

AHMET ÖĞÜT
"ACROSS THE SLOPE"
INTERPRETATION PACK

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INTRODUCTION TO SALT

SALT explores critical and timely issues in visual and material culture, and cultivates innovative programs for research and experimental thinking. Assuming an open attitude and establishing itself as a site of learning and debate SALT aims to challenge, excite and provoke its visitors by encouraging them to offer critique and response.

SALT Research sources diverse fields of knowledge and provides outlets for thought within the fissures and crossovers of different disciplines. The institution's research projects expand beyond linear chronologies, medium-based questions, and the traditional separation of fields of study. SALT assembles archives of recent art, architecture, design, urbanism, and social and economic histories to make them available for research and public use. These resources will be interpreted in the form of exhibitions and discussed in all other areas of programming.



SALT's activities are distributed between two landmark buildings located no more than a fifteen-minute walk apart, and also shared via [saltonline](#). The first building, SALT Beyoğlu, is on the pedestrian street İstiklal Caddesi, and shares its audience with a cluster of private cultural institutions, galleries and organizations. SALT Beyoğlu's program and circulation interiors are mostly occupied by exhibition and event spaces. The second building, SALT Galata, is the former 19th century Imperial Ottoman Bank headquarters designed by Alexandre Vallaury. SALT Galata houses a specialized, public library and archive; spaces dedicated to research, workshops, an exhibition and conference hall; as well as the Ottoman Bank Museum. The architectural renovation of both buildings has been undertaken by Mimarlar Tasarım/Han Tümertekin, with specific interiors commissioned to six design and architecture offices from Turkey in an effort to underscore SALT's desire to advocate new experimental environments for living and working.

MODERN ESSAYS 1: AHMET ÖĞÜT "ACROSS THE SLOPE"

Modern Essays is an ongoing project at SALT Beyoğlu, launching June 2011 with the exhibition of Ahmet Öğüt's *Across the Slope*. Investigating different aspects of modernism, the effects of Westernization, and the notion of progress in cultural practice via singular works and positions, Modern Essays will look at distinct conditions in Turkey—both from a perspective of other modernisms and in comparison to concurrent conditions in the Southeast Mediterranean and East Europe during the 20th century.

Across the Slope was first exhibited at Centre d'Art Santa Mònica, Barcelona, in 2008. An installation of a modified Seat 131 (the Fiat 131 Mirafiori model produced in Spain) hovering over a man-made slope, *Across the Slope* responds to the dream of an emerging working class. When, in the 1970s, Fiat began licensing automobile production to manufacturers in Turkey, Spain and Morocco, car prices in these countries dropped. Cars were no longer luxury items. They became affordable consumer products—and symbols of a “modern,” Western lifestyle. Though modification of the Fiat was common, as Öğüt demonstrates, no matter how advanced or decorative the modifications, a car's capacity remains the same: “A slope is always a slope, and it is always possible for a car to get stuck on one.”

For more information on *Across the Slope*, listen to an interview with Ahmet Öğüt at Soundcloud.com/salt-online.



Ahmet Öğüt, *Across the Slope* drawing, 2011

TO EDUCATORS

HOW TO USE THESE MATERIALS

This SALT Interpretation Pack has been designed as a resource for you and your students as you explore the themes of the *Across the Slope* exhibition. It is our hope that — as a resource with the objective of stimulating dialogue — the following materials will not act as an authority on the concepts they introduce, but rather will encourage students towards further exploration and study, towards active discussion, and towards critical thinking about the exhibition and its themes.

Included in this Interpretation Pack are:

- *Opening Discussion: The Fiat 131*
- *Unit One: Mobility & the Automobile*
- *Unit Two: Marketing Modernity*
- *Research & Discuss: The Devrim*
- *Closing Discussion: The People's Car*
- *Additional Resources*



Ahmet Ögüt, *Across the Slope*, Centre d'Art Santa Mònica, 2008

Each unit includes classroom activities, multi-media resources, terminology and opportunities for discussion; we encourage you to adapt, shape and build upon these materials to best meet the needs of your students and teaching curriculum.

*Please note that the works illustrated in this Interpretation Pack may not be the same as those on display in the *Across the Slope* exhibition.

OPENING DISCUSSION: THE FIAT 131

The Fiat 131 Mirafiori was produced from 1974 to 1984 in Turin, Italy. A mid-sized family car, the Mirafiori represented a shift from Fiat's traditional corporate strategy. First, it broke the company's convention of using only numbers to name its models (for example, the Fiat 124). Adding the name Mirafiori, taken from the Turin suburb where Fiat's Italian production facility was located, the brand adopted a naming practice that was, at the time, an American convention. Second, in addition to exporting internationally, Fiat began licensing to other producers. Granting licenses to factories in Spain, Turkey and Morocco, among others, Fiat reached more customers while at the same time customizing its models and advertising campaigns to local demands.

In Turkey, the Tofaş car factory in Bursa began producing Fiat models in 1971. Intended to offer an alternative to expensive foreign-made cars and to create a Turkish branded automobile for the country's growing middle class, Tofaş launched production with the Fiat 124, locally referred to as the Murat. The Fiat 131 Mirafiori, which followed, became the Seat 131 in Spain, the Fiat 131 Brava in the U.S., the Polski Fiat in Poland, and the Murat, Doğan, Şahin and Kartal 131 in Turkey.

As a starting point for your students to engage with the themes of the *Across the Slope* exhibition at SALT Beyoğlu, we suggest building a discussion around global consumer capitalism, specifically relating to the way Fiat targeted growing markets through its international marketing campaigns for the Fiat 131 Mirafiori. Click the image to the right to watch a 1980 Fiat 131 Mirafiori/Brava commercial, then refer to discussion questions below.



Fiat 131 Mirafiori/Brava commercial, USA, 1980

DISCUSSION

- *After watching the Fiat Brava commercial, what do you believe Fiat's branding strategy was in the U.S.? What attributes of the Fiat Brava are highlighted?*
- *Who does this commercial target? (For example, who do you believe is Fiat's target customer in terms of gender, income level, age, marital status or profession?)*
- *How do you think companies customize product development and advertising campaigns to particular countries? What qualities or values might a campaign emphasize in some markets and not in others?*

UNIT ONE: MOBILITY & THE AUTOMOBILE

INTRODUCTION

Between 1948 and 1951, Turkey received funding in the amount of \$137 million from the U.S. as part of the Marshall Plan (also called the European Recovery Plan). The Marshall Plan was a large-scale program intended to rebuild and modernize European regions after World War II, as well as stimulate global trade. With the Marshall grant, the 1950s in Turkey became a time of widespread urban development, most prominently in the building and expansion of highways. While railways had been the focus of transit strategy after the formation of the Turkish Republic in 1923, the post-war climate emphasized motorways and asphalt. This shift, occurring alongside the growth of Turkey's consumer class, created an environment ripe for the influx of foreign imported automobiles.

These foreign brands were expensive. Seen by many as luxury items, car ownership did not become widespread until Turkish plants began to manufacture cars domestically and car prices dropped. The first of these plants was the Otosan factory, which in 1959 began to produce American Fords under a licensing agreement. In 1961, the first Turkish-designed and produced automobile was manufactured: the Devrim. (See Research & Discuss: The Devrim for more information). With these developments, the 1960s and '70s in Turkey became a time when cars were no longer limited to the wealthy. Turkish-produced brands (like the Fiat 124 & 131 Mirafiori) were affordable, readily available and offered the promise of exploring Turkey's highways with ease and in style.

In Re-imagining Urban Transit | Session 1, your students will explore the shift from railways to automobility in Turkey and abroad through the creation of e-zines. In Session 2, drawing inspiration from global developments in mass transit and urban planning, students will examine the challenges facing their own cities, reimagining and redesigning existing systems to meet the needs of today's communities.



"Ali Veli, Veli Ali," *Hürriyet*, 20 June 1972

OBJECTIVES

- To critically examine shifts in global transportation patterns
- To use art as a tool to initiate social change
- To consider urban planning solutions that address the needs of local communities

TERMINOLOGY

Capitalism — an economic system characterized by private or corporate ownership of capital goods, by investments that are determined by private decision, and by prices, production, and the distribution of goods that are determined mainly by competition in a free market

e-zine — a noncommercial, online publication usually devoted to specialized and often unconventional subject matter

Licensing — to permit or authorize by formal license

Marshall Plan — (officially the European Recovery Program, ERP) was the large-scale economic American program of cash grants to Europe (with no repayment), 1947–1951. The goal of the United States was to rebuild war-devastated regions, remove trade barriers, modernize industry and make Europe prosperous again

Mass Production — the production of large amounts of standardized products, including and especially on assembly lines

Mass Transit — a shared passenger transportation service which is available for use by the general public

Middle Class — a fluid heterogeneous socioeconomic class occupying a position between the upper class and the lower class and sharing common social characteristics and values

Mobility — the ability to move or be moved; or, the ability to undergo a shift in status within the levels of a society

Urban Planning — integrates land use planning and transportation planning to improve the built, economic and social environments of communities



“Dünya Evi” [Happily Ever After], *Hayat*, 25 January 1973

RE-IMAGINING URBAN TRANSIT

SESSION 1

MATERIALS

Computer or library access for research purposes, scanner, Internet

1. Divide students into groups of 5.
2. Assign one of the following cities to each group:
 - a. Istanbul, Turkey
 - b. Los Angeles, USA
 - c. Bogotá, Colombia
 - d. Abu Dhabi, United Arab Emirates
 - e. Tokyo, Japan
 - f. Vancouver, Canada
 - g. Mumbai, India
 - h. Munich, Germany
3. Explain that each group will research their city's transportation history from 1950 to the present, responding to major developments in rail and highway systems, automobile production, urban planning and public transit in the form of an e-zine. This should be a critical publication—analyzing strengths, weakness and potential opportunities in the city's transit development.
4. Either as an out-of-class assignment or an ongoing in-class project, groups will collect images, video, audio clips and newspaper articles relating to the history of transit in their cities. Students may use images exclusively, or choose to organize images around text. For an example of a student-produced e-zine, click the following link to the Center for Urban Pedagogy's Alternative Urban Perspectives.
5. E-zines can be 8-10 pages long. Students may choose to cut and paste images and scan their 'zine pages, or arrange digital media in a Word or Adobe Acrobat document.
6. If possible, upload completed e-zines to the web and create an online album and discussion forum featuring your students' work and the outcomes of their conversations around transportation and urban planning.



Ciclovía, Bogotá, Colombia

DISCUSSION

- How do transportation systems in the city you researched compare to your own city's? Was there anything about this city's urban planning history that surprised you?
- What role does mass transit play in your group's city today?
- Of the cities your class researched, which, in your mind, has the most innovative transportation systems? Which has the weakest?
- What do you believe the major differences are between urban mobility in 1950 and today? How do these differences reflect greater social and political changes to cities?

RE-IMAGINING URBAN TRANSIT

SESSION 2

MATERIALS

Computer or library access for research purposes,
Internet

1. After examining global developments in urban planning and transportation systems, give students the opportunity to address challenges in their own communities. Individually, students will brainstorm one problem in their neighborhoods, relating to transportation, urban development or public space.

2. Students will now identify strategies to address this problem. Encourage your class to think of non-traditional solutions, and to consider how different groups or organizations might collaborate to achieve solutions.

3. Now that students have a framework through which to approach their challenge, as a homework assignment, ask them to develop a proposal that could potentially be submitted to a city planning committee. This proposal should include the following:

- a. Explanation of problem
- b. Who does this problem affect? (For example, residents, business owners, children, the elderly, the disabled, workers)
- c. Proposal of solution
- d. Groups, organizations and individuals that might collaborate in this project
- e. Potential opposition - How can the concerns of opposing parties also be addressed?
- f. Other potential obstacles (cost, for example)
- g. Steps needed to achieve solution
- h. Short-term benefits to community
- i. Long-term benefits to community

4. Proposals can include images, multimedia and supporting evidence.



Urban Think Tank MetroCable project, Caracas, Venezuela (Photo: Iwan Baan)

5. Once completed, ask students to present their proposals to the class, as though they are representatives of a neighborhood association presenting an idea to their city planning committee.

DISCUSSION

- *Does your community have an active neighborhood association? If so, would you consider making suggestions to improve your community's urban planning?*
- *Which group in your neighborhood do you believe is most underrepresented in city planning decisions? How do you think this group's interests might be better advocated for?*
- *Of your classmates' proposals, which do you believe is most realistic in terms of scope, cost and feasibility? Which proposal do you believe is most innovative?*

UNIT TWO: MARKETING MODERNITY

INTRODUCTION

As industrialization and foreign investment boosted Turkey's economy through the 1960s and '70s, the country's upper and middle-income populations expanded. So, too, did the breadth of consumer products targeting them. Families, in particular, became the subject of mass media campaigns, as products were branded to compliment what was perceived to be a "modern" family lifestyle. This lifestyle was influenced, in part, by American popular culture—by the utopic image of a suburban family that owned a house and car, a family with the time and money for leisure activities. Advertisements for the Murat 124, for example, boasted images of happy families on road trips and slogans like "Every Family's Wish."

With the Turkish automobile industry's quest for modernity also came a shift in gender-specific marketing. Although prior to the 1960s, it was rare for women to drive (and even more rare to see an advertisement featuring a female driver—gender bias at the time deemed driving a skill exclusive to men), advertisements for the Murat began to target women. These campaigns were successful because they affirmed the Murat's easy operation (the implication being that even a woman could use it), and at the same time reinforced the modern, westernized lifestyle that was saturating marketing messages in Turkey.

As Fiat linked car ownership to modernity, Turkish popular culture, too, embraced the car as a status symbol. Popular songs, films and TV series from the 1960s and '70s showed drivers as rich and beautiful, while those without cars were, typically, social outcasts. "Tamirci Çırağı" [Apprentice Mechanic], a 1975 song by Cem Karaca, describes a car mechanic apprentice's obsession with a female customer.



"Bayan Murat" [Mrs. Murat], *Hayat*, 12 September 1973

The song implies that any romantic relationship between the two is impossible: the woman is rich—she has a car—while the young man is lower class, a worker. Despite the apprentice's desires, as the song ends, we see the woman drive away. The apprentice's boss pats him on the back, encouraging him to forget his fantasies: "You're a worker, stay a worker."

In *The Place You Cannot Go Is Not Yours** | Session 1, students will critique advertisements, popular songs and mass media surrounding the Fiat in Turkey, focusing on the lifestyle associated with car ownership. In Session 2, shifting their focus to today, students will debate the relationship between corporate marketing, popular culture and consumers: Do media messages determine how consumers spend their time and money, or are they simply a reflection of existing cultural values?

* Post-World War II, “Gidemediğin Yer Senin Değildir” [The Place You Cannot Go Is Not Yours] was a popular political slogan in support of Turkey’s highway development.

OBJECTIVES

- *To use media literacy skills to critique and dissect mass media*
- *To objectively argue a point in the form of a debate*
- *To deconstruct the idea of “modernity” and its representations in popular culture*



“Brava Fiat!” Fiat 131 Brava print advertisement

TERMINOLOGY

Americanization — the influence of the United States on the popular culture, technology, business practices, political techniques or language, of other countries.

Consumerism — the theory that an increasing consumption of goods is economically desirable

Consumption — the utilization of economic goods in the satisfaction of wants, or in the process of production resulting chiefly in their destruction, deterioration or transformation

Debate — a regulated discussion of a proposition between two matched sides

Gender Bias — the belief or attitude that one sex is inherently superior to, more competent than, or more valuable than the other

Mass Media — media of communication (as newspapers, radio, or television) that is designed to reach the mass of the people

Media Literacy — a repertoire of competencies that enable people to analyze, evaluate, and create messages in a wide variety of media modes, genres, and forms

Modernity — typically refers to a post-traditional, post-medieval historical period, one marked by the move from feudalism toward capitalism, industrialization, secularization, rationalization, the nation-state and its constituent institutions and forms of surveillance

Popular Culture — the totality of ideas, perspectives, attitudes, images and other phenomena that are deemed preferred through an informal consensus within the mainstream of a given society

Status Symbol — a perceived visible, external denotation of one's social position and perceived indicator of economic or social status

Suburbanization — the process of population movement from cities to suburbs

Utopia — a place of ideal perfection especially in laws, government, and social conditions



Tofaş print advertisement, *Hürriyet*, 31 January 1971

THE PLACE YOU CANNOT GO IS NOT YOURS

SESSION 1

MATERIALS

Computer or library access for research purposes, Internet

1. To launch this activity, engage students in a discussion around media literacy, the ability to critique messages in the media. Looking at media through a critical framework can mean considering who the author is, his or her point of view, and what, if any, biases he or she may hold.

2. Introduce Fiat's advertising campaigns in Turkey. Ads for the Murat 124, for example, very specifically targeted the country's growing middle class and, for the first time, its women. Show students print advertisements for "Mrs. Murat" (p. 11) and "What Are You Waiting For?" (right). What evaluations can students make about Fiat's marketing strategy at this time, the lifestyle its campaigns perpetuated, and the biases reinforced in its media messages?

3. Distribute or read aloud lyrics for "Apprentice Mechanic" (see next page). Again, what assumptions are made about a person who has a car, vs. one that does not?

4. As a homework assignment, students will be independently researching advertisements, songs and mass media surrounding Turkey's Fiat campaign and car ownership in the 1970s. Each student should bring one media sample to class (in the form of a printed ad, a video or audio clip, for example).

5. Presenting their media to the class, students should develop a critique in response to the following questions:

- How does this media present "modernity"? What lifestyle does it promise consumers?
- What, in your opinion, does the car symbolize in this media?
- Do you think this media has the ability to influence consumer behavior or values? Why or why not?



"Niçin Bekliyorsunuz?" [What Are You Waiting For?], Murat 124 print advertisement

6. After presentations, encourage students to respond to each other's media critiques, agreeing or disagreeing with their classmates' interpretations.

DISCUSSION

- After examining some advertisements for Turkey's Fiat, do you see any similarities to car commercials, print and online advertisements today? What are the differences?
- Outside of corporate marketing campaigns, where do you see cars promoted in the media? Typically, how are car owners/drivers portrayed?
- Outside of the automobile industry, what examples have you seen of products branded to offer consumers a particular lifestyle?

"TAMİRCİ ÇIRAĞI" [APPRENTICE MECHANIC] CEM KARACA, 1975

*My heart caught fire; it burns, yes, it keeps burning
Hope is the bread of my heart;
It hopes, yes, it keeps hoping
Her white chubby hands, polished fingernails
Where could he hide his calloused hands?*

*Yesterday her car was brought
Into our garage for service
I was struck as soon as I saw her and began loving
The long skirt covering her legs, her wavy hair
My boss called me from a distance,
"Son, bring the tools!"*

*I'd read about something like this in a novel
It was an expensive book with a hard, glossy cover
However it happened, a young girl fell in love
With an apprentice mechanic,
In a situation just like this*

*I told my boss that today I would not wear overalls
I combed my hair in my hazy mirror
She'd come back today to pick up her car
And maybe make the dream in that novel come true*

*Time stopped, the earth stopped,
As she walked through the door
I just stood staring without taking my eyes off her
I opened the car door so that she could get in
Her crescent eyebrows raised as if to ask,
"Who's this bum?"*

*She drove away in her car;
I was covered in her exhaust fumes
Teardrops like buds in my eyes;
I stood upright slowly
My boss came, slapped my back and said,
"Forget the novels"
"You're a worker, stay a worker," he said.
"Put your overalls back on"*



Cem Karaca, *Tamirci Çırağı - Neredesin* [Apprentice Mechanic - Where are You], 45 album cover, 1975

THE PLACE YOU CANNOT GO IS NOT YOURS SESSION 2

MATERIALS

Computer or library access for research purposes,
Internet

Now that students have dissected some media messages around car ownership in Turkey, it is time to put their criticality and objectivity into practice—in the form of a debate. Note that this session can be a continuation of Session 1, or can be developed as a stand-alone activity.

1. Divide your class into groups of four or five, so that there is an even number of groups.

2. Students will be engaging in a debate. Half the groups will argue for the affirmative, and half for the negative. Assign to groups the following arguments:

AFFIRMATIVE: “Media messages in advertising and popular culture shape our worldviews and determine the way we spend our time and money.”

NEGATIVE: “Media messages do not determine our worldviews or our choices. They merely reflect existing cultural values.”

3. Give groups one hour to prepare for their debates. Regardless of students’ personal opinions, they must objectively argue for the side they have been assigned. Arguments should be supported by contemporary examples in corporate marketing campaigns and in popular culture as well as research into consumer behavior and the influence of product branding.

4. When students are ready, pair groups so that one group is affirmative and the other negative. Each pair of groups will debate in front of the class. Debates should be structured according to the model on the following page, taking around 20-30 minutes each.

5. Following each debate, let the rest of the class vote for the winner—the group that has most convincingly argued its point.

DISCUSSION

- *Did you agree with the side of the argument your group was assigned? If not, how did you participate objectively in the debate?*
- *What role did research play in your group’s process? Did you make use of any media or statistics that strengthened your argument—or weakened your opponents’?*
- *As a class, did one side (affirmative or negative) “win” more individual debates than the other? What were the key differences between the arguments or strategies of successful vs. unsuccessful groups?*

DEBATE INTRODUCTION (3-5 MIN.)

- *State members' names and group's position (affirmative or negative)*
- *Briefly summarize your group's opinion*
- *Describe the issue more fully and give at least 3 pieces of evidence that support your group's argument*

FIRST REBUTTAL (2-3 MIN.)

- *Restate your group's position and basic argument*
- *Summarize key points from the opposing side's argument*
- *Refute each of these points, using evidence, if possible*

SECOND REBUTTAL & CONCLUSION (3-5 MIN.)

- *Present summary of debate so far; restate your group's opinion*
- *Respond to opposing group's rebuttals*
- *Conclude with final argument, restating key evidence supporting your group's stance*



“Ya ben, ya Murat” dedim... Şimdi yalnızım!” [I said, “It’s me, or Murat”... now I’m alone!], *Hayat*, 12 September 1973

RESEARCH & DISCUSS: THE DEVRIM

In 2007, Ahmet Öğüt presented *Devrim* [Revolution] at Apexart, New York; HDLU, Zagreb; and Platform Garanti Contemporary Art Center, Istanbul. A wall drawing, the piece describes the failed development of Turkey's first domestically designed and produced automobile: the Devrim. Originally manufactured in 1961 by order of President of the Turkish Republic, Cemal Gürsel, the Devrim was unveiled at Ankara's Republic Day celebrations on October 29, 1961. It took 24 engineers 130 days to construct four prototypes of the Devrim in time for the event.

Once these prototypes were complete, two of the cars—one black, one cream—were loaded onto a train to Ankara. As the train's safety requirements stated no car be filled with gasoline while on board, each model contained only enough fuel to maneuver in and out of loading areas. This policy proved to be the Devrim's downfall: after President Cemal Gürsel had driven the black Devrim prototype only 20 ft., the car suddenly stopped—nobody had refilled the gas tank. Although Gürsel later drove the cream Devrim to Anıtkabir (after it had been fueled), the failure of the Devrim's inaugural drive was a joke in Turkey for years. Gürsel himself quipped about the incident: "The Turk manufactures automobiles, but forgets to fuel them."

After its unveiling in Ankara, work on the Devrim ceased; it was never mass-produced. Five years later, in 1966, Otosan became the country's first company to mass-produce a Turkish-designed car: the Anadol.



Ahmet Öğüt, *Devrim* [Revolution], Platform Garanti Contemporary Art Center, 2007

DISCUSSION

- How does the manner and context in which the Devrim was produced reflect the atmosphere of the automobile industry in Turkey during the 1960s?
- After the launch of the Devrim failed in Ankara, no more cars were produced. The cars were fully functional—what do you believe might be the reasons behind its discontinuation?
- Otosan is jointly owned by the American Ford Motor Company and Turkey's Koç Holding, meaning that the Anadol, although designed and produced in Turkey, was still represented by foreign stakeholders. Given this information, what inferences can you make about the success of marketing messages around the Anadol vs. the Devrim?

CLOSING DISCUSSION: THE PEOPLE'S CAR

After visiting the *Across the Slope* exhibition at SALT Beyoğlu and engaging in some of the supplemental discussions and activities included in this Interpretation Pack, your students have examined the progression of mobility in Turkey and worldwide; considered the impact of mass marketing and lifestyle branding; and identified potential opportunities in the development of today's urban spaces and transportation systems.

As a conclusion to your students' experience of the exhibition, we suggest building a conversation around the latest "people's car": India's Tata Nano. Launched in 2008 as the world's cheapest automobile (the Nano costs around 100 lakh, 3,560 Turkish lira or \$2,220 USD), the Nano is a rear-engine, four-passenger vehicle that is so small it has only one windshield wiper, two cylinders—and no airbags. In a country where income levels and traffic conditions leave many citizens transporting themselves and their families on scooters and motorcycles, the affordable and compact Nano has created a major shift in India's patterns of mobility.

In much the same way Fiat linked car ownership to modernity in Turkey, Tata has built a brand around images of happy families and young professionals exploring India in their Nanos. More recently, however, the Nano has experienced an unexpected decline in popularity. The reason? While low prices have made car ownership a reality for India's growing consumer class, Tata's emphasis on being "the cheapest" is rapidly eroding the Nano's image as a status symbol. The Nano was once synonymous with privilege and modernity; now, it has inadvertently branded itself as a "poor person's car." In a market currently bursting with consumer demand, the Nano is being disregarded in favor of foreign-manufactured, and only marginally more expensive, vehicles.



Tata Nano online advertisement

Give your students the opportunity to research Tata's print and online advertisements for the Nano, then build a discussion around the following questions:

DISCUSSION

- *In your opinion, was it a wise decision to use the Nano's position as "World's Cheapest Car" as a marketing tool? How did the Nano's marketing campaign, essentially, create an image inconsistent with the desired lifestyle of its target customers?*
- *After examining both Fiat and Tata print campaigns, what do you believe are the strengths and weaknesses of each company's approach in targeting middle-income populations?*
- *If you were Tata's Director of Marketing, what changes would you make to the Nano campaign?*

ADDITIONAL RESOURCES

WEB RESOURCES

Ahmet Ögüt | www.ahmetogut.com

Center for Urban Pedagogy
www.anothercupdevelopment.org

Institute for Transportation & Development Policy
www.itdp.org

SALT Online | www.saltonline.org

Streetsblog: Ciclovía | www.streetfilms.org/ciclovía

Tata Motors | www.tatamotors.com

Tofaş Automobile Factory | www.tofas.com.tr

Urban Think Tank | www.u-tt.com

BOOKS & ARTICLES

“Automobility in Turkey: A Critical Evaluation of the Turkish Automobile” (2008)
Burcu Çingay

The Death and Life of Great American Cities (1961)
Jane Jacobs

FILMS & MUSIC

Devrim Arabaları [Cars of the Revolution] (2008)
Dir. Tolga Örnek

“Otomobil Uçar Gider” [The Car is Flying] (1939)
Munir Nurettin Selçuk

“Tamirci Çırağı” [Apprentice Mechanic] (1975)
Cem Karaca



“Murat’a göre hava hoş” [According to Murat, the weather is fine],
Hürriyet, 9 January 1973

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