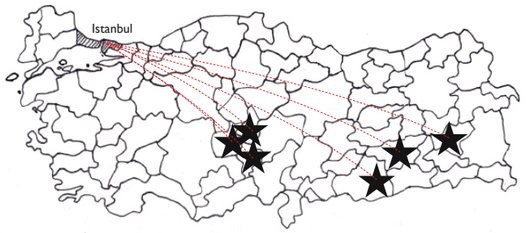
The waste system is inherently spatial, requiring the Waste Choreography below to present the hidden spaces along the journey graphically. Documentation of informal systems in an accessible and digestible way is an important part of knowledge making for me.

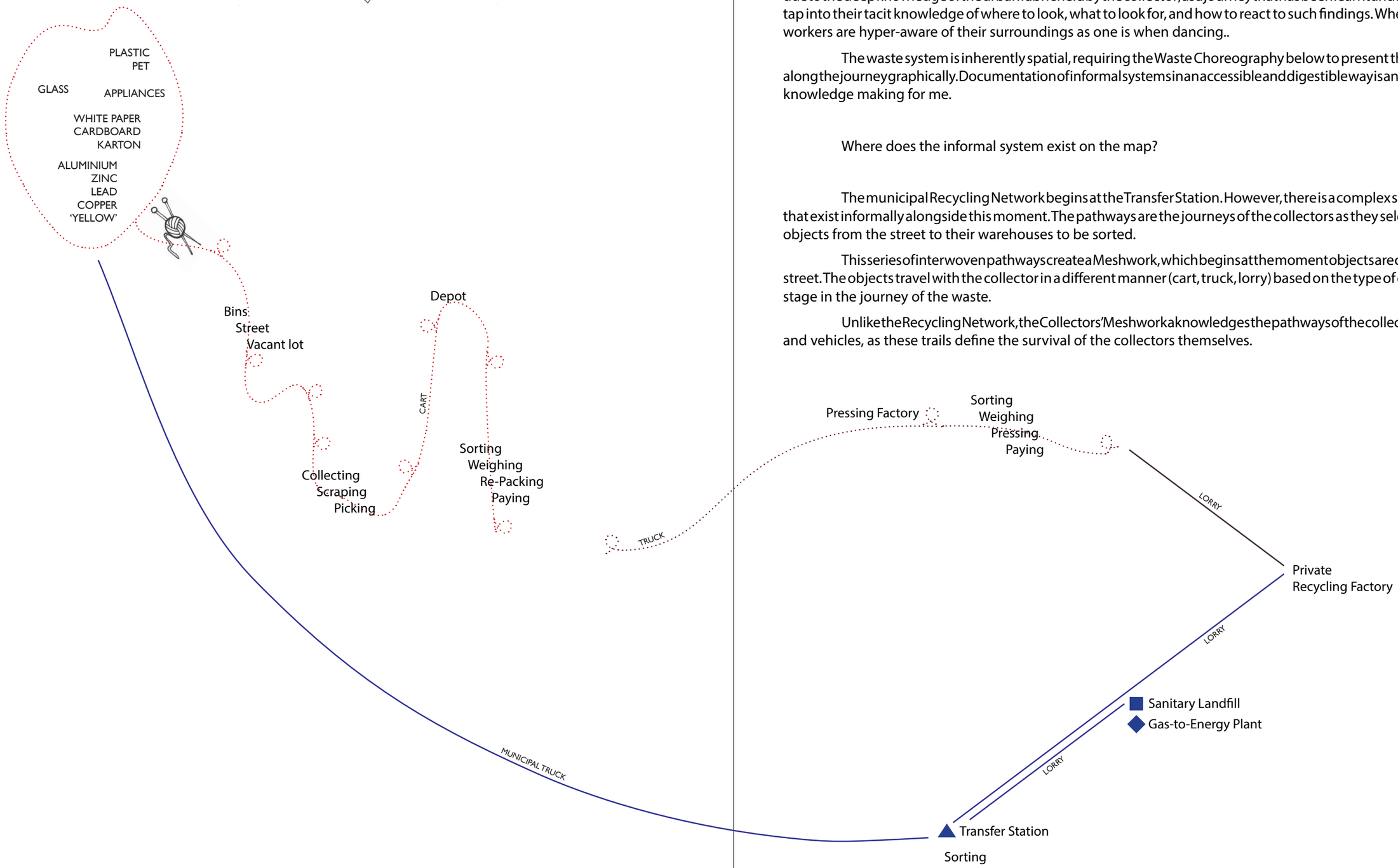
Where does the informal system exist on the map?

The municipal Recycling Network begins at the Transfer Station. However, there is a complex series of pathways that exist informally alongside this moment. The pathways are the journeys of the collectors as they select and transport objects from the street to their warehouses to be sorted.

This series of interwoven pathways create a Meshwork, which begins at the moment objects are collected from the street. The objects travel with the collector in a different manner (cart, truck, lorry) based on the type of collector, and the stage in the journey of the waste.

Unlike the Recycling Network, the Collectors' Meshwork acknowledges the pathways of the collectors, their objects and vehicles, as these trails define the survival of the collectors themselves.






DOMO
DOMO


Digiturk

This man is 75 years old and has been working as a collector for 50 years. He live in a depot with men of all ages, including youngsters like in the photo overleaf. He used to collect 3-5 carts a day when he was young, but now can only manage one a day.

I bumped into him three times at the same spot, which is where he spends his days. He lets the waste come to him, instead of searching the streets for it.



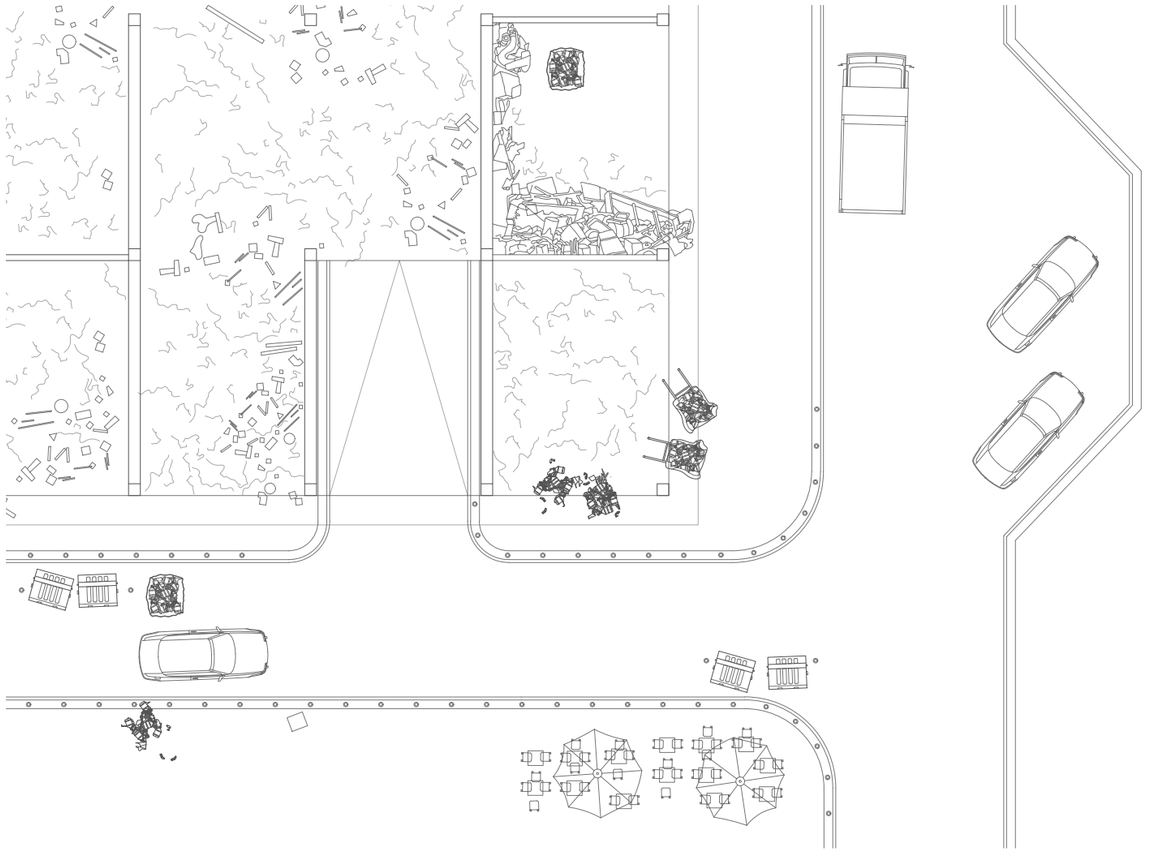




Dodging both cars and pedestrians

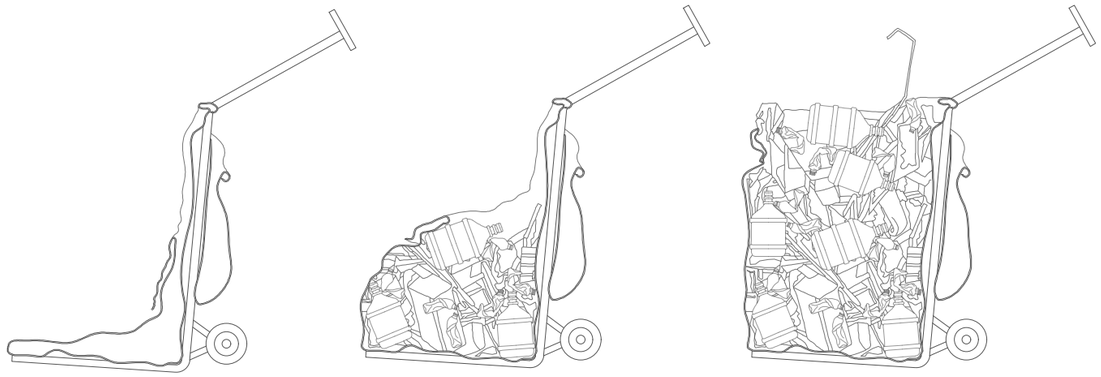


COLLECTION: DEMOLITION SITE, KARAKOY









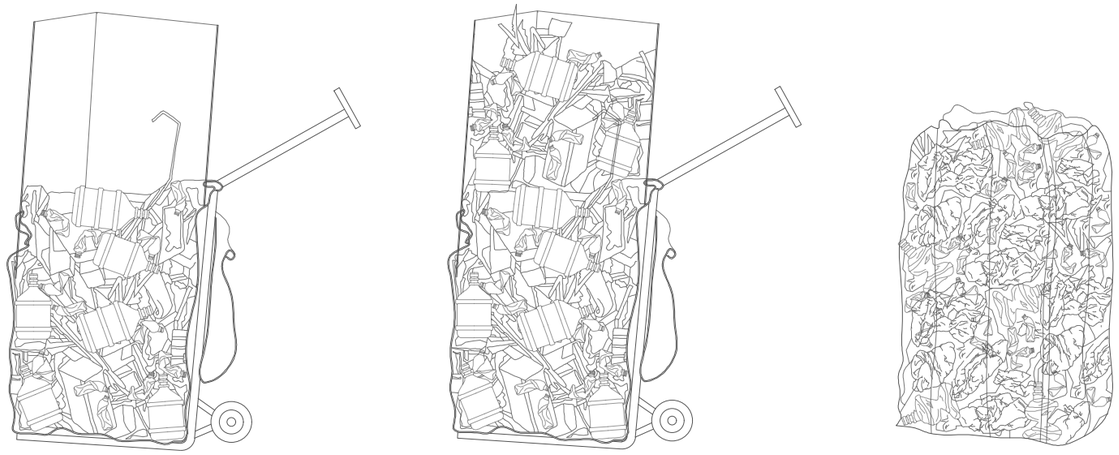
GARBAGE

NOT GARBAGE

NOT-YET GARBAGE

When does an object become a discard?

When does a space become a discard?



Usually, a sack takes around 3-4 hours to fill, but depending on age, ability, and time of the day/week, this could take much longer. As the sacks are filled, makeshift cardboard constructions are used to increase the volume of the cart further.

Manycollectorshavecraftedtheirown‘machines’ to aid in collecting.







At the Kahvehane with Omer and Hasan




ELYSIUM
RESIDENCE
ERCİYES
MİKRON
CALCIUM CARBONATE
ERCİYES


EXCHANGE OFFICE
BİNGÖL
EXCHANGE



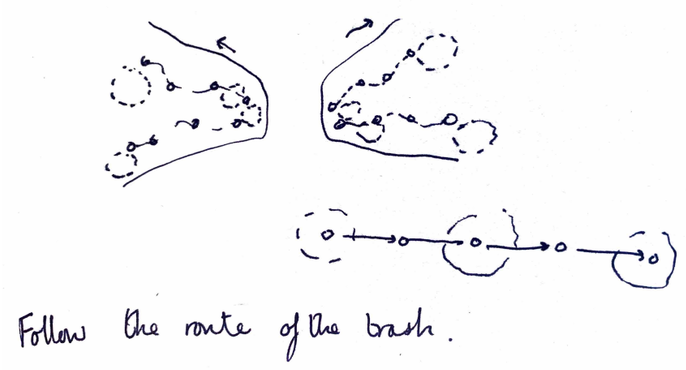
Waste Collector Networks

Old-time Waste collectors have built up a network with clients and are called by wealthy people working in banks/or owners of markets/ shops/restaurants who call them to collect their waste.

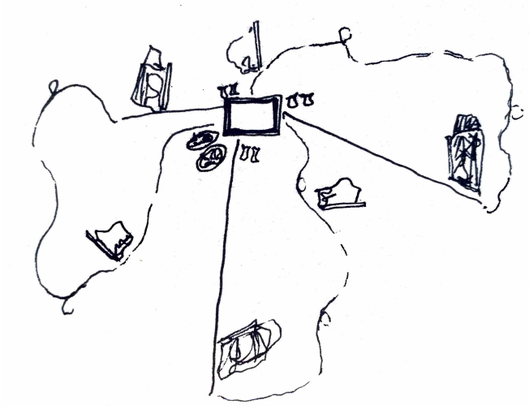
While walking with Omer, another collector received a pick-up call, so they swapped carts in order for the other collector to arrive with an empty sack.

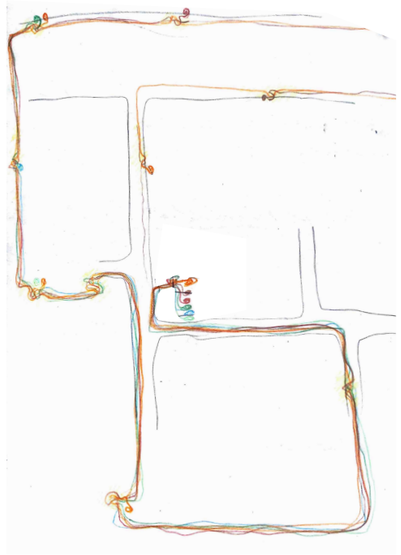
A missed call results in missed earnings.











Thinking about

Journeys

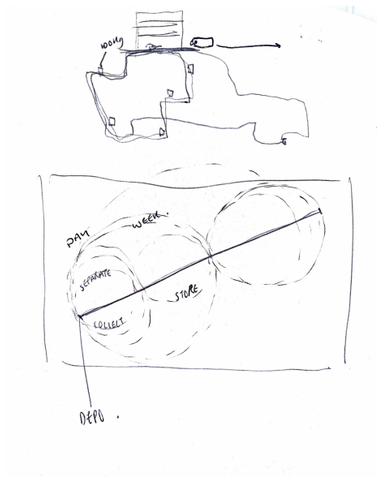
of:

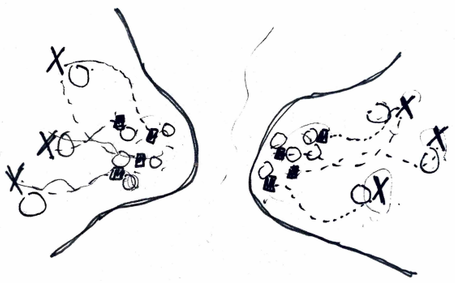
Actors?

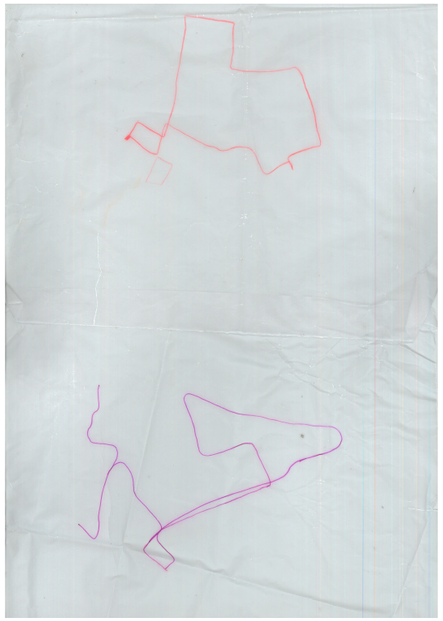
Spaces?

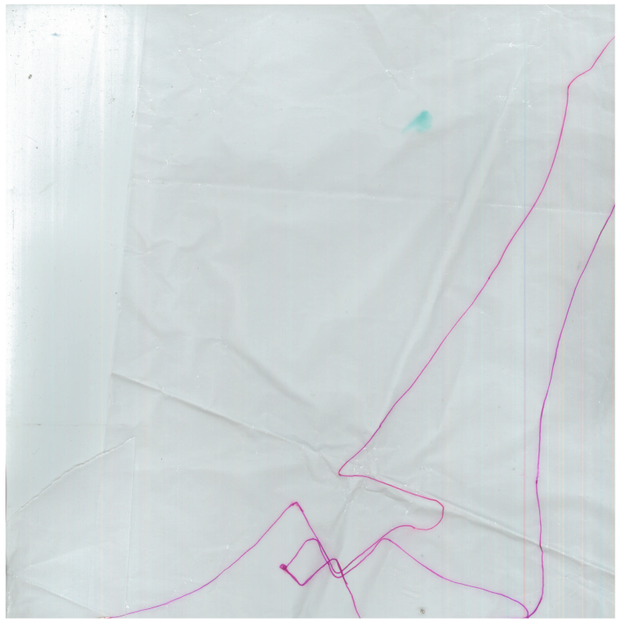
Materials?











Beginning to trace the routes of collectors.

Routes‘thicken’asmoreobjectsjointhejourney.









Work occurs at all times of day. However, night-time is preferred by many collectors as the roads are often less busy and there can be an abundance of waste in particular areas. For example, at approximately 22:00 when retail stores are closing, and restaurants bars are busy, there s a high volume of waste being emptied.



When the collectors have returned with enough paper or plastic to fill a truck, the ‘mudurs’ fill it up. With paper and cardboard, the contents are emptied into the truck, whereas with plastic they remain in the bags. In fact, with paper, the truck is often wetted and stamped upon in order to compress the goods further.



Chapter 3
SORTING

Discard:
Ground Floor

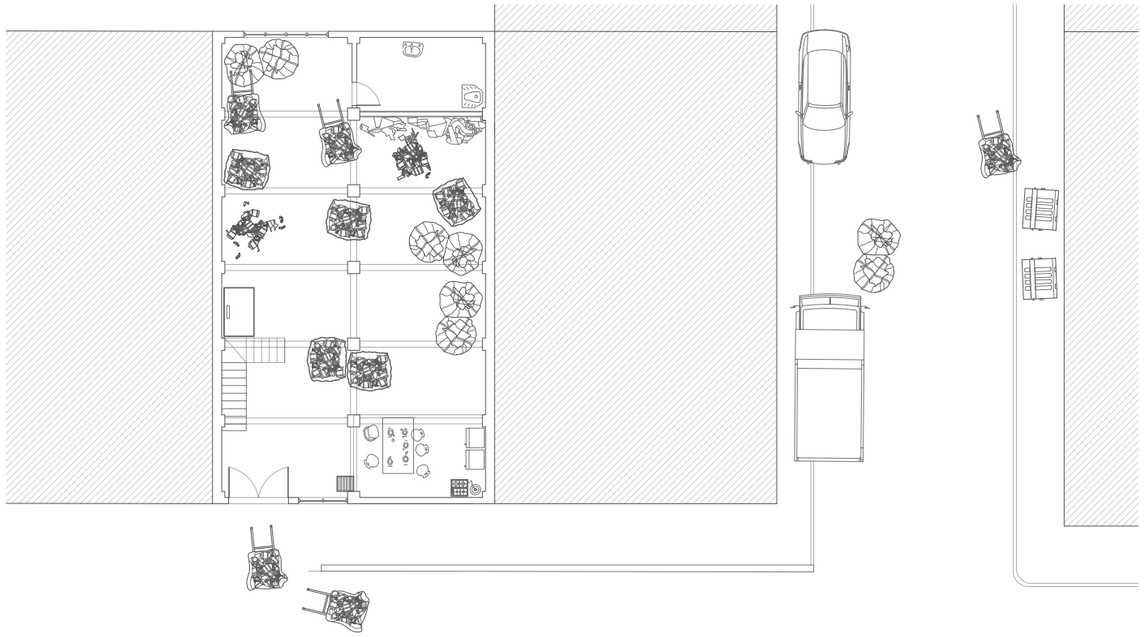


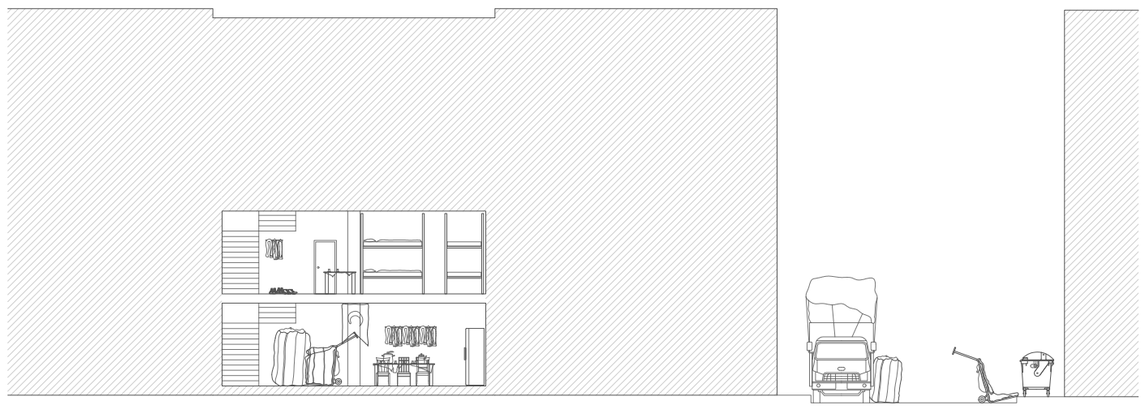
Micro Appropriation





SORTING: DEPO, DOLAPDERE









Homeli-ness



Patron vs. Mudur

There is always joking about who the boss vs. director (or patron vs. mudur) is at the depot.

These words have implicit meaning and they are somewhat used playfully, as the collectors also relax with their 'bosses' in the evenings, making it a strange thing to use such words that imply hierarchy among them.





Discard: Empty Plot





Cleanliness

It was important for this depot boss to cover the availablechairsincardboardforusbeforewesat,displaying his hospitality and cleanliness.









At this depot usually work 40 men, but due to a hometown funeral, 30 of them returned to the East of Turkeytogather.Itwasaninterestingexample ofHemsehri relationships in the depot.

Discard: Between Buildings

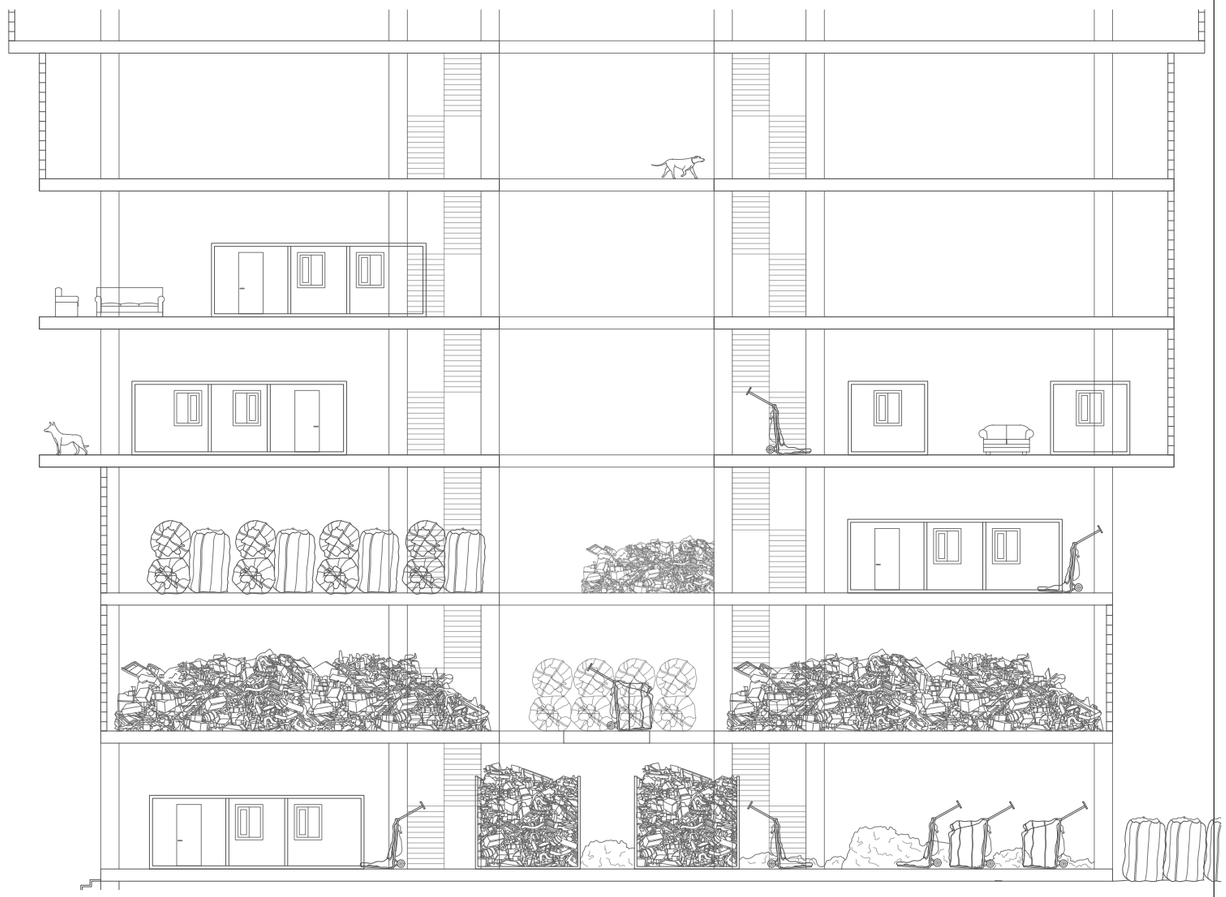






Discard: Abandoned

SORTING: DEPO, ATESEHIR





Latent // Liminal

The Atesehir Depot.

This building has been left abandoned for 20 years, since a dispute between the contractor and the municipality over its construction.

Since its abandonment, the building continues to deteriorate as panels are constantly stolen from its facade, yet the activity inside the building never ceases. It has been reclaimed by the collectors who work and live there.

It is the largest depot in Istanbul, with 150-200 men calling it home, however temporary that may be.





Sorting



Melting

The empty structure, and its open floor plates at different moments, is made the most of as points to transfer waste from one level to the one below.















How to make a home?

The only constant in the lives of the migrant workers is the hometown relationships. They come and go, like the trash of the city.



4 brothers



This research followed the of journeys of the collectors and their objects. However, focusing on just ther hythms of their work discounts the social structure and organisation of these actors. Therefore, this research looked at how the collectors interact with each other and public.

Moments of appropriation within the abandoned structure, where workers have carve a sense of ownership, however temporary, over the space.

What networks are they involved in?



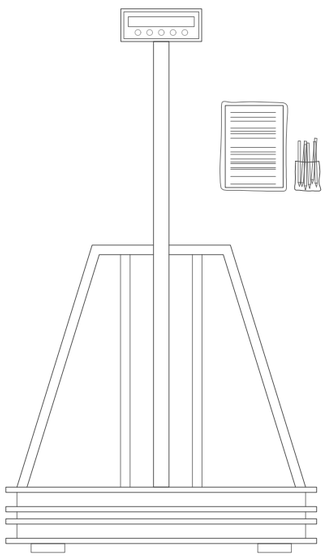


Accumulating



Weigh and Leave

Before the bags are ready to leave, they are weighed, and the worker is paid based on the number of kilograms collected and of on materials.

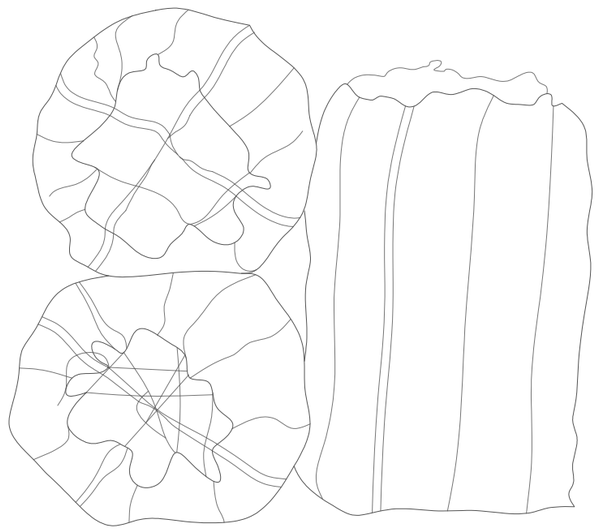






Structure Infill

Bagssitinlatencywhitetheywaittobecollectedbythe truck which takes them to the pressing factory.









Addition // Inhabitation



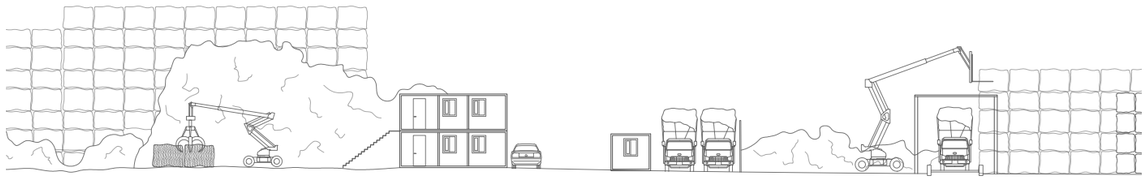


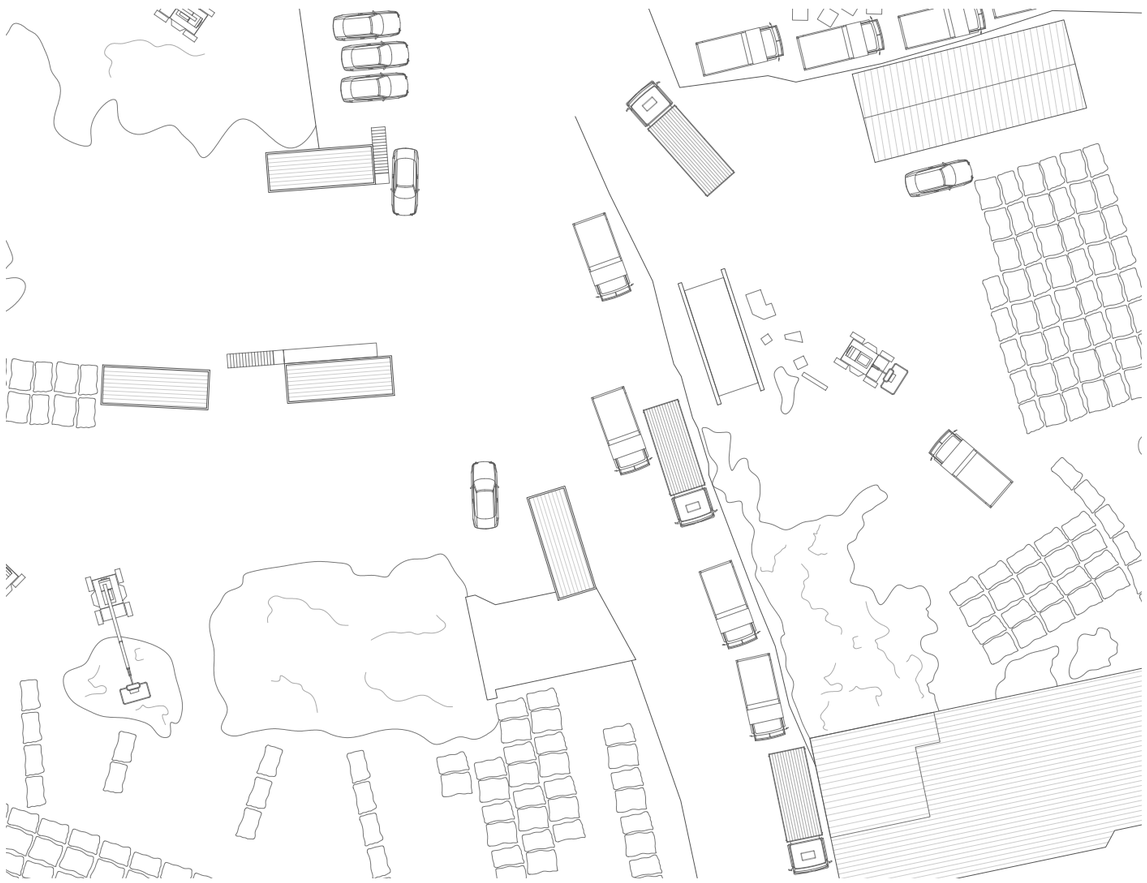
Playing

The earphones are an important part of the collectors' outfits. Throughout the day, they are listening to music, or calling friends or family as they work.

Chapter 4
PROCESSING

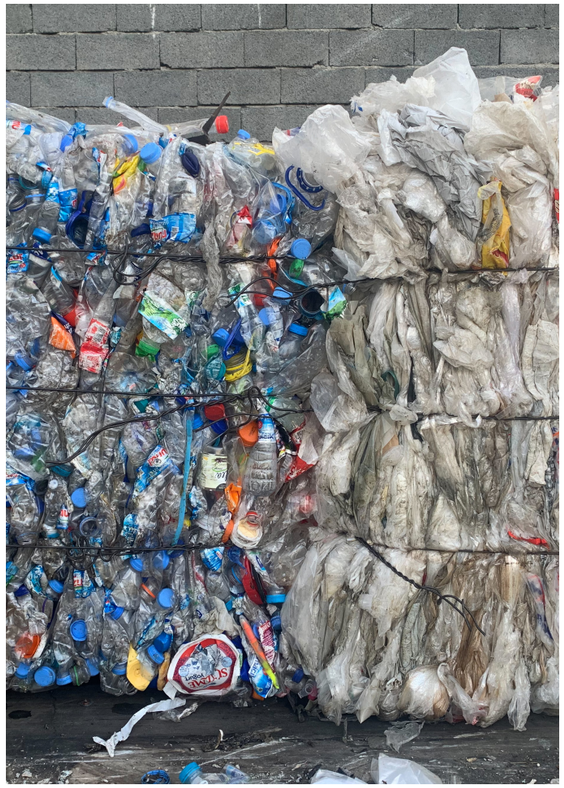
PRESSING FACTORY, DUDULLU







Carrying





The next stage in the process for each material is the pressing factory. These are small-scale factories based in industrial areas of the city, where often 5-20 men work. Each factory will focus on either paper, plastic, or metal. At each factory, the bags containing the material are emptied onto a conveyor belt, where the workers further sort the types of the delivered material from one another.





This is the arrival ata plastic Pressing Factory in Dudullu. The collected plastic objects, mixed in the collected bags, will be further categorised in the separating conveyor belt by workers as LDPE, HPDE, PET, PVC.







Factory Pressing





The pressed plastic blocks, although solid and massive, have an ephemerality about them. As a singular bag or bottle, they are lightweight and malleable, but as a pack, they are sturdy and dense.



Factory Piling



These are two different paper factories: one dealing with cardboard and one with white paper. Many factories deal with just one material to press, but many larger ones deal with multiple.





Peeling






eder



Typifying







KOLA

BIRA

CAY

MEYVE SUYU





KEK

CIPS

SIGARA

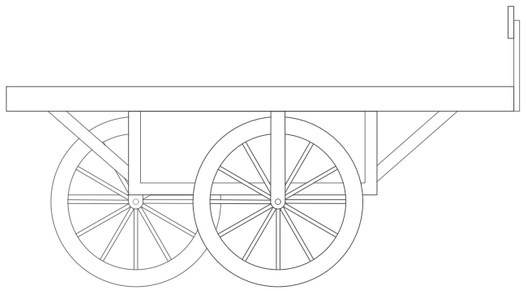







GEZİ PARK
İSTANBUL
TÜRKİYE

The Hurdaci









Traces


POCKET
BALANCE
KILO
LBS


ÇİÇEK KÖFTE
1989
HALİL PAŞA
SOKAĞI
ECZANE
Çiçek Köfte since 1989
BÜLENT ECZANESİ
Kuruluş 1961


HURDACI
0532 569 89 37
0535 022 59 34


HURDACI
05345465519
öz İZOL
OTOMOTİV
63 AAV 246









Accumulation


17 04 05
DEMİR VE






HURDACI
HURDACI
ŞİŞLİ BELEDİYESİ


HURDACI
HURDACI











From-Found Construction



