

Aletic Republic – A Fictional World as Inspiration for the Real World Beyond Borders

In our everyday life, as we work or travel, we are always confronted with many kinds of borders: political ones when we travel to other countries, or cultural ones, when we meet people with different backgrounds or life styles. We generally take these borders as something natural or let alone as something sacrosanct. And although in the Western civilization, we are aware of the fact that we have big difficulties in accepting the other's point of view or her way of life, we rather reinforce the borders and isolate ourselves from influences alien for our traditional or so-called pristine world.

How could people of different cultures, religions, or languages manage to live together in the most harmonic way possible? Music is one kind of art which inspires and unites people across borders, but so does imagination: Aletic Republic as a fictional republic transcends a world from imagination into a more tangible place full of persons, landscapes, stories, poetry, and moods.

The Beginning: Creation of a Fictional World

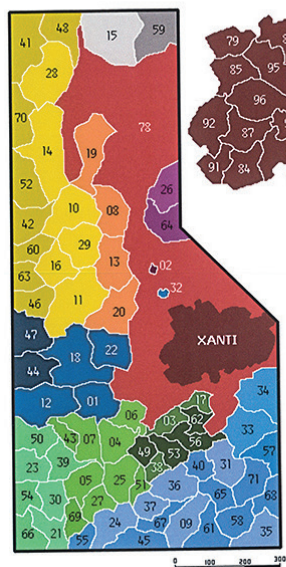
Let me take you on a short trip back to your childhood. Do you still remember the area around your home where you used to play with your friends? How did it look like? What kind of objects did you engage with in your games, both outside and at home? In retrospect: did your world, i.e. the place around your home, look like it really was? Maybe, as you grew older, moved out, and came back to your first home visiting your family, you realized that now all those objects looked different from your point of view as an adult.

In an analogous manner, when you try to remember your first book – with simple sentences or illustrations only – how did the content look or feel like? Maybe you could not understand the sentences – let alone distinguish the differently shaped characters as letters – but the book certainly stimulated your imagination: what are these colors and shapes trying to tell me? Probably your imagination got influenced by various circumstances, e.g. someone in your family reading you the book out, the surrounding voices and sounds or some particular food or drink you had while you were focused on the book.

In our adulthood, we seldom try to think back and remember the mentioned way of perceiving the world, despite it being our very first and thus our most pristine and essential one.

I still remember quite a lot of these impressions from the first years of my life and recollect how my imagination was expand-

PROVINZEN DER ALETISCHEN REPUBLIK



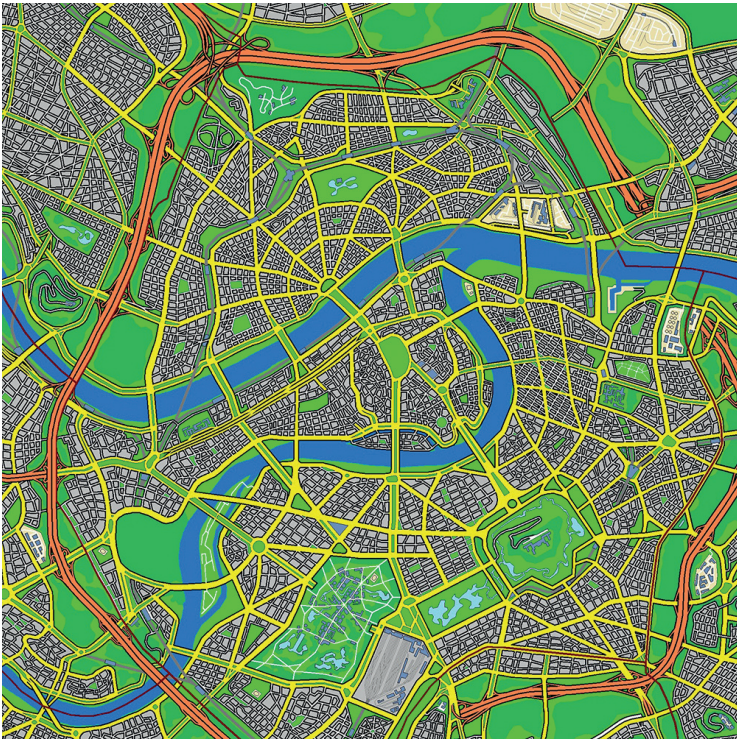
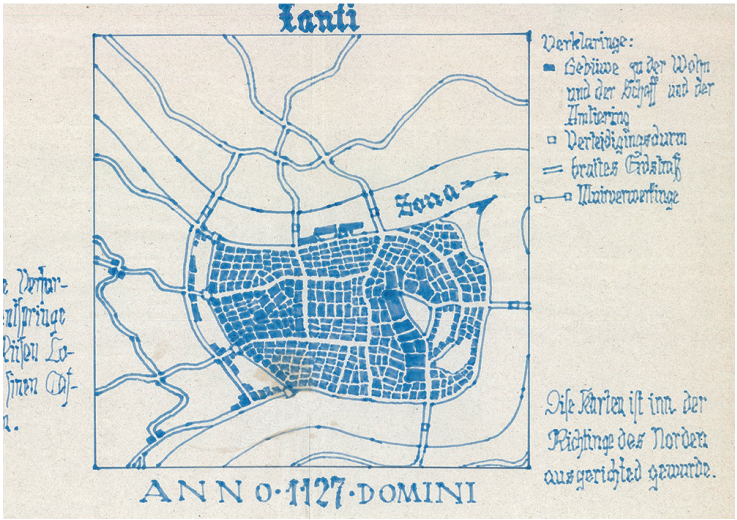
01	AR	Argala	46	FT	Falgalat
02	AX	Avane	47	GD	Gadula
03	BA	Biona	48	GP	Grep
04	BD	Batteindöttein	49	GX	Gelofärsava
05	BE	Bena	50	HF	Hungofullot
06	BO	Bolto	51	IA	Ifnipillaka
07	CO	Coculi	52	II	Imriti
08	DA	Dalos	53	KD	Kadoli
09	DI	Dillin	54	LP	Lonappe
10	EN	Eulernause	55	LS	Lanfos
11	EQ	Esquival	56	LT	Lemetol
12	ER	Etringen	57	LX	Lolk
13	FC	Föncal	58	ML	Meleo
14	FL	Fauliennen	59	MY	Muygos
15	GB	Gnippenburg	60	OP	Olpömoli
16	GO	Grotula	61	PS	Pionsul
17	HL	Hirilana	62	PT	Pefotuma
18	HN	Höhlennenburg	63	RG	Rezmogulna
19	HO	Homul	64	SP	Sonenpelanz
20	IF	Intercityfeld	65	SX	Siplix
21	IL	Ittla	66	TR	Trumpusa
22	IX	Ixi	67	US	Ufmsirigul
23	KB	Kenastenburg	68	VA	Vima
24	KF	Kifs	69	YM	Yum
25	KT	Keltitana	70	ZP	Zizipolo
26	KW	Kalwowepe	71	XA	>Behörden/Dienste
27	NB	Neu-Bena	72	XL	Xantiland
28	NQ	Noquayna	73	XB	Sonsabene
29	NX	Nixxi	74	XC	Centrum
30	PA	Palonia	75	XD	Doto
31	RU	Rufun	76	XE	Settland
32	SF	Sifrofona	77	XF	Filippenstadt
33	SV	Savisa	78	XG	Urge
34	TI	Tilim	79	XH	Lottenhof
35	VL	Vaslat	80	XI	Tillo
36	VP	Veslep	81	XJ	Kirkas
37	WA	Wadslen	82	KK	Krattefeld
38	WM	Weidernuntern	83	XN	Transkusel
39	AF	Antafenoxi	84	XO	Octanvorstadt
40	AM	Attimanaxi	85	XP	Pohl
41	AY	Ayga	86	XR	Piriona
42	CU	Curcu	87	XS	Ossona
43	DG	Dorigodolo	88	XA	>Regierung
44	FG	Farragul	89	XT	Timonsburg
45	FR	Frogo	90	XU	Ulmun
			91	XV	Uhi
			92	XW	Wannosris
			93	XZ	Zarz

ing. My room was divided by me and my sibling with a virtual line across it, and by the time I would start going to school, I had defined the space belonging to me as my own empire. Only during my adolescence, I started seriously creating a fictional country from out of my area. The shape of the room's section is still visible on the silhouette of Aletic Republic.

During adolescence, I often focused on my fictional republic and felt the urge to create something exceeding a mere idea from childhood. As my conviction was firm, I started to deduct the topography of the republic by looking at the furniture and its dimensions. The following step was the creation of provinces and the invention of their names. One of the crucial aspects of this creative process was the ability to shape and name cities and provinces according to my own imagination and mood, protected from any criticism.

Aletic Republic: Creating an Inner Identity

After I finished the main shape of the republic, i.e. the general topography, provinces and cities, the project was still far from reaching its end. Following my conviction, I wanted to animate this world. I had to zoom into this world and discover more details. Not only were these details limited to many citymaps I started to draw, they also led to the invention of a history and own language with its own alphabet: the Aletic. The vocabulary contains around two thousand words so far and is still being extended. One of the main differences between Aletic Republic and many other fantasy worlds, such as the one in *The Lord of the Rings* by J.R.R. Tolkien, consists in the temporal location of my world in the twentieth and twenty-first centuries. The people and objects in Aletic Republic are contemporary: people with mobile phones, traveling on buses and in subway, having a coffee in a bar on the boulevard – following one of the aims of this project: to create a fictional world where contemporary problems and ideas can take place and can be discussed. Nevertheless, there is a map depicting a simulated historical map of the capital city in order to make this image more profound.



Tilim – Public Transportation Network Map and Timetable

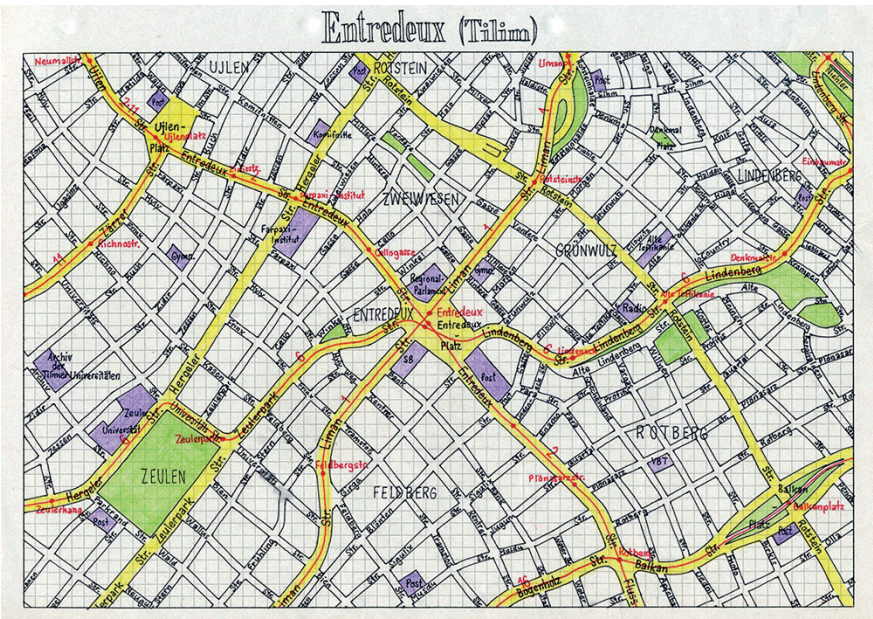
The city of Tilim, the capital of the homonymous province, serves as a prototype project of my network plannings. Unlike in real cities, where public transportation network grows step by step, more or less following the pace of the urban growth, the network of Tilim is developed in retrospect. The first step was to imagine the city in its dimensions and with its peculiar topography. This imaginary topography led me to the next step wondering about how many people live there, where the centers of the districts are located, how the architecture of each district looks like, and finally, how the network itself can provide good and efficient connections within the urban area.

The planning of the first lines, now being the most important lines of the current version of the network, started around 2005, and by constantly adding more lines to the network and changing routes, the network reached its peak in 2009, with minor changes followed in the coming years. Having reached the peak in 2009, the network consisted of 28 tram lines, 22 bus lines, and 3 metro lines.

During the first years of constant extension – as the network was taking shape – the only representing object of the city of Tilim was this network map. In my mind, however, I envisioned – and continue to envision – the image of the city, how it copes with its topography, and what kind of interactions occur between hills, parks, buildings, waters, streets, and people. These aspects, however, are not displayed in the simple diagram I created. I felt the urge to find a way to transcend the border between my expanding imagination and the limited possibilities provided by the sheet of paper and its two dimensions.

Consequently, I started drawing city map details of the central areas of some districts, which allows the observer to discover the names of many streets, important buildings such as cultural institutions or university buildings, as well as try to deduct the topographical shape, i.e. rises and slopes, as some street names or neigh-

neighborhood names allow us to do. The observer's imagination cannot converge with the author's, but nevertheless it may approach the authentic version that exists in the author's imagination. The more experienced the observer is, i.e. if she has traveled to many different cities and is familiar with reading city maps, the more these real life experiences can help her build a connection between the depicted streets and the topographical aspects in the map she is observing, on the one hand, and the author's intention on the other.

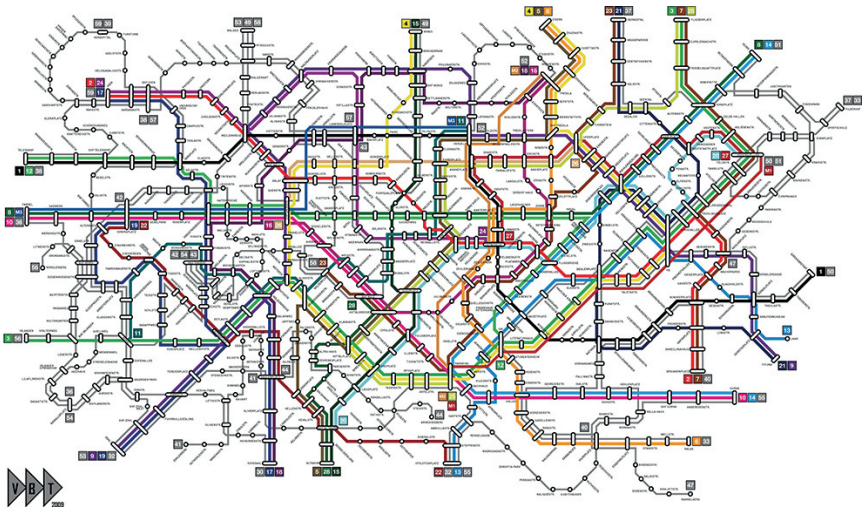


In 2011, I created a document containing of 107 pages, where I provided the integral timetable of the network, line by line. The 2011 version replaced the first 2007 version which was a small handwritten booklet of about 130 pages. The major change in the newer version – disregarding its digital vform – was the introduction of non-stop operation time. Due to the network's density, the good connectedness between all districts and the 24/7 operation times, I decided to introduce another drastic change for this city: since the public transportation services need to be used to their full

capacity, not only the frequency on major lines should not fall below 10 minutes – allowing to still maintain a higher and well harmonized frequency on tracks serviced by more lines – all private traffic within the city has been reestablished. Of course, there are some exceptions for taxis, deliveries, or emergency services.

The aim of this change was to offer a dialogue: first, to make the observer accept the idea of a metropolis possibly living and functioning without cars – with the exceptions shown. The second step would be to let this idea settle down. Maybe, the evoked discussion can be held differently if we suggest introducing these incisive measures in a real, existing city; so far, the discussion would only remain within the framework of the fictional world.

There are more projects which have been implemented on the basis of this network, such as drawing maps of other parts of the city, drawing overview maps of tram tracks at certain stations, or animating the map by writing stories that took place in this city, or creating fictive transportation tickets.



24

Ihen → Entredeux

via Bhf Ihen, Weilerkreuz, Waldgangplatz,
Laderohlplatz, Bhf Laderohl, Botel, Bhf Ujlen

Grundkurs:

Ihen	00	05	10	15	20	25	30	35	40	45	50	55
Bhf Ihen	02	07	12	17	22	27	32	37	42	47	52	57
Weilerkreuz	10	15	20	25	30	35	40	45	50	55	00	05
Waldgangplatz	15	20	25	30	35	40	45	50	55	00	05	10
Laderohlplatz	20	25	30	35	40	45	50	55	00	05	10	15
Bhf Laderohl	21	26	31	36	41	46	51	56	01	06	11	16
Botel	24	29	34	39	44	49	54	59	04	09	14	19
Bhf Ujlen	31	36	41	46	51	56	01	06	11	16	21	26
Entredeux	36	41	46	51	56	01	06	11	16	21	26	31
		C		C		C		C		C		C

Spezialkurse:

Ihen		15
Weilerkreuz		25
Birkenplatz	26	32
Botel	29	
Entredeux	41	
	A	B

Die C-Kurse verkehren wie folgt:

Mo – Fr:	515 – 2105
Sa:	615 – 2005
So:	715 – 2005

Bitte die Spezialkurse beachten:

A-Kurse:	B-Kurse:
Mo – Fr: ab 526	Mo – Fr: ab 2115
Sa: ab 626	Sa: ab 2015
So: ab 726	So: ab 2015

Zwischen 2110 (Mo-Fr) bzw. 2010 (Sa-So) und 510 (Mo-Fr) bzw. 610 (Sa) bzw. 710 (So) verkehren die Kurse durchgehend nach dem Grundkurs im 10'-Takt.

A possible outlook

This project has now been alive for almost thirty years – and yet is not complete. Aletic Republic, with all its facets, has an almost infinite capacity for creating new subprojects, such as writing stories, drawing different kind of maps, or inventing more words. It has always been enriching my life, inspiring me to learn and improve new skills as well as developing my creativity. Despite having invented this world mainly for myself, I believe that future collaboration with other fields or projects can lead to mutual enrichment of all participants.



Summary

In our everyday life, as we work or travel, we are always confronted with many kinds of borders: political ones when we travel to other countries, or cultural ones, when we meet people with different backgrounds or lifestyles. We generally take these borders as something natural or let alone as something sacrosanct. And although in the Western civilization, we are aware of the fact that we have big difficulties in accepting the other's point of view or her way of life, we rather reinforce the borders and isolate ourselves from influences alien for our traditional or so-called pristine world. How could people of different cultures, religions, or languages manage to live together in the most harmonic way possible? Music is one kind of art which inspires and unites people across borders, but so does imagination: The Aletic Republic as a fictional republic transcends a world from imagination into a tangible place full of persons, landscapes, stories, poetry, and moods.

Keywords: borders, stereotypes, the Aletic Republic, an imagining world, place of harmony.

Аннотация

Селим Озгюр

Алетическая республика: вымышленный мир как источник вдохновения для реального мира поверх границ

В нашей повседневной жизни мы всегда сталкиваемся со многими видами границ: политическими, когда мы путешествуем в другие страны, или культурными, когда мы встречаем людей с разным происхождением или стилем жизни. Обычно мы воспринимаем эти границы как нечто естественное или как нечто сакральное. И хотя в западной цивилизации мы осознаем тот факт, что у нас есть большие трудности в принятии точки зрения другого или его образа жизни, мы скорее укрепляем границы и изолируем себя от влияний, чуждых нашим tradi-

ционным мирам. Как могли бы люди, принадлежащие к разным культурам, религиям или языкам, жить вместе наиболее гармоничным образом? Музыка – это один из видов искусства, который вдохновляет и объединяет людей, не знающих границ, как и воображение: Алетическая республика как вымышленная республика переводит мир из воображения в осязаемое место, полное людей, природы, насыщенное историй, поэзией и эмоциями.

Ключевые слова: границы, стереотипы, Алетическая республика, воображаемый мир, гармония.