

TRANSFORMATION OF THE ARCADES IN BEYOĞLU

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ABSTRACT

TRANSFORMATION OF THE ARCADES IN BEYOĞLU

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This thesis is the study of the 19th century arcades in Beyoğlu. The aim is to explore the interrelation between the arcades of Beyoğlu and their surrounding urban structure in both of their formation and transformation processes, and to find out the possible contributions of arcades to the transformation and recentralization process of İstanbul.

The individual stories of the arcades as well as the socio-economic and political conditions are studied to find out the formation and transformation processes. Therefore the study is constructed by historical and spatial analysis.

The history of arcades gives important clues about the development and transformation processes of the cities. Apart from the changes in surrounding urban structure and functioning, individual attempts in existing socio-economic environment determines the transformation. Therefore, changes in ownership along with changes in building have been taken as the basis for the study.

At the end of the study, possible contributions of arcades to the urban space, derived from the tendencies and spatial opportunities were discussed and the role of arcade in redeveloping the central areas was pointed out. And this thesis showed that arcades may be the alternative to the peripheral shopping centers with their spatial possibilities and social facilities.

Keywords: Arcades, Beyoğlu, Covered Urban Spaces, Commercial Buildings, Shopping Centers, Urban Transformation

ÖZ

BEYOĞLU PASAJLARININ DÖNÜŞÜMÜ

Özkan, Miray

Yüksek Lisans, Şehir ve Bölge Planlama, Kentsel Tasarım

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Bu tez Beyoğlu'nda yer alan 19. yy pasajlarına ilişkin bir çalışmadır. Amaç; Beyoğlu'nda yer alan pasajların ve içinde buldukları kentsel çevrenin, oluşum ve dönüşüm süreçleri içerisinde birbirleriyle kurdukları ilişkiyi keşfetmek ve pasajların İstanbul'un dönüşüm ve yeniden merkezileşme süreçlerine yapabilecekleri olası katkıları ortaya koymaktır.

Oluşum ve dönüşüm süreçlerini anlayabilmek için sosyo-ekonomik ve politik koşulların yanı sıra pasajların münferit öyküleri de araştırılmıştır. Dolayısıyla çalışmada hem tarihsel hem de mekansal analizler yapılmıştır.

Pasajların tarihi, kentlerin gelişim ve dönüşümüne ilişkin önemli ipuçları vermektedir. Kentsel çevrenin yapısındaki ve işleyişindeki değişimlerin yanı sıra, mevcut sosyo-ekonomik koşullar içinde yapılan bireysel teşebbüsler de dönüşümün belirleyici unsurlarıdır. Dolayısıyla, yapıdaki değişimlerle birlikte mülkiyet değişimleri bu çalışmanın temelini oluşturmuştur.

Çalışmanın sonucu olarak; eğilimlerden ve mekansal imkanlardan yola çıkılarak belirlenen pasajların kent mekanına yapacakları muhtemel katkılar tartışılmış, ve merkezi alanları yeniden geliştirmekte oynayabilecekleri roller tespit edilmiştir. Bu tez, sunduları mekansal ve sosyal olanaklarla, pasajların çeperlerde gelişmekte olan alış veriş merkezlerine alternatif olabileceklerini göstermektedir.

Anahtar sözcükler: Pasajlar, Beyoğlu, Üstü Kapalı Kentsel Mekanlar, Ticari Yapılar, Alışveriş Merkezleri, Kentlerin Dönüşümü

To My Family

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TABLE OF CONTENTS

ABSTRACT.....	iv
ÖZ.....	vi
ACKNOWLEDGMENTS.....	ix
TABLE OF CONTENTS.....	x
LIST OF TABLES.....	xiii
LIST OF FIGURES.....	xiv
CHAPTER	
1. INTRODUCTION.....	1
2. DEFINITIONS	7
2.1 Linguistic Definition.....	7
2.2 Architectural Definition	9
3. HISTORY OF THE ARCADE.....	12
3.1 Early forms of covered urban spaces.....	13
3.2 Medieval shopping culture and market places.....	17
3.3.1 Market Places	18
3.3.2 Fairs.....	18
3.3.3 Shops.....	18
3.3 Commercial structures of Islamic cities	20
3.3.1 Islamic city.....	20
3.3.2 Relation of arcade with eastern bazaar	25
3.4 Consumption Culture	26
3.4.1 Consumer society and the city.....	28

3.4.2	Shops.....	28
3.4.3	Arcade.....	29
3.4.4	Magasin de nouveaute	29
3.4.5	The bazaar	30
3.4.6	Department store.....	30
3.5	Development of the arcade	31
3.5.1	The Period of Invention – up to 1820.....	34
3.5.2	The Period of Fashion – 1820- 1840	36
3.5.3	Expansion – 1840- 1860.....	37
3.5.4	The Monumental Phase – 1860- 1880.....	40
3.5.5	The Movement Towards Giganticism and Imitation – 1880- 1900	42
3.5.6	The Decline of the Architectural Concept: post 1900	43
3.6	Arcades today	44
3.6.1	Shopping Centers.....	45
3.6.2	Examples of Arcades	46
3.6.3.	Contribution of Arcades to the Urban Structure	55
4.	İSTANBUL AND ARCADES	58
4.1.	Commerce in İstanbul	58
4.1.1.	Westernization and Consumption Culture	60
4.1.2.	Commercial Structures of 19 th Century	63
4.2.	Transformation of Beyoğlu	66
5.	ARCADES OF BEYOĞLU.....	70
5.1.	Development of Arcade in Beyoğlu	72
5.1.1.	Early arcades 1800s- 1850s	73
5.1.2.	Development Period 1850s – 1900s.....	74
5.1.3.	Last Period 1900s- 1920s.....	75

5.2. Transformation of Arcades in Beyoğlu	77
5.2.1. Transformation processes of arcades in Beyoğlu	77
5.2.2. Transformation Periods	78
5.2.3. Reconstruction and Renovation: After 1980s.....	83
5.3. Arcades in Present Condition.....	87
5.3.1. Present situation of the arcades	88
5.3.2. The contribution of the arcades to the İstiklal Street	92
6. CONCLUSION	94
REFERENCES	96
APPENDIX A	101

LIST OF TABLES

TABLES

Table 3.1. Development period of arcades.....	33
Table 5.1. Development Periods of the arcades in Beyoğlu	73
Table 5.2. Arcades of Early Period.....	74
Table 5.3. Arcades of Development Period	75
Table 5.4. Arcades of Last Period	77
Table 5.5. Ownership, building status and use changes of arcades in Beyoğlu....	78
Table 5.6. Present situation of arcades in Beyoğlu.....	89
Table 5.7. Corridor situations of arcades in Beyoğlu	94

LIST OF FIGURES

FIGURES

Figure: 1.1. İstanbul Covered Bazaar	1
Figure 3.1. Agoras, seen in the model of Ancient Ephesus in the Ephesus Museum in Vienna	14
Figure 3.2. Reconstructed stoa of Athens	15
Figure 3.3. Cross-section of Royal Stoa in Jerusalem	16
Figure 3.4. Selimiye arasta, Edirne	23
Figure 3.5. Bazaar of Isfahan, 1999	24
Figure 3.6. Commercial area of Kayseri with covered bazaar	25
Figure 3.7. Bon Marche- the first department store-1900	31
Figure 3.8. Passage des Panoramas-one of the first arcades in Paris	35
Figure 3.9. Galerie d'Orleans	36
Figure 3.10. El Tergesteo	38
Figure 3.11. Passage Pommeraye- painted by Felix Benoit	39
Figure 3.12. Isometric drawing of Galleria Vittorio Emanuele II	40
Figure 3.13. Galleria Vittorio Emanuele II – 2006	41
Figure 3.14. Agoras, seen in the model of Ancient Ephesus in the Ephesus Museum in Vienna	43
Figure 3.15. The first shopping center: Southdale, Minniapolis, September 2005	45
Figure 3.16. Passage du Caire is an example depicting the use of back land of the blocks	47
Figure 3.17. Urban pattern of Right Bank, Paris with arcades	48
Figure 3.18 Passage des Panoramas	49
Figure 3.19. Communication network of Leeds commercial district	50

Figure 3.20. Burton's arcade	51
Figure 3.21. Central commercial district of Leeds and the arcades	51
Figure 3.22. Open urban spaces surrounding the Galleria	52
Figure 3.23. Glass covered space in commercial district of Köln	53
Figure 3.24. Glass covered street in historical bazaar district of Bursa.....	54
Figure 3.25 Glass covered Queen Victoria Street in Leeds	54
Figure 3.26 Glass covered street in Leeds	55
Figure 3.27. Illustration of the pass through block arcades.....	56
Figure 3.28. Illustration of the enlarging arcades.....	56
Figure 3.29. Illustration of linking arcades	57
Figure 3.30. Illustration of collecting arcades	57
Figure 4.1. Miniature of Matrakçı Nasuh depicting the Historical Peninsula in 15 th century.....	59
Figure 5.1. Location of arcades in Beyoğlu	71
Figure 5.2. Passage of Odakule	83
Figure 5.3. Terkos Pasajı and Anabala Pasajı respectively	85
Figure 5.4. Darty in Şark Pasajı	87
Figure 5.5. Project of Narmanlı Han and its photo from above	91
Figure A.1. Location of the arcades of Beyoğlu	101
Figure A.2. Information related with Tünel Pasajı	102
Figure A.3. Photos of Tünel Pasajı.....	103
Figure A.4. Information related with Narmanlı Han.....	104
Figure A.5. Photos of Narmanlı Han.....	105
Figure A.6. Information related with Şark Pasajı.....	106
Figure A.7. Photos of Şark Pasajı	107
Figure A.8. Information related with Suriye Pasajı.....	108
Figure A.9. Photos of Suriye Pasajı.....	109

Figure A.10. Information and photos related with Petits-Champs Pasajı	110
Figure: A.11. Information related with Elhamra Pasajı.....	111
Figure: A.12. Photos of Elhamra Pasajı.....	112
Figure: A.13. Information related with Hacopulo Pasajı	113
Figure: A.14. Photos of Hacopulo Pasajı.....	114
Figure: A.15. Information related with Aznavur Pasajı	115
Figure: A.16. Photos of Aznavur Pasajı.....	116
Figure A.17. Information related with Lütfullah Pasajı.....	117
Figure: A.18. Photos of Lütfullah Pasajı	118
A.19. Information related with Avrupa Pasajı.....	119
Figure: A.20. Photos of Avrupa Pasajı	120
Figure: A.21. Information related with Çiçek Pasajı	121
Figure: A.22. Photos of Çiçek Pasajı.....	122
Figure: A.23. Information related with Tokatlıyan Pasajı.....	123
Figure: A.24. Photos of Tokatlıyan Pasajı	124
Figure: A.25. Information related with Atlas Pasajı	125
Figure: A.26. Photos of Atlas Pasajı.....	126
Figure: A.27. Information related with Halep Pasajı.....	127
Figure: A.28. Photos of Halep Pasajı	128
Figure: A.29. Information related with Anadolu Pasajı	129
Figure: A.30. Photos of Anadolu Pasajı.....	130
Figure: A.31. Information related with Emek Pasajı	131
Figure: A.32. Photos of Emek Pasajı.....	132
Figure: A.33. Information related with Rumeli Pasajı	133
Figure: A.34. Photos of Rumeli Pasajı.....	134
Figure: A.35. Information related with Afrika Pasajı	135
Figure: A.36. Photos of Afrika Pasajı.....	136

CHAPTER 1

INTRODUCTION



Figure: 1.1. İstanbul Covered Bazaar¹

“Beyazıt Camii'nin yan tarafında, büyük kestanenin altında güvercinleri seyretmek, Sahafklar içinde kitap karıştırmak, tanıdığı kitapçılarla konuşmak, sıcak günden sert aydınlıktan Çarşı'nın birdenbire insanı kavrayan loşluğuna ve serinliğine girmek, bu serinliği çok arızı bir hal gibi teninde duya duya yürümek hoşuna

¹¹ Archnet, http://archnet.org/library/images/one-image.tcl?location_id=9181&image_id=47579&start=1&limit=9 , accessed on 2006, December 5

giderdi. Hatta çok rahatsa ve aklına eserse Bitpazarı kapısından girer, Bedesten'e kadar o dolambaç yollardan yürürdü....

.... Kasabadan kasabaya, aşiretten aşirete, devirden devire değişen eski zaman elbiseleri, nerede dokunduğunu söyleseler bile unutacağı, fakat motiflerini ve renklerini günlerce hatırlayacağı eski halı ve kilimler, Bizans ikonlarından eski yazı levhalarına kadar bir yığın sanat eseri, işlemler, süsler, hulasa yığın yığın sanat eşyası, hangi geçmiş zaman güzelinin boynunu, kollarını süslediği bilinmeyen bir iki nesle ait mücevherler, bu rutubetli ve yarı karanlık dünyada hüviyetlerine eklenen uzak zaman ve bilinmez cazibesıyla onu saatlerce tutabilirdi. Bu eski Şark değildi, yeni de değildi. Belki iklimini değiştirmiş zamansız hayattı.”

Huzur, Ahmet Hamdi Tanpınar

Covered urban spaces are indispensable in the urban structure providing a safety atmosphere for walking, passing through, gathering and shopping, free from inappropriate weather conditions and vehicle traffic. From ancient agora, stoa, porticoe to Eastern Bazaar, Khan, Souk or Arasta; all of them served for similar purposes. Arcades can be seen as the modern version of these prior forms, emerged with the development of capitalist consumption culture. Having its own particular spatial features and cultural meanings, arcades form and inspire the urban structures of present urban centers.

Described as the most important architectural form of the 19th century by Benjamin², they give important clues about the modern urban public life. As the public spaces on private or public property, they offer different spatial and social possibilities. They are the areas for interaction and economic activity which is creating its own rituals in their being. With the climatic conditions they offer, they create spaces for all seasons' use for pedestrians. In spite of the fact that they are the places to guarantee the functioning of commercial activities in all seasons free from vehicle traffic, they are public spaces where different activities came together.

² Benjamin, W., 1999

Arcade as a building type has emerged in the nineteenth century Paris to meet the needs of new economical organizations, new urban conditions with the renovations in building technologies where glass and steel can be used. Benjamin refers to an *Illustrated Guide to Paris* to give the basic definition of the arcade and to show their fashion and attractiveness for the early 19th century Parisians and foreigners:

“These arcades, a recent invention of industrial luxury, are glass roofed, marble-walled passages cut through whole blocks of houses, whose owners have combined in this speculation. On either side of the passages, which draw their light from above, run the most elegant shops, so that an arcade of this kind is a city, indeed, a world in miniature.”³

Arcade has expanded through Europe, Anglo-Saxon world and even Eastern Block, and has been subjected to different projects. Whether they are utopian or not, they all brought out to meet some social, economical or physical needs. To examine the development and the present situation of the arcade will develop our understanding how urban space is shaped and can be shaped in which social -economic and spatial conditions.

The decline of the old city centers of cities because of industrialization, rapid growth and increasing density, changes in economical structure and transportation technologies and new organizations of consumption in peripheral locations had lead to decline of arcades. Middle and upper class has moved out of the city center, shopping malls emerged near suburban settlements and urban spaces transformed according to the emerging social and economical changes. After 1950s in Europe, cities were subjected to recentralization. I will not go into detail with the theoretical approaches with the recentralization processes but I will take it as a fact that city centers are in the reconstruction processes to meet the new economical needs. And this encourages more intense use of urban spaces in city centers by city dwellers, and recentralization of consumption. This reconstruction period brought the question of conservation of the former urban assets and regeneration of historical districts. 19th century arcades can be seen both as the integral part and trigger of these regenerating old city center formations. It can be a tool to fight against the peripheral

³ Benjamin, W., 1999., p.8

shopping centers because they may serve spatial and functional possibilities integrated with urban context rather than all-in-one, isolated shopping centers.

Beyoğlu, the 19th century central district of İstanbul, is the area of conglomerations of arcades, which is now subjected to regeneration and renovation processes by both market and government interventions. Beyoğlu (older name: Pera) was the western face of İstanbul, where the modernization process of İstanbul had started in 19th century. With all its European style consumption, foreign embassies, rich mansions, and non-Turkish population, Pera was the cosmopolitan district of İstanbul. Particularly, the influence of French culture on Ottoman Empire has its effects on life style and urban structure. Therefore, during 19th century various kinds of arcades had been built on *Grand Rue de Pera* (today İstiklal Street), which was the main commercial street of non- Turkish population.

In this study I aim to ascertain the interrelation between the arcades of Beyoğlu and their surrounding urban structure in both of their formation and transformation processes, and to find out the possible contributions of arcades to the recentralization process of İstanbul.

The individual stories of the arcades as well as the socio-economic and political conditions are the determinants of this formation and transformation processes. Therefore I constructed a study of analyses which is partly historical and partly spatial.

To form the background of the study I firstly examined the characteristics and the history of the 19th century arcade form which provided the information of its predecessors and posteriors; and I pointed out the possibilities of arcades in present urban structure after this historical development.

To develop the study on arcades of Beyoğlu; I tried to find out the answers to the basic questions stated below:

- How did this 19th century building form developed in Beyoğlu?
- How did this form transformed in parallel with the transformation of Beyoğlu? What are the survival conditions of arcades in present condition?

- What kind of forms and uses does these transformation processes produces, and how can it be developed?

For finding the answers to these questions 18 arcades which were originated around 19th century Beyoğlu and still stands today were examined in details and their physical features, uses and ownerships were identified. To analyze the transformation processes, ownership and function changes; studies of historians, documents from municipality archives and newspaper archives were investigated; however not all of the arcades were examined in same details because of the limited information. Apart from these 18 arcades; arcades which did not survive today and arcades built in later periods were taken into consideration during the discussions.

My thesis is constituted by 6 main chapters including Introduction and Conclusion. In the second chapter I will give the definition of arcades and point out the special characteristics of this specific building type. In the third chapter I will go briefly with the history of the building form along with the history of shopping to find out the relation between historical facts and changes in urban structure leading to arcades and I will explain the development and transformation of the building form; and I will conclude the chapter with an evaluation of the present conditions of the arcades.

During this first part, my basic source was Geist's "Arcades, History of a Building Type" which had been written in 1976 and which can be regarded as the sole study about the arcades which had been done so extensively. And MacKeith's study on the history of shopping arcades (1986) was my secondary source. Besides these, different sources related with pedestrian and interior places, history of commerce, Islamic architecture were utilized. The web site of MIT related with the Islamic architecture which is called Arch Net was one of the main sources to obtain articles and images about the bazaars and Islamic cities. While going into details about the examples, for graphic representations I had used the maps from Google Earth and Yahoo Maps and I used the photographs from the personal archive of my advisor Ass. Prof. Baykan Günay, and from several web sites.

In the fourth chapter in which I am going to start to focus on İstanbul, I will give the historical background giving way to the formation of arcades in Beyoğlu and I will explain the transformation of Beyoğlu which in a way affected the transformation of

arcades. In the fifth chapter I am going to present my own study on arcades which consist three parts whose details are given in the stated chapter.

During this second part, besides several books, articles, journals related with İstanbul, my basic source for the history was Doğan Kuban's "İstanbul Bir Kent Tarihi", and particularly for the Pera region I used Nur Akın's study on the Galata and Pera in the second half of 19th century and the studies of Vedia Dökmeci and Hale Çıracı on the historical development of Pera: "Tarihsel Gelişim Sürecinde Beyoğlu". There had not been much detailed studies about the arcades and passages of İstanbul. However Üsdiken's studies on passages (the same study in different volumes of the Journal of "Tarih ve Toplum", "İstanbul Ansiklopedisi" of Tarih Vakfı and his book "Pera'dan Beyoğlu'na 1840-1955") had been useful about the history of them. And also the dissertation for masters written by Architect Özbek Kazanç in 2002, related with the passages and khans of Beyoğlu and their reuse, was an important document for me to comprehend İstiklal Street with its arcades and passages as a whole, with its maps and information. Another dissertation written by Pınar Yeltin in 1983 (Beyoğlu Pasajları Üzerine Bir İnceleme ve Rövitalizasyon Etüdü) had been very useful for me to understand the transformation process of arcades in Pera. Besides all these, data collected from the Municipality of Beyoğlu about some of the arcades were used to find out the renovation processes and ownership changes.

Also, for the visual representation, I used the aerial photographs from Google Earth and the city guide of Greater Municipality of İstanbul and I obtained the vector data from İstanbul Metropolitan Planning and Urban Design Center..

Besides all these sources, I developed my study with my own research which consists of spatial analysis (land use study and analysis of physical structure), photograph taking and observation, details of whom will be given in the related chapter. I had walk through in İstiklal Street almost everyday and acquired the chance to observe and experience the atmosphere that arcades provide. The end product of the analysis was organized for each arcade in Pera and given in the Appendix.

CHAPTER 2

DEFINITIONS

2.1. Linguistic definition

It is important to define the word “arcade” to be able to make it clear for the research. Geist defines “arcade” as “a pedestrian thoroughfare with a beginning and end, bordered and covered by a building which gives its own function.”⁴ However “arcade” is an English word which was generally used for the structures which have arch as an important part of the building. As stated in the Merriam Webster online dictionary, “arcade” is:

1: a long arched building or gallery

2: an arched covered passageway or avenue (as between shops)

3: a series of arches with their columns or piers

4: an amusement center having coin-operated games⁵

And also it was used for piazzas and arcaded open spaces. “Arcade”, for a particular building type, was first used in England because of the architectural style of Royal Opera arcade, which was the first arcade, built in London in 1817. Then it had been used for the other arcades built in later periods. Because the original word “passage” which was used in Paris, where this building type was emerged was already in use for narrow streets in England. It was criticized because as it was seen in Paris, this building type did not have to have arches over.⁶ However;

⁴ Geist, J.F., 1989, p.3

⁵ Merriam Webster Online Dictionary, <http://www.m-w.com/dictionary/arcade>, accessed on 2006 September 7

⁶ MacKeith, M., 1986, M., 1986, .p.1

*“Despite the criticism, the use of the word 'arcade' was an obvious choice at a time when classical architecture was the contemporary style and there was a great similarity between the early Parisian and London examples and the Greek Stoa, the Roman colonnaded Forum or Renaissance arcaded street. The development merely attached a second side of shops and a roof creating an enclosure, which contained formal, repetitive sides with standard bays divided by the order.”*⁷

For this particular building type, different countries developed different words. Arcade, Passage (Passaje, Pasaz, Pasaj), Bazar, Cite, Colonnade, Corridor, Durchgang, Galeria (Galleria, Galerie) , Stoa, Walk is used for the building type around Europe.⁸

Anyway in French, German and Benelux countries “passage” is used. Geist, too, uses the word passage in his study. As in England, the word “passage” was used first for the alike urban spaces in France in 18th century for narrow linkage or separator streets. It comes from the Latin root of passus – step. ⁹ The first dictionary meaning of the “passage” in Merriam Webster online-dictionary is “a way of exit or entrance: a road, path, channel, or course by which something passes; a corridor or lobby giving access to the different rooms or parts of a building or apartment”¹⁰. Geist mentions the common linguistic uses of passage as

*“...street, roadway, thoroughfare, alley, transit, crossing, part of a book or musical composition, measured gait of a horse passage de la vie... all these meanings either spatial or temporal in emphasis, have one element in common: they express transition, threshold, passing, measured distance or disappearance. Something occurs, comes to pass; movement becomes an event.”*¹¹

In Turkey commonly the word “Pasaj” is used for this building type. However, “aynalı çarşı” -which means bazaar with mirrors- (in ex. Şark Aynalı Çarşısı, Avrupa Aynalı Çarşısı), “cite” (in ex. Cite de Pera), “han” – which is Khan, (in ex. Rumeli Han) and

⁷ MacKeith, M., 1986, M., 1986, p1-2

⁸ Geist, F. (1989) p.3

⁹ Geist, F. (1989) p.3

¹⁰ Merriam Webster Online Dictionary, <http://www.m-w.com/dictionary/passage>, accessed on 2006 September 7

¹¹ Geist, F. (1989) p.3

“bazar” (Atlas Bazar) is used too, for the arcade and arcade-like structures. Arcades have developed differently and there occurred mixed structures that are not directly corresponding to the 19th century Parisian examples. Turkish Language Establishment “TDK” gives two definitions for the word “pasaj”: covered or open bazaar which has shops in it and the part taken from a text or a work of art.¹²

2.2. Architectural definition

Geist gives the general definition of the arcade as “glass covered passageway which connects two busy streets and is lined on both sides with shops. Stores, offices, workshops, or dwellings may be located in the upper stories.”¹³ It is a building type which is specific to the 19th century:

“The arcade remains an invention which responded to the specific needs and desires of a society in a specific era of its cultural and industrial development – namely, the need for a public space protected from traffic and weather and the search for new means of marketing the products of a blossoming luxury goods industry.”¹⁴

It serves for:

- organizing retail trade
- creating public space on private property
- easing of traffic congestion
- creating shortcut
- protection from the weather
- pedestrian circulation

Characteristics peculiar to arcades are:

- glass roof
- symmetrical facades
- exterior-like interior facades

¹²Türk Dil Kurumu Sözlüğü,
<http://www.tdk.gov.tr/TR/SozBul.aspx?F6E10F8892433CFFAAF6AA849816B2EF4376734BED947CDE&Kelime=pasaj>, accessed on 2006 September 7

¹³ Geist, J.F., 1989, p.4

¹⁴ Geist, J.F., 1989,. p.11

Anyway, he points out the 7 characteristics of the arcades of 19th century:

1. Access to the interior of a block: Passages gave access to the narrow hidden areas. It was produced in the era of increasing land speculation of liberal economic system in which the private initiatives determine the urban structure without any planning interventions. Because it enabled constructions of great number of apartments and shops on inexpensive land which do not have direct relation with the publicly used areas.

2. Public space on private property: Passages are the public spaces on private property carrying the same features with the structures originally functioning as covers over private property that was accessible to public. *“Loggias, porticoes, colonnades, arbored or covered walks and archways all served the pedestrian, offered protection from the sun, rain and traffic.”*¹⁵

3. A symmetrical street space: Two facing and competing sides give the sensation of a publicly accessible streetscape. There are two main differences; two sides are symmetric in passages and they have glass roof on them.

4. A skylit space: Passages are totally enclosed from both sides, but they get sunlight from the roof.

5. A system of access: Passages gives access for different uses and parts and they link different elements like streets, squares or another publicly used structure.

6. A form of organizing retail trade: Passages are the conglomerations of individual shops; it therefore occupies a specific place in the development of the organizational forms of retail trade. It arose at the beginning of high capitalism. There should have been developed new faster and more promoting forms for luxury goods competing with mass-products.

“The success of the arcade resulted from the combination of two factors: a supply of goods in department-store variety and a supply of public space for undisturbed promenading, window shopping and display of merchandise. At the beginning of its

¹⁵ Geist, J.F., 1989, p.16

development, the arcade was an object of private speculation, then it became the symbol of cultural progress.”¹⁶

7. A space of transition: The passage is the transitional space in which movement takes place.

Geist claims that these characteristics show that this building type is created by the conceptions from the orient, antiquity, middle ages and contemporary local models.¹⁷ Throughout history we have seen different types of structures which are covered and give access to one place from another. They may be the Stoas of Ancient Rome or “kapalı çarşı”s or “arasta”s of Islamic countries. The common features of them are, they are both covered and create comfortable climatic condition, give access, related with commercial uses, and open to public use. In spite of the fact that they may not be called arcade, as we are dealing with the urban structure it is important for us to take these other covered urban spaces with arcades as they have similar functions in urban formation or as an element in urban pattern.

It may worth to go back earlier forms to understand the urban relations. Özdeş defines “çarşı” as the covered or open streets or squares having shops on both sides.¹⁸ Therefore it is essential to take Islamic passage forms with western ones to examine their similarities, differences and their relations with the city to see the possibilities and opportunities they may serve for especially İstanbul.

From this point of we may construct the area of concern of this study. Besides the arcades which are particular to 19th century, this study will take other covered urban spaces into consideration which may be earlier, or later form or extension of the arcade. As a definition we will talk about “sheltered urban pedestrian thoroughfares, corridors or lobbies, giving access to the different rooms or parts of a building which gives its own function which is mostly commerce”, when we talk about the urban covered spaces.

¹⁶ Geist, J.F., 1989, p.35

¹⁷ Geist, J.F., 1989, p.57

¹⁸ Özdeş, G., 1998, p.5

CHAPTER 3

HISTORY OF ARCADES:

Development of urban space closely linked with economic activities as well as social, political, cultural and geographical features. As the places for capital accumulation, cities have been the focus for exchange of goods. And, new spatial organizations and institutions emerged to increase the capital accumulation.

“Commercial activity followed a development parallel to the development of social organization and the means of production. The importance of the role played by commerce in spreading civilization and the arts among various peoples and continents is universally recognized.”¹⁹

It is essential to understand arcades as a form of retail trade as they are the conglomerations of individual shops. Therefore while studying the history of arcades; it was inevitable to analyze the history of trade, on the background.

Arcade as a building type is the product of the economical, technological and social processes leading to 19th century. As Benjamin states, the conditions preparing the emergence of the Arcade are the intensification of the textile trade and the use of iron and glass as a construction material.²⁰ Arcade offered a controlled place protected from traffic and weather, for the marketing of luxury goods, in 19th century.²¹ For instance, as MacKeith states:

¹⁹ Cezar, M, 1983 P.19

²⁰ Benjamin, W., P.87-88

²¹ Geist, J.F., 1989, p.12

*The history of the building type leaps from financial institutions to classical architecture, to developer's profit; and to the idiosyncracies of individuals.*²²

Throughout history a bunch of forms of covered urban spaces were produced for public purposes and commercial activities. These earlier forms are related with the arcade, but as Geist suggest that they are not the immediate predecessors of arcade; rather, they served as models during its development. They are: classical colonnades, eastern bazaars, markets, basilicas, medieval market squares, and trading halls, the symmetrically constructed bridges of the Renaissance, the London Exchanges, the “rows”, the open buildings of the trade cities, fairs, colonnades, cours and cites, they are all related but not the phases of its development.²³

However, as the intention is to deal with the arcades as covered urban spaces, it would be essential to comprehend the covered urban spaces throughout history. I aimed to point out the emergence and development of arcade-like structures in relation with the socio-economic conditions and to find out their relation with the urban structure, in historical process.

The aim of this historical analysis is to answer the following questions:

- In which historical condition did they emerged and developed?
- What kind of a physical structure did they produce?
- How did they contribute to the urban space?
- What are the successes and failures?

Therefore we would be able to understand the place of the arcade in present cities and find out the inferences from these experiences, for producing better urban spaces.

3.1. Early forms of covered urban spaces

Sheltering have always been a need for the people for the protection from the weather conditions. As Bednar states, sheltered places have always been adjuncts

²² MacKeith, M.,1986, M.,1986, p.7

²³ Geist, J.F., 1989, p.12

to the street and square patterns of the city, offering public spaces protected from traffic and weather.²⁴

In the ancient Greek city, public life was very important, as the word “polis” which means city was used for describing the citizen group which shares the common political, religious and social traditions.²⁵ Public spaces were always placed in the central locations, between the religious and civic buildings and near the commercial activities. The public space of the ancient Greek city, “agora”, can be defined as the origin of the modern urban space, which was the focus of business and trade and place of assembly.

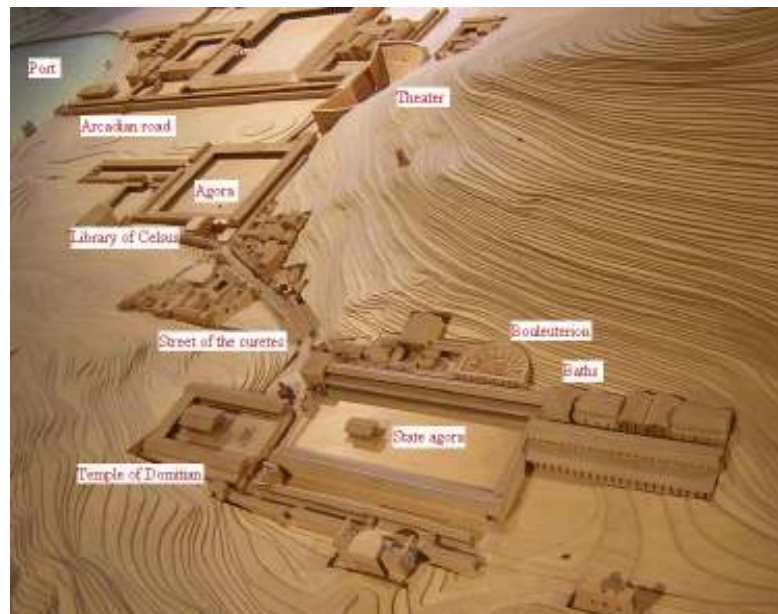


Figure 3.1. Agoras, seen in the model of Ancient Ephesus in the Ephesus Museum in Vienna.²⁶

²⁴ Bednar, M.J., 1989, p. 10

²⁵ Owensi, O.J., 2000, P.1,2

²⁶ Livius, Articles on Ancient History

http://www.livius.org/a/turkey/ephesus/ephesus_model_vienna.JPG, accessed on 2006, December 5

The Greek architecture was human scale and was a product of pedestrian oriented culture.²⁷ Size and harmony of the building were related to people.²⁸ Therefore, in a culture where the public is the most important, streets were leading to the agora which is situated in the central location. It must be available in all weather conditions as it is the hearth of the social, economic and political life²⁹; therefore it was surrounded by covered arch-ways which are called stoas.³⁰



Figure 3.2.Reconstructed stoa of Athens³¹

During the Roman Republic, the proportions started to change, it was again harmonious but the scale was related to parts of a building, not to human. The column sizes were determining the sizes of other elements in the Forum, which was the Roman version of agora.³² Another important development was their advance in the planning of cities by using gridiron system. Romans also utilized the earlier technologies in architecture and developed it with the arch and tunnel vault derived from Mesopotamia.³³

²⁷ Rubenstein H. M., 1992, p.1

²⁸ Rubenstein H. M., 1992, p.2

²⁹ Bednar, M.J., 1989, p. 10

³⁰ Rubenstein H. M., 1992, p.2

³¹ Uidaho University,

<http://www.aa.uidaho.edu/archwebs/arch151/Guest%20Lectures/austinLecture/images/athensStoa.JPG> , , accessed on 2006, December 5

³² Rubenstein H. M., 1992, p.4

³³ Rubenstein H. M., 1992, p.4

Peristyle of the temple was copied for the porticoes in the squares and the streets of the city from Hellenistic period to the roman colonial cities. ³⁴ These porticos were extended in the Roman city to connect houses, temples and shops and constituted a system of covered urban spaces in which inhabitants can walk through the entire city under cover. This system extended throughout many Italian cities during medieval and Renaissance periods. ³⁵

All the covered urban spaces of the Ancient era can be assumed as the origin of the arcade. They all serve as protection from the sun, rain and vehicle traffic. And also the structure of the arcades was transposed from the classical colonnade and they all have arches as a characteristic feature. ³⁶ As Geist states:

“All of these motifs found in the interior facades of the arcade were originally structures which functioned as covers over private property that was accessible to the public. Loggias, porticoes, colonnades, arbored or covered walks and archways all served the pedestrian, offered protection from the sun, rain and traffic.” ³⁷

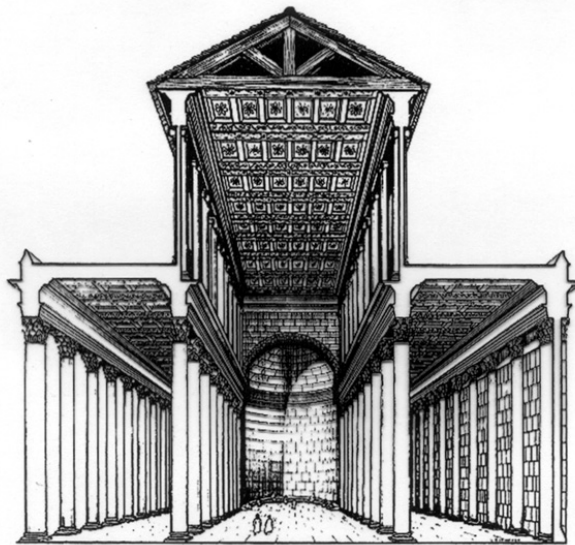


Figure 3.3. Cross-section of Royal Stoa in Jerusalem³⁸

³⁴ Geist, J.F., 1989 p. P. 16

³⁵ Bednar, M.J., 1989, p. 10

³⁶ Geist, J.F., 1989 p. P. 16

³⁷ Geist, J.F., 1989 p. P. 16

³⁸ BYUI , <http://emp.byui.edu/SATTERFIELDDB/Jerusalem/RoyalStoa.jpg> , accessed on 2006, December 5

3.2. Medieval shopping culture and market places

To locate the arcade in history we should take it as the conglomeration of shops and handle the history of arcade with the history and organization of shopping. Shopping had started in stalls and later carried on shops which are developed as a part of building and then shops assembled in different configurations with different kind of organizations throughout history. Shopping had started with the privileged system of tradesman without any advertisement, competition without any increase in exchange rates and it reached its high point with a capitalist mode of marketing, demand creation and quick turnover of goods.³⁹ Arcade was the product of the era when the production of goods increased and new methods for creating demand was needed.

⁴⁰

The basic pattern of shopping and the development of the retail trade was established in the Middle Ages and it did not change significantly until the middle of the nineteenth century.

And this basic form had effected the present form of shopping and the form of cities with the street patterns and names.⁴¹

In Medieval Europe economical facilities were very low and the city was self sufficient. Shopping was only for meeting the basic needs such as food, clothing and basic furniture. Therefore local markets and craftsmen was the primary source of trade. There were three kinds of retail traders, peddlers searching for their customers, shopkeepers in an open shop and craftsmen selling in front of their workshop. They were all part of a strictly regulated association.⁴² Wealthy people were directly buying from artisans and craftsmen or from the retailers of large cities but the majority was purchasing from peddlers or market places.⁴³

³⁹ Geist, J.F., 1989, p.38

⁴⁰ Geist, J.F., 1989, p.38

⁴¹ MacKeith, M.,1986, M.,1986, p.7

⁴² Geist, J.F., 1989, p.38

⁴³ Morrison, K. A., 2003, p.5

3.2.1. Market places

Markets were the main public places of the medieval city. It was placed in the central place, near church. In small places markets were established in specific days in that central space especially in Sundays or feast days, but in big cities like London each day specialized markets established in the same place.⁴⁴ People living in and out of the city boundaries and men, women, children were coming together. It was ensuring the needs always available and offering a forum for social interaction.⁴⁵

Some cities are developed on the surroundings of the market place, in some cities market developed over the existing structure of the city. There can be linear, triangular or rectangular markets. The development of the market constituted spatial specialization on different streets of the city.⁴⁶

On the 14th century, permanent structures began to be built for markets. Especially because of the hygienic reasons, first fish and butcher markets and later perishable goods were sold in market buildings. Downstairs were civic and open with colonnades for market, upper stairs were for public institutions like guildhalls or town halls.⁴⁷

3.2.2. Fairs

Fairs were another trade activity starting from the 12th century.⁴⁸ It was a traveling activity with lively entertainment and mechanical novelty, in which large amounts of goods were exchanged.⁴⁹ Fairs went on taking place until 19th century, however it was not as important as the market place as far as the community life taken into consideration.⁵⁰

3.2.3. Shops

The word shop means every place where selling took place- it might be open- and “standing shop” was meaning a single retail unit within a house and *“its design*

⁴⁴ Morrison, K. A., 2003, p.7

⁴⁵ Morrison, K. A., 2003, p.5

⁴⁶ Morrison, K. A., 2003, p.7

⁴⁷ Morrison, K. A., 2003, p.10

⁴⁸ MacKeith, M.,1986, p.7

⁴⁹ Morrison, K. A., 2003,p.5

⁵⁰ MacKeith, M.,1986, p.7

changed in few essentials from the commercial streets of Roman cities to the typical seventeenth century market place."⁵¹

At the beginning there was one to one relation with the client. Stand places were rented, later they started to be possessed, then it had began to be part of a building. Then the shop got larger and began to have several rooms. In the end the shop was a box closed with wooden shutters at night.⁵² Wooden shutters were horizontally divided into two. Upper half was used for sheltering and defining the space for shopping, and the lower half was used as a counter.⁵³

Where a larger shop was required a counter was added inside and shopping was carried into the shop, and outside of the shop was used to display the goods and to arouse interest. By the end of the seventeenth century the most common retail shop was the ground floor of a house furnished with counter and shelves.⁵⁴

Then the glass came into being in 1688 and windows started to be more beautiful.⁵⁵ However, glass was very expensive that it was used only in superior shops and luxury business. At the beginning, the poor quality glass was used for only separating the sale from street in common shops not for its effect; especially, because advertisement was excluded by the puritanical culture. Than starting from the large cities like London, by industrialization and the extension of luxury business glass windows got larger and used for displaying the luxury goods.

*From at least 13th century and probably much earlier, blocks, terraces or rows of shops were erected on a speculative basis by religious bodies, colleges or wealthy merchants who sought a steady income. Indeed, rows were probably the most common building type to be found in medieval town centers. Some row shops included accommodation and storage facilities for the shop keepers.*⁵⁶

⁵¹ MacKeith, M., 1986, p.8

⁵² Geist, J.F., 1989, p.38

⁵³ MacKeith, M., 1986, p.8

⁵⁴ MacKeith, M., 1986, p.8

⁵⁵ Geist, J.F., 1989, p.38

⁵⁶ Morrison, K. A., 2003, p.22

3.3. Commercial structures of Islamic cities

In antiquity and middle ages Mediterranean basin was the most extensive area of commerce of goods coming through Silk Road from Far East, India and Central Asia.⁵⁷ The most important means for further trade was sea vehicles and camels.⁵⁸ As the commerce increase, port cities and commercial stops on the Silk Road had developed.

There were several commercial centers, accommodation stops on the road, and different kinds of building structures developed in relation to climate and purposes. It is seen that these structures developed, comprehended and consolidated the relation with the urban structure with the development in economy, technology and models of trade organization. Which was first scrappy with wooden stands had turned into permanent structures of bedestens, hans or bazaars, in which strict organizations and control over trade was taking place.

When we look at the eastern cities there are some principal buildings as shopping structures. Especially the structures in the Middle East in effect of Persian, Egyptian, Arabic and Turkish culture has effected the European cities in 18th and 19th centuries. All these cultures were Islamic and urban structures of them were differentiating from the western culture. Therefore it is essential to look the urban context of Islamic culture to understand these structures. As Erzen states:

*As a spatial structure, the city is the stage where human events take place and where humanizing historical continuity acquires physical form. In Islam the urban scene is staged on quite different principles than those in the West. The order of the Islamic city is not immediately recognizable. What constitutes its order is neither the vertical or horizontal geometries, nor the circulation patterns, but other perceivable qualities.*⁵⁹

3.3.1. Islamic city

The “public” concept is different in Islamic city then western cities, therefore the structures and spaces for common use are differently originated.

⁵⁷ Cezar, M, 1983, p.20

⁵⁸ Cezar, M, 1983, P.19

⁵⁹ Erzen, J., 1987 p.97

*A public consciousness such as was determining in the European city of the Renaissance, based on principles of Antiquity and Humanism, cannot be true for the Islamic context. In Islam, the unity of State and religion and the absolute autocracy of the ruler meant absolute centralization of power, which left no space for public institutions. Yet, an enriched urban environment could only be formed by accommodating this centralized system with complementary values of human life at various levels.*⁶⁰

This means there is no private property, all the property belongs to god, and there is no public space in Western sense. We can here mention to basic properties which are common in Islamic cities⁶¹:

- residential areas: they represents the inward life of extended families belonging to clans, which can be considered as economical units in them selves. As the world is temporary in Islam, the residential buildings are not as permanent as common buildings. They are generally houses of extended families, looking to a courtyard which is the common space of the people in the family, where economic activities can take place too. Besides these are the private spaces of the families. And the structure of the neighborhoods, which belongs to clans consist of extended families related to each other, constituted by the customs and spoken rules. That is related families come together in a cul-de-sac form and not disturbing their right to get sunlight and accessibility. That creates an urban structure like a branching tree with irregular street patterns. These branches come together in the common spaces like mosques and related public and commercial spaces.
- areas for common uses: Inhabited alleys gradually flow together and meet in the center of collective life, which is called “külliye” which means “whole” . These building complexes generally consist of mosque, madrasa, bazaar, chan, bath and some other smaller institutes.

The commercial buildings are generally situated near the Friday mosques in small cities. But in larger cities as there are lots of Friday mosques, there can not be that

⁶⁰ Erzen, J., 1987, p.97

⁶¹ Lewcock, R. 1988, Geist, J.F., 1989, p.5

much commercial structure. Therefore, commerce is more centralized in several focal points in bazaars.

Generally bazaars develop around khans, which have several functions like commerce, manufacture, storage, temporary residence of caravan and so on. These mixed use buildings with a form of large courtyard with a multileveled circle of niches, stalls and rooms, could be placed in city center or countryside.⁶²

In Turkish countries generally bazaars develop around "bedesten". Bedesten develops as a building having certain characteristics of its own to meet socio economic need, starting from the end of Seljukian period till late Ottoman. They had been built by strong building material.

Cesar states that "in addition to their commercial relations with other inns and shops in the neighborhood, they had another function related to the monetary wealth of the citizens."⁶³ In spite of the fact that bedesten resembles covered bazaar with its interior cells or shops and the passage way, the main source of inspiration was commercial khan.⁶⁴

Arasta was another shopping structure of Ottomans. It is a covered or opened street with shops lined in both sides. They were generally built for charity issues, to be able to fund the religious or public bodies. They were generally made of wooden structures, therefore a little of them still stand today.⁶⁵ Covered arastas, which were built as separate buildings, were resembling arcades.

⁶² Geist, J.F., 1989, p.6

⁶³ Cezar, M, 1983, p.21

⁶⁴ Cezar, M, 1983, p.21

⁶⁵ Cezar, M, 1983



Figure 3.4. Selimiye arasta, Edirne⁶⁶

Cezar⁶⁷ claims that covered bazaars came into being because of the need for protection from the sun. Therefore the streets are covered in permanent shopping areas. That is why it occurred in Middle East, where most of the year the sun shines. The earliest examples of covered bazaars starting from 9th century, took place in the important centers of trade, like Kayravan, Alexandria, Fustat-Cairo, Damascus, Aleppo, Diyarbakır, Tabriz, Mosul, Baghdad, Isfahan, Merv, Bokhara, Samarqand and Balkh.

Early bazaars are in Arabic countries, Central Asia, Iran and Turkey. The most extensive use of Bazaars still in present day is in Iran. And in Turkish boundaries a lot of bazaar had been demolished. But there still exists in some commercial centers like İstanbul, Kayseri , Bursa, Edirne, Urfa, Kilis.⁶⁸

⁶⁶ Con Keçe, <http://www.conkece.com/tireresimleri/arasta.jpg>, accessed on 2006, December

5

⁶⁷ Cezar, M, 1983

⁶⁸ Cezar, M, 1983



Figure 3.5. Bazaar of Isfahan, 1999⁶⁹

Geist develops a typology for bazaars from his own studies⁷⁰:

1. Bazaars in the form of irregular streets lined on both sides with booths. Protection from the sun is guaranteed by temporary wooden structures covered with straw mats.
2. Bazaars in the form of covered archway. Small openings cut into the side of the archway provide illumination. The archway can be either a barrel vault or a series of individual domes. The course of such a bazaar- street can often be irregular.
3. Bazaars in the stricter form of segmental shops radiating out of the central chan. The simplest manifestation consists of two intersecting streets. The actual point of intersection may be furnished with a dome and fountain. - Fez
4. Bazaars in the form of domed colonnades which spread out as conglomerates of smaller units. This type resembles a market hall. - Damascus

⁶⁹ Bozorgi, K., 1999

⁷⁰ Geist, J.F., 1989

5. Bazaars that occupy an entire district of the town. The area is sectioned into open and covered bazaar-streets. These streets form blocks of shops which stand back to back. This type developed gradually by expanding around an older center which became too small to service the community. – Bokhara

3.3.2. Relation of arcade with eastern Bazaar

In spite of the fact that arcade and bazaar have some common features like being covered and having commercial use; there are some differences related with the formation and configuration of the building. Bazaars rather resembles the medieval commercial centers which is strongly regulated according to trades and guilds, as a street system which includes horse carriages and animals besides human.⁷¹ However, arcades are separate buildings, having specific architectural features.



Figure 3.6. Commercial area of Kayseri with covered bazaar

Geist claims that there is no architectonic relation of the arcade with eastern bazaar. It is more a literary relation. He mentions that the period in which the arcade was

⁷¹ Geist, J.F., 1989, p.12

developed was an era of colonization, “east” was an interesting place to discover. A lot of travelers were visiting east and drawing sketches and writing about Eastern and Islamic cities. Great powers like Russia, France and England sharing the East and it was the new resource and wealth focus, it became center of interest. ⁷² It became kind of a fashion to imitate the elements of eastern culture. Especially in the Napoleon period, the architecture is really effected by Egypt. Even the name bazaar started to be given for retail places, department stores and exhibitions. ⁷³

3.4. Consumption Culture

At the end of 16th century Europe, capital accumulation increased and shopping started to be a pastime activity. Therefore the places for shopping had changed too. In the late 17th century and 18th century new commercial buildings and spaces has increased.⁷⁴ This change in the consumption pattern was called consumer revolution. It was the first time in history that a good was possessed not to meet a need but because it is fashionable. It was developed with industrial revolution and with the access of production. People’s tastes and preferences had changed too.

Even before industrialization exchange relation began to develop in favor of luxury consumption.⁷⁵ Pottery, jewelry, clothing, buttons and pins were always produced in cities for high income groups. The locations of the cities and transportation links were having primary importance in the development of trade. Actually “cities have long been the product and catalyst for consumer ethic”.⁷⁶

In the 16th century it was a necessity for noblemen to consume luxury goods to maintain their existence. There was competition among them. ⁷⁷ Common people still possessed their needs from market place.

In the 18th century there had been a rise in economic prosperity. Advance in transportation system, improvement of main road networks and water canals lead to increase in international trade. As Mac Keith states:

⁷² Geist, J.F., 1989, p.4-5

⁷³ Geist, J.F., 1989, p.4-5

⁷⁴ Morrison, K. A., 2003, p.31

⁷⁵ Miles, S.& Miles, M., 2004, p. 25

⁷⁶ Miles, S.& Miles, M., 2004, p. 25

⁷⁷ Miles, S.& Miles, M., 2004, p. 25

*There were also changes in the supply and demand for goods and in particular there was the rise of international trade. Tea, coffee, wine, sugar and tobacco were much in demand, stimulating wholesale and retail services. An improved agricultural industry and higher wages coincided with falling prices in industrially manufactured products such as cotton goods, metal wares and pottery, the consumption of which increased even in rural areas. There was also the development of banks and of shops selling silk and millinery to fashion conscious clientele and even country towns became accustomed to such novelties.*⁷⁸

It led to the development of marketing and advertisement and consumption alternatives increase with the fashion competition between noblemen. From now on, consumption pattern changes from meeting the needs to a marketplace driven mode. And urban place had been subject to reorganization. As Mc Craiken states in Miles&Miles:

*“in this respect the eighteenth century accentuated earlier trends associated with new building forms and home furnishing, and of course, the need to accommodate new ideas of privacy.”*⁷⁹

In spite of the economical prosperity, the working class was still living in poor conditions and was not consuming luxury goods. By the arrive of 19th century industrialization start to grow faster and market has expanded. Rural population had decreased and cities started to be denser. Cities were not self-sufficient any more.

Growth in industry resulted in⁸⁰:

- mass production of identical merchandise
- uniform pricing
- great capital demand
- rapid turn over
- reduction of stock
- anonymity of the customer

⁷⁸ MacKeith, M., 1986, p.7

⁷⁹ Miles, S. & Miles, M., 2004, p. 26

⁸⁰ Geist, J.F., 1989, p.39

By the middle of 19th century, the rise in demand causes an increase in the purchasing power of working and middle class. These changes lead to new organization in trade. Because, competition, lower pricing and sophisticated methods of advertising were in question.

1900 Paris exposition had shown the scale of the change in consumption patterns. As Miles & Miles states by 1900 Paris exposition we had been able to see the commoditization of dreams. We see that in modern society economic goods start to meet the needs of dreams besides the basic needs of food and shelter. It was the first time in history by consumer revolution masses start to involve their dreams in their everyday lives.⁸¹

3.4.1. Consumer society and the city

By the rise of consumer society cities started to be shaped according to the market efficiency. New organizations and structures for trade emerged. Shops started to change and the importance of shop-window as a means for advertisement increase. Arcades as the first consciously constructed places for consumption emerged, then bazaars were organized for retail trade; and finally department stores emerged as the feasible places by uniting traders in a single roof.

Entertainment places are carried into these trade areas. Roofs, cafes, performance halls carried into department stores. In spite of the fact that it seems as if this change corresponds to a democratization of luxury; rather these places were excluding working class. These were the meeting places of middle income groups and working class was still entertaining on the streets and around the church. However, after a while department store extended to whole city and "city became a melting pot for consumerist opportunities".⁸²

3.4.2. Shops

At the beginning of the 18th century first shop windows emerged in the larger and specialist shops.⁸³ Glasses were faulty at the beginning and were used to protect the goods for sale from the street outside. It was not used for display or

⁸¹ Miles, S. & Miles, M., 2004, p. 36

⁸² Miles, S. & Miles, M., 2004, p. 37

⁸³ Geist, J.F., 1989, p.38

advertisement, as the economical organization did not need any.⁸⁴ Then glasses started to get larger and one-piece by 1850s.⁸⁵ *“The presentation of goods in windows unobscured by faulty glass became a prime requirement and the shopkeeper sought for ever larger display areas.”*⁸⁶

With the increase in incomes of middle class and development of consumption culture, use of glass had increased as a means for advertisement. Shop window started its own life and it got bigger and separated from the shop. As Geist states:

*“Small temples of luxury were built into the ground floors of buildings with mirrors, marble facing, bronze fittings and mouldings. The street was transformed into the image we have today: a battlefield of competitive advertising. This new business street still lacked an essential element, however- the sidewalk. Yet in its systematic form, as a speculative whole, it is the arcade.”*⁸⁷

3.4.3. Arcade

Luxury trade was concentrated in the arcades. It became successful because it allowed undisturbed window shopping and other social attractions. It became kind of a social center.⁸⁸ The inclusion of many shops under one roof and the grouping of these shops in a space free from traffic and unpleasant weather conditions also help retail trade to increase sales. However, the arcade is only one of the capitalist methods organizing retail trade. Starting from 1800s new organization forms of trade occurred:

3.4.4. Magasin de nouveaute

Magasin de nouveaute is the expanded version of the eighteenth-century fashionable shop. It has many rooms and several stories; it employs many people and offers a complete selection of the goods available in this line of business.⁸⁹

⁸⁴ MacKeith, M., 1986, p.8

⁸⁵ Geist, J.F., 1989, p.38

⁸⁶ MacKeith, M., 1986, p.8

⁸⁷ Geist, J.F., 1989, p.38

⁸⁸ Geist, J.F., 1989, p.39

⁸⁹ Geist, J.F., 1989, p.39

3.4.5. The bazaar

Bazaar was an English inventory of mid 19th century. It was effected by historical predecessors -early forms of exchange buildings.⁹⁰ The name was given because of the variety of goods that it had been offering. Dresses, accessories, millinery and dress materials appear to have been the principal items for sale.⁹¹ Bazaars, like arcades, were well regulated organizations, collecting variety of traders in one roof.⁹²

However as a building structure they do not resemble arcades. Because, they consist of courtyards or halls lit from above, have a number of entrances, and host open counters.

They do not carry the transitional nature of arcades.⁹³ *“The bazaar is a predecessor of the department store because of its spatial organization, the arrangement of the open sales booths around a light well, and the extensive variety of goods.”*⁹⁴

3.4.6. Department store

Starting from 1860s mass-produced large quantities of goods were collected in one building enabling high turnover and lower prices.⁹⁵

*“The department store was an organization of semi-independent units, each devoted to selling a given category of goods, such as clothing, toys, housewares, shoes, and jewelry. The store itself provided the centralized services of administration, publicity, delivery, and accounting. This system related the specialization of individual departments with the economy of centralization, lowering overhead and fostering competition with independent shops.”*⁹⁶

⁹⁰ Morrison, K. A., 2003,p.93

⁹¹ MacKeith, M.,1986, p.17

⁹² Morrison, K. A., 2003,p.93

⁹³ Geist, J.F., 1989, p.39

⁹⁴ Geist, J.F., 1989, p.39

⁹⁵ Geist, J.F., 1989, p.38-39

⁹⁶ Bednar, M.J., 1989, p.48



Figure 3.7. Bon Marche- the first department store-1900⁹⁷

3.5. Development of the arcade

French revolution affected the economy and the shape of the cities. New liberal economies and legal arrangements for urban developments not to be disturbed by government lead to a free change in urban structure. Rise of the rights to use private property and growing middle class give chance to people who wanted to take the advantage of rents of being in the city. Besides economical and social changes, demolishing of religious buildings constituted new available land in the city. At those times Paris was having inhospitable streets and dirty roads with horse drawn traffic with no sidewalks.⁹⁸ These formations “*created the opportunities to redevelop, to widen, realign or build new roads and buildings. Large profits and an assured income were realized by producing in single development modern shops, residential accommodation and safe pedestrian routes*”.⁹⁹ This development together with the technological innovations for constructing iron work with glass, leads to the emergence of the arcade which would be utilized by middle and upper classes for luxury consumption.

⁹⁷ Parisenimages, <http://www.parisenimages.fr/fr/popup-photo.html?photo=6939-7>, accessed on 2006, December 5

⁹⁸ Geist, J.F., 1989

⁹⁹ MacKeith, M.,1986, p.14

Arcade was supplying the below demands¹⁰⁰:

- covered, top lit elegant environment for emerging consumption culture
- competitive atmosphere for continuous, undisturbed shopping
- wide display spaces
- paved pedestrian place
- protection from climate and traffic, noise, and dirt
- utilizing the unused, invaluable land as a means for rent by speculators
- a social space, a promenade, a place of public meeting

After examining most of the arcades in Europe Geist made a classification of Arcades into six periods:¹⁰¹

1. The Period of Invention – up to 1820
2. The Period of Fashion – 1820-1840
3. Expansion – 1840-1860
4. The Monumental Phase – 1860- 1880
5. The Movement Towards Giganticism and Imitation – 1880-1900
6. The Decline of the Architectural Concept: post 1900

Table 3.1. Development period of arcades

Period	Arcade	City	Built
Up to 1820	Galleries de Bois	Paris	1786-1788
	Passage Feydeau	Paris	1791?
	Passage du Caire	Paris	1799
	Passage des Panoramas	Paris	1800
	Passage Delorme	Paris	1808
	Passage Montesquieu	Paris	1811
	Royal Opera Arcade	London	1816-1818
	Burlington Arcade	London	1818-1819
	Passage de la Monnaie	Brussels	1820

¹⁰⁰ Bednar, M.J., 1989, p. 10, MacKeith, M., 1986, p.14

¹⁰¹ Geist, J.F., 1989, p. 65

Table 3.1. (continued) Development period of arcades

Period	Arcade	City	Built
1820-1840	Passage de l'Opera	Paris	1823
	Galerie Vivienne	Paris	1825
	Passage Choiseul	Paris	1825
	Upper and Lower Arcade	Bristol	1825
	Galerie Colbert	Paris	1826
	Galerie Vero-Dodat	Paris	1826
	Passage du Saumon	Paris	1827
	Philadelphia Arcade	Philadelphia	1826-1827
	Argyle Arcade	Glasgow	1827?
	Passage de l'Argue	Lyon	1825-1828
	Weybosset Arcade	Providence	1827-1829
	Galerie d'Orleans	Paris	1828-1829
	Lowther Arcade	London	1829-1831
	Royal Arcade	New Castle	1831-1832
	Galleria de Cristoforis	Milan	1831-1832
Galerie Bordelaise	Bordeaux	1831-1834	
Passage Lemonnier	Liege	1837-1839	
1840-1860	Passage Pommeraye	Nantes	1840-1843
	Exeter Arcade	London	1842-1843
	Sillem's Bazar	Hamburg	1842-1845
	Passage Jouffroy	Paris	1845
	Galleries St. Hubert	Brussels	1846-1847
Queens' Arcade	Melbourne	1853	
1860-1880	Königin Augusta Halle	Cologne	1863
	Galleria Vittorio Emanuele II	Milan	1865-1877
	Royal Arcade	Melbourne	1869
	Barton Arcade	Manchester	1871
	Kaisergalerie	Berlin	1869-1873
	Lancaster Avenue	Manchester	1873
	Galleria Subalpina	Turin	1874
	Great Western Arcade	Birmingham	1875
	Thornton's Arcade	Leeds	1878
	Passage	Rotterdam	1878-1879
Royal Arcade	London	1879	
1880-1900	Galleria Mazzini	Genoa	1880?
	Galleria Principe	Naples	1878-1882
	Passage du Nord	Brussels	1882
	Passage	The Hague	1883-1885
	Kaiser Passage	Karlsruhe	1887
	Queen's Arcade	Leeds	1888
	Cleveland Arcade	Cleveland	1888-1890
	Alexandra Arcade	Swansea	1890
	Galleria Nazionale	Turin	1890
	Galleria Umberto I	Naples	1887-1891
	New Trade Halls	Moscow	1888-1893
	County Arcade	Leeds	1897
City Arcades	Birmingham	1899	

Table 3.1. (continued) Development period of arcades

Period	Arcade	City	Built
post 1900	Kaiser Wilhelm Passage	Frankfurt am Main	1900
	Georgs Passage	Hanover	1901
	Central Arcade	Wolver Hampton	1904
	Friedrichstrassenpassage	Berlin	1907
	Pariser Hof	Budapest	1909-1911
	Piccadilly Arcade	London	1912
	Madler Passage	Leipzig	1914
	Peachtree Arcade	Atlanta	1916
	Galleria Piazza Colonna	Rome	1925?

3.5.1. The Period of Invention – up to 1820

In this period six arcades were built in Paris, 2 in London and one in Brussels. All of the Parisian arcades are simple that is, they have no architectural pretensions. They are merely the first attempts at a new building type.¹⁰² Galleries de Bois (1786) was the first arcade in Paris. It consisted of rows of wooden shops, separated by covered passageway and lit by skylights. In time more permanent structures were built.¹⁰³

General characteristics of the first arcades are¹⁰⁴:

- narrow buildings with shops and apartments lined up symmetrically
- fewer than 3 meter for promenade
- wood, plaster walls
- at the beginning wooden saddle roof – then continuous glass roof
- skylights with small panes
- show windows divided by square panes and wooden doors are the ingredients;
- iron is not used
- first attempts to use gas lighting

¹⁰² Geist, J.F., 1989,p.67

¹⁰³ Morrison, K. A., 2003

¹⁰⁴ Geist, J.F., 1989, p.67



Figure 3.8. Passage des Panoramas-one of the first arcades in Paris¹⁰⁵

Between 1811 and 1823 no more arcades were built in Paris because of the Napoleonic wars, rather first arcades outside Paris were built in this period.

By the end of the 18th century London was expanding like Paris. Property speculations had increased and new elegant urban structures attracted wealthy citizens. First English arcade was the Royal Opera Arcade, there were houses over a single row of shops and it was lit by sunlight with circular domelike holes like eastern bazaar. It was the prototype of a unique British variation of the arcade.¹⁰⁶

¹⁰⁵ Geist, J.F., 1989

¹⁰⁶ MacKeith, M.,1986

Burlington Arcade was taking Exchanges as a model but it was resembling Parisian arcades. Their roof, location and cross-sections were all alike. First arcades were all situated in the business district for a primary purpose of profit.¹⁰⁷

3.5.2. The Period of Fashion – 1820-1840

Between 1820 and 1840, many new arcades were built by real-estate speculators in the mercantile cities of Europe especially in Paris. Landlords were bankers, land-owning nobility, lawyers, real estate entrepreneurs and small corporations of investors. Different architectural possibilities were searched in this period. Plan geometry, sectional profile, facade articulation, and skylight structure were explored and developed. The structural possibilities of iron-and glass roofs with skylights were exploited with interesting roof profiles.¹⁰⁸



Figure 3.9. Galerie d'Orleans¹⁰⁹

Geist remarks that by the year 1830 the arcade was complete; all its parts were fully developed.

¹⁰⁷ Geist, J.F., 1989,

¹⁰⁸ Geist, J.F., 1989, p.68-70

¹⁰⁹ Architectura Hungariae, <http://arch.eptort.bme.hu/kep/image1001.jpg>, accessed on 2006, December 5

“Longitudinal space, central space, frontal house, inner and exterior facades, continuous glass vault and glass dome were established as the characteristics of a building type which itself became an indispensable means of opening up public space.”¹¹⁰

The arcade became a symbol of modernity. It was no longer only a part of private sphere of speculation but was integrated into the larger interests of urban life.

3.5.3. Expansion – 1840-1860

Up until 1840s arcades were built for private speculation. Because of that they were situated in poor locations, and they did not serve for pedestrian circulation. They went into decline when they became out of fashion. It turned to be a risky investment and there had been constructed little new arcades in that period.¹¹¹

Building speculation turned to railroad construction and urban expansion. A new style began to replace classicism and the Empire style. It permitted more extravagant décor and more flexible and more appropriate for new unsolved architectural problems. Arcade was out of fashion for construction sector. However, emerging sector of tourism create new users for Parisian arcades.¹¹²

A few arcades were built after 1830 July revolution. Because market was expending and new and more effective organization models were developed. Besides, sidewalks started to be built and arcade became redundant.¹¹³ After 1847 legal restrictions occurred. Building arcade was bound to the prefect of police. It was totally forbidden 6 years before Houssmann. In the Houssmann period arcade lost all of its function, as they were too narrow amidst the large boulevards of Paris. New ideas of public space emerged.¹¹⁴

However, arcade was carried to the other cities of Europe in this period: Brussels, Hamburg, Nantes, and Trieste. Each of these cities introduced in its own way a new dimension to the arcade. All four of them considered the arcade as a whole and as

¹¹⁰ Geist, J.F., 1989, p.68-70

¹¹¹ Geist, J.F., 1989

¹¹² Geist, J.F., 1989

¹¹³ Geist, J.F., 1989

¹¹⁴ Geist, J.F., 1989

part of an urban renewal program, and they engaged in planning before starting construction.¹¹⁵

Galeri D'Orleans in Paris was the first example of the determining form of the period with larger dimension, vaulted glass roof and interior facades. This form was reproduced in the other cities of Europe.¹¹⁶

Trieste: The El Tergesteo (1840- 1842) in Trieste was the first arcade extending the whole block and public building in itself. It connects two squares and is flanked by the theatre and stock exchange. It was the predecessor of the arcade in Milan which was built 20 years later.¹¹⁷



Figure 3.10. El Tergesteo

Hamburg: Sillem's Bazaar was the first and largest arcade in Hamburg, resembling Galerie d'Orleans with its interior plan and roof. But the spatial profile was different.

¹¹⁵ Geist, J.F., 1989

¹¹⁶ Geist, J.F., 1989

¹¹⁷ Geist, J.F., 1989

It wasn't having the alley-like proportions, rather it has the dimensions of regular street. It was not efficiently used, because it was situated in two unequally used streets.¹¹⁸

Brussels: Galleries St. Hubert was built to celebrate the liberation of Belgium from United Kingdom of Netherlands and new capital of Brussels. It was a splendid building and Parisian arcades were examined before the construction. It was planned as pedestrian traffic artery and flourished with various functions. It had been example for Gallerie Vittorio Emmanuelle in Milan.¹¹⁹



Figure 3.11. Passage Pommeraye- painted by Felix Benoit¹²⁰

¹¹⁸ Geist, J.F., 1989

¹¹⁹ Geist, J.F., 1989

¹²⁰ Art Com, http://www.art.com/asp/sp-asp/_/pd--12059972/sp--A/Passage_Pommeraye_Nantes_1841.htm, , accessed on 2006, December 5

Nantes: Passage Pommeraye was built by a lawyer to surpass the Parisian arcades. It consists of colonnaded galleries and different parts connected by a 9 meter high stairs. Renaissance and eastern forms were used. It is preserved now just like a 19th century museum with all its paraphernalia. ¹²¹

3.5.4. The Monumental Phase – 1860- 1880

Most important development of this period was the construction of the Galleria Vittorio Emanuele II in Milan. It was built to celebrate the unification of Italy and the new king Vittorio Emanuele. There had been organized a lot of competitions to maintain the project. And at least Mengoni was chosen to prepare the project of the arcade. It was a monumental building with Roman scale like Roman Baths. It was placed in the center of the Milan, linking two central plazas, one of which is the main cathedral of Milan: Duomo Santa Maria Nascente.

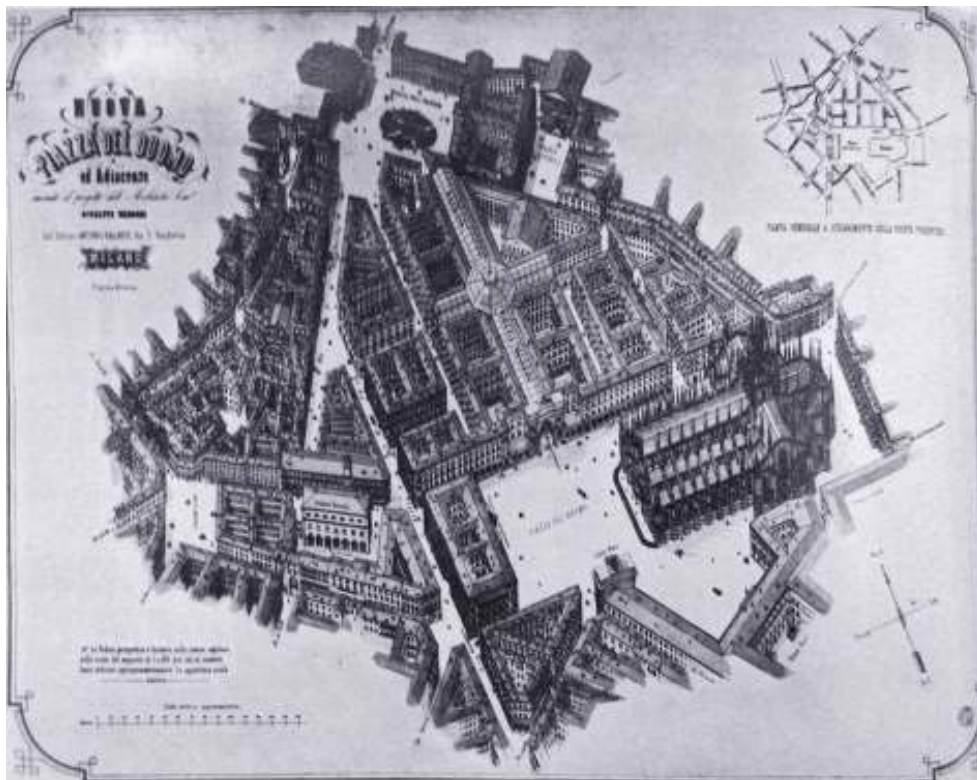


Figure 3.12. Isometric drawing of Galleria Vittorio Emanuele II ¹²²

¹²¹ Geist, J.F., 1989

¹²² Geist, J.F., 1989

It was a large public building as conglomeration of representations to celebrate the birth of a nation:¹²³

- roman arch as a gateway
- inferior spatial proportions as roman bath
- dome above a cross
- the diameter of which was exactly that of the dome of St. Peter's in Rome
- 4 allegorical frescoes depicting science, art, industry, agriculture
- 24 statues of famous Italians
- It represents an attempt to give the city and the society with its rising national consciousness a new center.



Figure 3.13. Galleria Vittorio Emanuele II – 2006¹²⁴

¹²³ Geist, J.F., 1989

¹²⁴ Panoramio, taken by Iñaki Lasa Rodríguez
<http://static.panoramio.com/photos/original/487251.jpg>, accessed on 2006, December 5

For the first time in history landlord was the city. Galleria Vittorio Emanuele II made a great success and mentioned in various newspapers and journals. Subsequently, other cities in competition with Milan, construct arcades competing with the glory of Galleria Vittorio Emanuele II.¹²⁵

The interest to built arcade, increase in the Northern and Middle England by the development of industrial cities. Construction of Galleria Vittorio Emanuele II had raised this enthusiasm. But it had never been that large in England.¹²⁶ In Victorian Period, between 1940s and 1970s, more than a hundred arcades were built in England. All Victorian arcades served purely commercial functions. They no longer served luxury trade and promenades; rather they served to meet the normal needs of expanded classes of consumers who flowed daily into the crowded.¹²⁷

3.5.5. The Movement towards Giganticism and Imitation – 1880-1900

This period was the period high colonization. Great powers of Europe were sharing the world's prosperity. The center was Paris.

“Architecture was transformed into an overflowing stylistic bazaar which outdid itself in its offers. The façade became an end in itself, so independent that it concealed where it should express. It became a stage set where it was no longer desirable to perceive real conditions. Its dimensions evaporated into the gigantic and the monstrous, becoming theatrical gestures....The palace of Justice in Brussels, the World Exhibition buildings in Paris, and the Reichstag in Berlin are examples of a hopeless gigantomania. The century attempted to present itself in these examples in order to pass on its resolved oppositions to a new, more radical century.”¹²⁸

Arcades started to have gigantic proportions; much of Victorian arcades, New Trade Halls in Moscow and Cleveland Arcade in America was built in this period.

¹²⁵ Geist, J.F., 1989

¹²⁶ Morrison, K. A., 2003, p.102

¹²⁷ Geist, J.F., 1989

¹²⁸ Geist, J.F., 1989, p.78

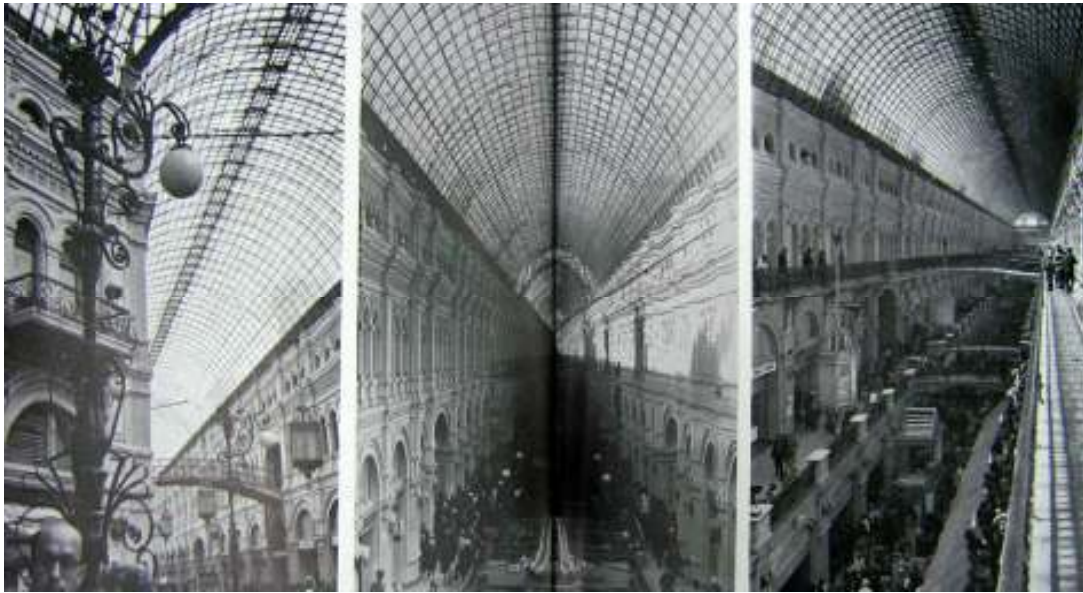


Figure 3.14. Three galleries of New Trade Halls in Moscow¹²⁹

3.5.6. The Decline of the Architectural Concept: post 1900

Social, spatial and hygienic conditions of city were subjected to criticism by 1900s. City planning became a separate discipline which learned to work with scientific methods.

To maintain minimum health and hygiene standards and to channel the speculation, large cities developed bureaucracy for handling technical matters and produced zoning laws. As a result constructions of buildings tightly closed in upon each other came to an end. That meant the end of arcade.¹³⁰

“Clearly, the end of the spatial idea of the arcade coincided with the task of shaping the city as a whole. The city was to be punctuated with broad public spaces. The individual building became an independent entity and no longer played a subservient role. The city as a system of spaces was replaced by a system of separate entities.”¹³¹

¹²⁹ Geist, J.F., 1989

¹³⁰ Geist, J.F., 1989

¹³¹ Geist, J.F., 1989, p.80

Freidrichstrassen Passage in Berlin represents the end of arcade. It was the first arcade constructed entirely of reinforced concrete – the material of new century, with a flat roof. And it was the last arcade in the classical form, which is permitted by the building authorities.¹³²

“The earliest arcade from the end of the eighteenth century was built completely of wood; the arcades of the nineteenth century were built glass and iron, the materials which best conveyed the transitional character of the building. In the twentieth century, however, the new material was concrete, which is not appropriate for the problems of arcade.”

The arcades built after 1900s in England were simple corridor plan, without skylights, part of the expansion plans of high streets, to use the backyards in cheapest way.¹³³ Having less architectural value, they tend to be a part of buildings with multiple functions, such as offices, hotels, apartments, cafes, theatres and so on.¹³⁴ The arcade served as a model for other building types, prisons, railway stations, and the collective dwellings of social utopias.¹³⁵

3.6. Arcades Today

After the 2nd World War especially in United States, middle class started to move towards out of the city. This development was very much dependant on the development of transport links, and increase in the use of automobiles. Shopping centre has emerged as the hearth of this development.

This development by creating new social centers in suburbs with exhibition places, performance halls and gathering opportunities supplanted the historic role of central business district and cause a decline in city centers.¹³⁶ Arcade was a death architectural form and city centers were declining; but still it was the inspiration source for these shopping centers.

¹³² Geist, J.F., 1989, p.80

¹³³ MacKeith, M., 1986, p.21

¹³⁴ Morrison, K. A., 2003

¹³⁵ Geist, J.F., 1989, p.12

¹³⁶ Bednar, M.J., 1989, p.10-11

After 1970s, in American cities revitalization of urban centers became an economical question. CBD's had turned to be office conglomerations without any social attractions. Therefore, new urban developments started to take place providing retail, entertainment and cultural activities along with office uses, in order to make downtown the vital center of public social life.¹³⁷ Arcades which were carried to present day in the central districts were generally subjected to renovation and conservation with the regeneration of the historical centers.

3.6.1. Shopping Centers

The first shopping mall, as Betsy points out in Miles&Miles, was designed by the Los Angeles-based architect Victor Gruen and opened in Southdale outside of Minneapolis.¹³⁸



Figure 3.15. The first shopping center: Southdale, Minneapolis, September 2005¹³⁹

¹³⁷ Bednar, M.J., 1989, p.11

¹³⁸ Miles, S. & Miles, M., 2004, p.38

¹³⁹ Wikipedia, <http://en.wikipedia.org/wiki/Image:Southdale.jpg>, accessed on 2006, December 5

These new shopping centers provided a focal point, a meeting place for the new suburban developments that lack social centre and sense of community. In spite of the fact that they are entirely determined by the motive of ideal shopping environment, they constituted a new kind of town centre.¹⁴⁰

*“The initial built form of the suburban commercial center was a group of stores around an open-air pedestrian mall surrounded by vast parking lots. In its subsequent form, the mall was covered by a roof with skylights; and the grouping of the stores was compacted horizontally but was expanded vertically to two or three stories. Thus, the nineteenth-century urban arcade was transformed its twentieth-century counterpart with similar economic and social advantages. Small stores were arranged in rows between large department stores, thus creating a layout that induced shopping and sales within a conductive environment.”*¹⁴¹

Arcade as a design concept is used in contemporary retail centers. In spite of the fact that they resemble department store as an organization model, they used the elements of Victorian arcades; such as linear geometry, fully glazed roofs, bay-window, shop fronts, and nineteenth-century color schemes.¹⁴² Therefore it is possible to say that shopping center is a combination of department store and arcade which goes back and forth between each of them.¹⁴³ Arcade-like shopping centers were taking the Galleria of Milan as the example.¹⁴⁴

3.6.2. Examples of Arcades

It is useful to glance at some of the cities with arcades to understand the contributions and tendencies related with arcades:

Paris – the City of Arcades: Most of the Parisian arcades were built in the first half of 19th century in the Right Bank district and mostly serve for the land speculation. Because, arcade was offering the possibility of developing real estate in inexpensive

¹⁴⁰ Miles, S.& Miles, M., 2004, p.38

¹⁴¹ Bednar, M.J., 1989, p.10-11

¹⁴² Bednar, M.J., 1989, p.42

¹⁴³ Bednar, M.J., 1989, p.50

¹⁴⁴ Bednar, M.J., 1989, p.51

land and it had great commercial success. Increasing the access to the backlands of building blocks, in the congested medieval urban structure of Paris which lacks pedestrian circulation network, public places and sidewalks, it created the urban spaces needed for the consumption of uprising middle class in Paris.



Figure 3.16. Passage du Caire is an example depicting the use of back land of the blocks

Arcades were built by rich and noble property owners to improve their income by leasing the shops and apartments. However, not all of the arcades were financially successful because of the wrongly chosen sites. The success of the arcade was bound to some elements¹⁴⁵:

- consumption dynamics of the neighborhood
- habits of pedestrians
- changes in fashion
- movement of traffic

¹⁴⁵ Geist, J.F., 1989, p. 449

Indeed, as the arcades were built spontaneously, independent from each other, they did not form continuous covered urban spaces to improve pedestrian circulation. Rather, they serve as additional streets in the existing street pattern.

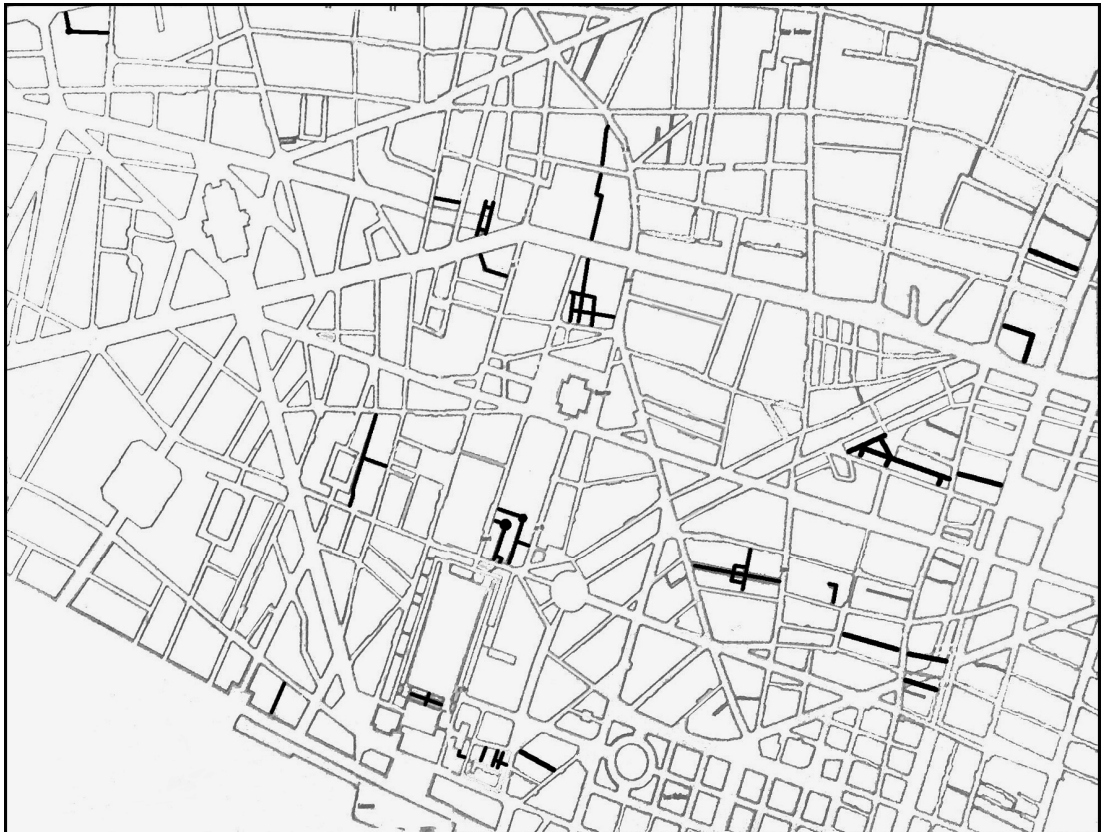


Figure 3.17. Urban pattern of Right Bank, Paris with arcades¹⁴⁶

However, we can observe intends to connect streets and create a covered urban system. As in passage des Panoramas on the north, connecting with Passage Joofroy and Passage Verdou. Passages des Panoramas was a product of tendency of the center to move towards north from Palais Royal and development of new Boulevards.

¹⁴⁶ Reproduced from Geist, J.F., 1989, p.450-451



Figure 3.18 Passage des Panoramas

Passage des Panoramas was developed during the 19th century, with new additional galleries and entrances. In the middle of the 19th century new arcades were built respectively linking to Passage des Panoramas and each other.

Leeds – Commercial District of Arcades: Most of the arcades of the Leeds were built between 1878 and 1900. The most successful plan which is straight corridor was utilized in most of the arcades of Leeds, which is approximately 4, 5 m wide, with an entrance at either end. Long narrow sites that had been laid out as burgage plots in the medieval period and later become inns or alleys were used to build arcades.¹⁴⁷ Leeds used arcades to extend its communication networks.¹⁴⁸

¹⁴⁷ Morrison, K. A., 2003, p.102

¹⁴⁸ Morrison, K.A., p.102



Figure 3.19. Communication network of Leeds commercial district (Grey indicates vehicle roads, orange indicates pedestrian ways, red indicates arcades and covered corridors)

Even after 1960s new arcades were built on the central commercial district: Empire Arcade (1961) and Burton's Arcade (1974). Burton's arcade resembled contemporary shopping malls, although it didn't have the same sealed environment.

149

¹⁴⁹ Morrison, K.A., p.108



Figure 3.20. Burton's arcade



Figure 3.21. Central commercial district of Leeds and the arcades

In addition to the old arcades (indicated green) Queen Victoria Street was restored in 1989-90 and was converted into an arcade with a roof of stained glass. (red roof in the figure). The Empire theatre which was part of Matcham's original development

was replaced by the Empire Arcade, which has since been re-developed and is now Harvey Nichols store (blue roof).¹⁵⁰

Milan- Central Urban Space:



Figure 3.22. Open urban spaces surrounding the Galleria

Arcade of Milan has been the source for especially contemporary shopping centers developing around the city. However the importance of Galleria Vittorio Emanuele II, comes from its location and centralization effect. Being a public space in itself it was the central part of a system of public pedestrian movement. As Bednar (1989) states:

¹⁵⁰ Leodis, A Phographic Archive of Leeds, http://www.leodis.net/discovery/discovery.asp?page=2003218_676159084&topic=2003218_372249783&subsection=200342_125637234&subsubsection=200343_348125637 , accessed on 2006, December 5

This central space—being a place for people to meet and gather—was analogous to the piazzas at either entrance. The ambience and vitality of the Galleria has been celebrated by numerous distinguished visitors, and to this day it remains the public social center of Milan.¹⁵¹

Glass Roofs: In some cities, to utilize the benefits of covered urban spaces, streets in commercial districts were covered by glass roofs to create arcade-like environments; some of which were contributing to the system of covered urban spaces around:



Figure 3.23. Glass covered space in commercial district of Köln ¹⁵²

¹⁵¹ Bednar, M.J., 1989, p.37

¹⁵² Personal archive of Baykan Günay



Figure 3.24. Glass covered street in historical bazaar district of Bursa



Figure 3.25 Glass covered Queen Victoria Street in Leeds¹⁵³

¹⁵³ Personal Archive of Baykan Günay



Figure 3.26 Glass covered street in Leeds¹⁵⁴

3.6.3. Contribution of Arcades to the Urban Structure

Arcade is seen as an architectural form which does not have validity in contemporary urban context, because of zoning laws, land ownership patterns, high density urban structure and lack of economical feasibility of the small shops.¹⁵⁵ Additionally as Bednar states, the capacity of arcades to contribute urban spaces decreases when it is not in relation with the surrounding exterior urban space.¹⁵⁶

In spite of these circumstances, 19th century arcades, when they are utilized with the surrounding environment and functioned according to the contemporary needs, can survive in present urban condition. There can be problematic issues in building new ones; however it is a design and planning problem that can be solved when it is taken as a whole. Because the spatial opportunities of arcades can provide various

¹⁵⁴ Personal Archive of Baykan Günay

¹⁵⁵ Bednar, M.J., 1989, p.43-47

¹⁵⁶ Bednar, M.J., 1989, p.43-47

kind of configurations which may still work in spite of the changing volumes and textures in contemporary cities. From the the examples that we have seen until now, we can point out some types of spatial contribution that arcades may create:

1. To increase permeability where building blocks did not let to pass through:

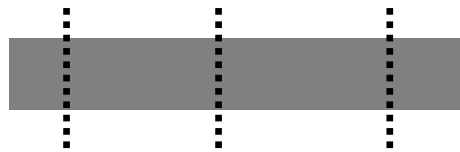


Figure 3.27. Illustration of the pass through block arcades

2. To enlarge the main commercial street:

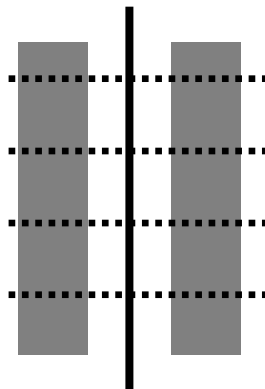


Figure 3.28. Illustration of the enlarging arcades

3. To increase the permeability and accessibility of existing urban pattern and link places with different spatial properties to create a system of open and closed urban structure

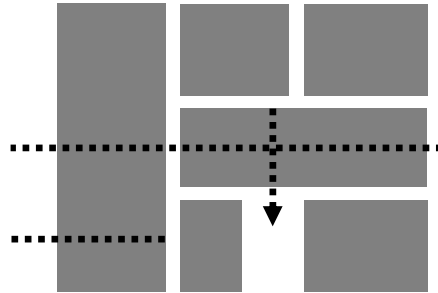


Figure 3.29. Illustration of linking arcades

4. To constitute urban public space

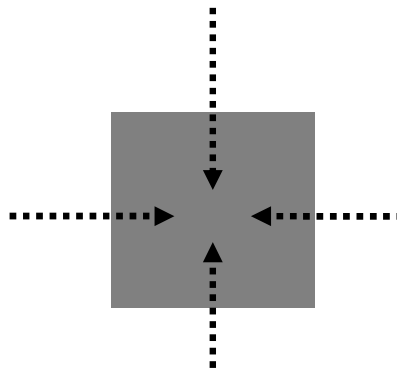


Figure 3.30. Illustration of collecting arcades

CHAPTER 4

ISTANBUL AND ARCADES

Arcades have developed in Europe as the first organized places of capitalist consumption. Arcades of İstanbul were not the product of local economical activities, but they were most likely to be imported spatial features in the process of connection to the capitalist economies of world. However, it is not possible to say that this building form emerged completely free from the local architectural, social and economical influences.

Most of the arcades were situated in Pera/Beyoğlu along the “Grand Rue de Pera”/ İstiklal Street. Arcades developed in correspondence with the development of İstiklal Street from the beginning of 19th century, until the beginning of 20th century. And they developed and transformed with the development of İstiklal Street and Beyoğlu. Therefore it is essential to understand firstly the commercial development in İstanbul and its effects on urban space to understand the formation of arcades. The social-economical and political influences on the urban space of Beyoğlu has an importance on the transformation of the arcades as they determine the ownership patterns, urban development/ decline and interventions on urban space.

4.1. Commerce in İstanbul

İstanbul has always been a prosperous city which attracted the Europeans, Balkans and Middle East . That’s why Keyder mentions that, “different than the other global cities, İstanbul has always been a world city”. In the Ottoman Period, the empire with its bureaucrats and military was consuming the wealth gained by the geographic

location and trade history. İstanbul was both the consumer of the export goods and the biggest market place of the region.¹⁵⁷

After the conquest, Ottomans continued the Byzantine tradition of trade. Port and its hinterland constituted the main trade quarter. Bedestens were the main places for the trade of the valuable goods. Besides khans were the centralized trade buildings which were generally serving accommodation for the tradesmen. Khans were mostly wooden until the 18th century and Bedestens were always made of stones. Bedestens and khans were surrounded by rows of wooden shops. Every street was specialized by different artisan group which were mostly Rums, Armenians and Jews.¹⁵⁸



Figure 4.1. Miniature of Matrakçı Nasuh depicting the Historical Peninsula in 15th century¹⁵⁹

¹⁵⁷ Keyder, Çağlar, 2000

¹⁵⁸ Kuban, D. p.210

¹⁵⁹ Cezar, M. 1991

As you can see it from the miniature of Matrakçı Nasuh there are the shops, some of them arcaded and some of them are not, surrounding a rectangle courtyard. These rows of shops were called Arasta. Arastas were generally made of wood and not permanent buildings as in 15th century. However when they were built with the Mosque complex, they were generally strong buildings. There were not much strong buildings in bazaar until 18th century. And İstanbul has hundreds of these shops in its trade quarter.¹⁶⁰

The importance of the ports of İstanbul had increased in the 16th century with the rising importance of the İstanbul as a part of the international sea trade.¹⁶¹ In 16th century main commercial buildings were still bedestens, khans and rows of shops. All tradesmen of İstanbul from different ethnical roots were sitting, selling, eating and making music in bedestens.¹⁶² Luxury goods were cheaper in İstanbul than European market.¹⁶³ Jewelry, precious stones, fur, precious cloths, brocades, silks and captives were sold in the bedestens as described by Nicolas de Nicolay in 1551.¹⁶⁴

Covered bazaar of İstanbul was always consisting rows of shops, and specialized streets. Khans were like shops surrounding a courtyard, ground floors were from stone and all other elements were wooden. After the fire at the beginning of 18th century, covered bazaar and a lot of khan were rebuilt by stone. Neighborhood commercial buildings were still wooden. It is 19th century that a western look came into being in İstanbul.¹⁶⁵

4.1.1. Westernization and consumption culture

İstanbul (the historic peninsula of today) enclosed by Byzantine and Ottoman walls was the place for the Muslim congregation and Levantines were living in Galata and its extension Pera which is a dispersed settlement in both sides of a main artery which is called 'Grande Rue de Pera'.¹⁶⁶

¹⁶⁰ Kuban, D. p.212

¹⁶¹ Kuban, D. p.251

¹⁶² Kuban, D. p.258

¹⁶³ Kuban, D. p.258

¹⁶⁴ Kuban, D. p.259

¹⁶⁵ Kuban, D. p.251

¹⁶⁶ Keyder, Çağlar, 2000

Pera had developed too late when it is compared with İstanbul. Because there weren't enough water supply for urban development and there weren't enough means for transportation to communicate with the other side of Golden Horn. It was 1732 when water system was supplied by the Empire.¹⁶⁷ In the middle of 18th century there weren't any developed urban place in the Pera area. It was Galata district within its walls which was a cosmopolite urban space developed with the port.¹⁶⁸ Through the end of the 18th century European embassies started to take place in Pera. Especially after the construction of the Galata Bridge (1836), development of Pera accelerated.¹⁶⁹

After the trade agreement between Ottoman Empire and England in 1838, westernization processes has begun to take place in İstanbul. With the declaration of Tanzimat (Ottoman Reforms) in 1839 there had been a conscious break off from Turkish-Islamic heritage to create a modern identity.¹⁷⁰ While Pera was a suburb of houses with gardens at the beginning of 19th century, it turned out to be the 2nd class model of European life style.¹⁷¹ It was a metropolitan city neighborhood with stone buildings, different persons with different clothing, different meals in different restaurants, entertainment places, different languages, foreign books and newspapers. It was the place where Ottoman intellectuals contact with Europe.¹⁷² New palaces were built in Pera on the shores of Bosphorus and modern schools, barracks, hospitals and administrative units were built.¹⁷³

There had been done new physical regulations for this transformation.¹⁷⁴ However, all physical regulations were from above, eclectic and piecemeal; there had occurred a whole, which is fragmented into different images. These reforms consisted city planning actions. İstanbul was divided into 14 municipal circles in 1857 whose main task was to construct roads and buildings.¹⁷⁵ The sixth circle, which consist Galata and Pera, was chosen as a pilot zone for European style regulations. The name probably came from the Sixieme Arrondissement of Paris,

¹⁶⁷ Cezar, M. P.17-18

¹⁶⁸ Cezar, M., p.70

¹⁶⁹ Cezar, M., p.26

¹⁷⁰ Keyder, Çağlar, 2000

¹⁷¹ Çıracı H., p.32

¹⁷² Çıracı H., p.32

¹⁷³ Cezar, M., p.25

¹⁷⁴ Keyder, Çağlar, 2000

¹⁷⁵ Kuban, D., p.352

which was the role model of Pera.¹⁷⁶ Most of the urban services were supplied to this favorite part of the city where European high income groups were occupying. Roads, infrastructures, parks and squares had been done or renovated piecemeal.

As a matter of fact, at the end of 19th century İstanbul was the place of contradictions of East and West, Islam and Christianity and local and global. Pera was the place for entertainment and shopping with a western life style; consumer culture of capitalist Europe was emerging. English and French Hotels, cafés, illuminated shops, theaters and foreign banks and consulates constituted Grand Rue de Pera. Neo-classicism, baroque, art-nouveau and their derives were dominating the architecture.¹⁷⁷ Shops were having foreign names and arcades were the miniatures of the European ones and they were selling luxury goods.¹⁷⁸

Because of the free trade agreements, Ottoman economy was liberalized by the privileges given to the European tradesmen and abolishment of the government monopoly on some goods. Therefore Ottoman economy started to join into foreign trade.¹⁷⁹ Starting from the Sultan Mahmut II, ships coming to İstanbul port were bringing the industrial products of Europe. And it was the European tradesmen getting the benefits of this trade because of the exchange rates.¹⁸⁰

Foreign tradesmen, searching for new markets for their industrial products and trying to find raw material and foodstuffs were coming to Pera. And they were bringing banking, railway, port management, electricity, water, gas services and investing on trade and insurance. Thus, increased the export and import; near 85 firms were established in between 1840-1908. Emerging service sector and developing commercial activities increased the need for new spatial organizations.¹⁸¹

The mercantilist construction of Pera brought new art, entertainment and pass-time activities and their spaces, related with literature, theatre, opera, cinema, ballet, etc. İstanbul had turned out to have a European style cultural environment with a new

¹⁷⁶ Kuban, D., p.352

¹⁷⁷ Kuban, D., p. 348

¹⁷⁸ Keyder, Çağlar, 2000

¹⁷⁹ Gülenaz, N.,2004, p.217

¹⁸⁰ Kazgan, H. p.758

¹⁸¹ Gülenaz, N., p. 217

life style with the new establishments of education, culture and entertainment.¹⁸² Pera was the center of consumption and fashion serving for the high level bureaucrats, foreign tradesmen and empire. It was the market place of elite class.

4.1.2. Commercial structures of 19th century

Pera has turned to be the new trades quarter of İstanbul. Historical Peninsula, where the Turkish-Islamic community was living did not benefit from the transformations as Pera did. New trade development had changed the structure of the conventional commercial center. New trade organizations developed around the port of Galata. Large stores, commercial buildings and banks were developed around.¹⁸³ New business khans, shops and arcades emerged in Beyoğlu by the new economical structure:

Khans: Khans were constructed to develop the trade routes of the Seljuks in Anatolia. Khans continued to function as such throughout the Ottoman Empire. Ottomans altered the previous layout of lining up rooms around a courtyard, and built khans according to their own tastes. While the Seljuks constructed their khans with ashlar blocks, the ottomans utilized brick and stone. Also, the Ottoman preferred simple gates as opposed to the Seljuks, who had splendid victory gates.¹⁸⁴

Khans in İstanbul had different properties like second courtyards, stables in the basement and mescit in the courtyard. There aren't left any khans from 15th and 16th centuries as they were not permanent structures. 17th khans were organized according to the layout of the land and roads as we begin to see a more crowded city. Meanwhile a third courtyard was added which separated the stables from living quarters, whereas the stables were introduced into this third courtyard.¹⁸⁵

Three storey khans appear in the 18th century which were mainly for accommodation. In the 19th century these were transformed into an integral part of the cities commercial life.

¹⁸² Kazgan, H. p.758-759

¹⁸³ Dökmeci, V. ve Çıracı, H., 1990, p.38

¹⁸⁴ Akşit, İ., p. 257

¹⁸⁵ Akşit, İ., p. 257

2nd half of 19th century and the beginning of 20th century, on the both sides of Golden Horn many commercial buildings were constructed in a very short time. This new commercial khans were different from old Ottoman khans from both architectural and functional aspects.¹⁸⁶

Westernization was showing its effects on architecture and ornaments, the façades of many newly built khans were furnished which carried the characteristics of neo-classical, art nouveau, oriental, and eclectic styles. With the improvements in the technology the use of glass and steel increased, as a result the courtyards and/or light holes were covered with steel and glass made roofs; the window widths were enlarged; the use of dome and vault on covering system was substituted with iron beam; porticos left their places to galleries, corridors, or halls; the entrance floors of the new commercial centers opened to the street via shops.¹⁸⁷

Those newly built khans were mostly designed by foreigners or the non-Muslim citizens that studied abroad whom were inspired from the office buildings that became common beginning with the 1st half of 19th century in Europe and the USA. Different from the older ones, the new ones were constructed to provide income to private persons or companies instead of generating income for a foundation. Most of the khans of this era were consisted of only shops and offices different from classical Ottoman khans. As a result of the specialization trend of the era, the production function of classical Ottoman khans shifted to factories and storage facilities were shifted to warehouses. In the subject period, just a few khans were built resembling the classical Ottoman commercial centers, apart from the new commercial centers carrying the characteristics of western office buildings which benefit from the opportunities of new technologies.¹⁸⁸ By than, khans were also starting to appear in arcades, which were initially built in Beyoğlu, then on down into Karaköy.¹⁸⁹

Arcades: Arcades as the examples of western commercial structure developed with the western life style of Pera. As Pera was named as small Paris, arcades took a significant place in constructing this oriental Paris. French culture, with its speech,

¹⁸⁶ Gülenaz, N.,2004, p.217

¹⁸⁷ Gülenaz, N.,2004, p.217

¹⁸⁸ Gülenaz, N.,2004, p.217

¹⁸⁹ Akşit, İ., p. 257

life style, art and architecture had affected the life of Beyoğlu more than any culture.¹⁹⁰ Over 20 arcades were built in 19th century in Pera. Borillari and Godoli bring forward the idea that maybe it is because arcades were perceived as the oriental bazaar in a westernized, simplified and minified version, that they were spread that much.¹⁹¹

The arcades of Pera did not completely resemble the arcades of Paris or Europe except a few examples. It created its own hybrid form influenced by both the old arastas and khans. One of those forms were dominating each of the arcades. Cezar emphasizes the similarity between arastas and arasta like bedestens of classical Ottoman architecture with arcades of Pera, stating the difference in the upper floor uses of arcades as offices or apartments.¹⁹² Cezar mentions that the reason for arcades to develop around İstiklal is to increase the shop number facing the İstiklal Street.¹⁹³

Nearly all of the arcades were built by minorities and foreigners until the beginning of 20th century. In the second half of the 19th century, they were providing the elegant environment that the elite class of Pera need. Luxury shops, franchises, cafés, art galleries and shops, bars etc. were situating in the arcades and upper floors were mostly providing qualified accommodation facilities. The new intelligencia were either accommodating or gathering in the arcades.

Shops: The image of shops had changed a lot especially in the last 30 years of 19th century. Stores were getting larger and turning into department stores.¹⁹⁴ Lining through the Grand Rue de Pera, they were selling fashion products, accessories, books, and supported by theatres, photographers, cafes.¹⁹⁵ Besides, there were other shops to provide local needs.

¹⁹⁰ Sezgin, H., 2004

¹⁹¹ Borillari, D., Godoli, E., 1996, p. 155

¹⁹² Cezar, M. p.395

¹⁹³ Cezar, M. p.395

¹⁹⁴ Dökmeci, V. ve Çıracı, H., 1990, p.38

¹⁹⁵ Dökmeci, V. ve Çıracı, H., 1990, p.37

4.2. Transformation of Beyoğlu

By the establishment of nation-state, investments moved to the new capital Ankara. Therefore, all political and bureaucratic institutions established in Ankara and İstanbul had lost its importance. After 1923, privileges given to the foreign people were abandoned. This caused the foreign investors (big firms, tradesmen, insurance companies, bankers, post offices) to abandon the city.¹⁹⁶ Foreign companies, especially the ones related with civic services were subjected to compulsory liquidation and expropriation.¹⁹⁷ These made minorities life harder because the economic activities they were engaged were leaving the city. Therefore, the demographic structure of Pera began to change and buildings of foreign investors and started to become vacant. But it was still a place for entertainment and cultural facilities. Even the economic crises of 1930s did not stop the development of Pera.

¹⁹⁸

Another determinative action of this period was the Varlık Vergisi (Wealth Tax) which was taken from the non-Muslim minorities, put forward in November 11, 1942. By this tax a quite a large amount of the wealth of minorities was confiscated by government. This caused a decrease in the number of non-Muslim minorities in Turkey. In this period Turkish businessmen and intellectuals were purchasing the vacant buildings of foreigners and minorities and Pera was still the most elite district of İstanbul with its cinemas and theatres, restaurants and patisseries, art galleries and luxury shops.¹⁹⁹ Entertainment facilities were dominated by the Belarussians coming to İstanbul after the 1917 Russian Revolution.²⁰⁰

At the end of the 1950's Beyoğlu had lost all its foreign population because of the exchange policies and the tension between Turkey and Greek because of the Cyprus issue (Events of September 6-7 which caused between 13 and 16 Greeks and at least one Armenian die and 32 Greeks wounded.) In addition 4,348 Greek-owned businesses, 110 hotels, 27 pharmacies, 23 schools, 21 factories, 73

¹⁹⁶ Dökmeci, V. ve Çıracı, H., 1990, p. 53

¹⁹⁷ Dökmeci, V. ve Çıracı, H., 1990, p. 53

¹⁹⁸ Kayra, C, p. 112

¹⁹⁹ Dökmeci, V. ve Çıracı, H., 1990, p. 53

²⁰⁰ Dökmeci, V. ve Çıracı, H., 1990, p. 53

churches and over a thousand Greek-owned homes were badly damaged or destroyed.²⁰¹ Therefore, thousands of buildings became vacant.

After 50s Istanbul faced rapid industrialization. It had started to attract population and migrants from Eastern Anatolia started to build squatters outside the city or settle in the vacant areas of the city center. Beyoğlu was one of these areas, which immigrant people had settled. City center became denser and denser; besides an outward movement to the peripheries by middle class has occurred. CBD shifted from Galata and started from Mecidiyeköy and end at the Boğaziçi Bridge (built in 1973).

Biggest entertainment places were in Pera in the beginning of 50s. But after 50s rapid growth of İstanbul lead new districts and new central areas to be formed and entertainment places and commerce started to move into these new settlements. Pera has lost its former attraction because of the social transformation and cinemas and theatres were torn down to built office buildings.²⁰² İstiklal Street was opened to one- sided traffic, but as it decreased the accessibility of Tünel to reach from Taksim, Tünel had turned out to be a declining area. Number of shops selling cheap goods and small production spaces were increased.²⁰³

In spite of the fact that cultural milieu is not as it was before; having some luxury stores and situating in a central location, İstiklal Street was still very lively at the beginning of 1980s. However a lot of buildings were vacant or used as small production workshops. According to a study made by Tourism Bank at the end of 1980s %60 of the buildings in Beyoğlu belongs to 19th century civic architecture and 260 of those buildings were completely vacant, 140 of them are partially vacant.²⁰⁴

By 1980's "Turkey adopted the privatization model as a reaction to the emerging process of globalization."²⁰⁵ High technology had changed the production type and industry went away from city to the east part, through Gebze; new centers were developed in Levent as financial, in Nişantaşı and Bağdat Caddesi as commercial and Etiler as an entertainment center for high-income groups and Taksim/Beyoğlu

²⁰¹ Wikipedia, http://en.wikipedia.org/wiki/Istanbul_Pogrom#cite_ref-VRYO_2-3, accessed on 2008, January 10

²⁰² Dökmeci, V. ve Çıracı, H., 1990, P. 54

²⁰³ Dökmeci, V. ve Çıracı, H., 1990, P. 54

²⁰⁴ Dökmeci, V. ve Çıracı, H., 1990, p.57

²⁰⁵ Keyder, Çağlar, 2000

as commercial, cultural and entertainment center.²⁰⁶ High-income groups in the places with high environmental quality by luxurious ghettos, middle-income groups through mass housing and squatters of immigrant workers constituted peripheral areas.

By 1987, shopping centers started to be built in the peripheral areas of İstanbul. First shopping center was the Galleria in Ataköy which was a product of Neo-liberal economies of the president Turgut Özal. Houston Galleria in USA, Texas was the model for the Ataköy Galleria. It is probable that Galleria Vittorio Emanuele in Milan was taken as a model in the design of that building. Luxury shopping and fashion carried out in those buildings situating outside the city center. Shopping center construction accelerated in 2000s and now there are over 50 shopping centers all around İstanbul. They were the gigantic models of arcades in this new period. They were harboring the entertainment and art facilities and providing additional services for social use.

Therefore periphery became an area for the competition of space and sooner or later rental revenues increase in these areas. Some members of middle-class started move-into city to the historical buildings. These were mainly managers, professionals and artists. The reason for this, Uzun argues , is that they wanted to be close to the city center because they are not rich enough to live in luxurious ghettos and/or do not have time and/or money for the transportation from periphery to the center (where they work).²⁰⁷

To examine the situation of Beyoğlu in these periods it would be better to point out the situation in 1960s Beyoğlu which had started to be turning into a slum area and seen as the “ruralized urban”. Therefore Beyoğlu was at the focus of the urban regeneration projects in 1980s. İstiklal Caddesi was turned into a pedestrian street and Tarlabaşı Caddesi was enlarged by demolishing neoclassical buildings of 19th century.

Starting from 1980’s the shops in the first floor of the buildings had expand to the upper floors of the buildings and by 1990’s nostalgic renovation process had begun.

²⁰⁶ Keyder, Çağlar, 2000

²⁰⁷ Uzun C. N., 2001

Artists and intelligentsia renovated apartment blocks, opened art galleries, antiquaries, bars and cafeterias. In Tünel, Cihangir and Galata, alike processes began to occur. The “back to city” movement began in 1980s by individual investments of artists and architects, because of:

- the available structure of the buildings for art galleries and studios
- the trade centers request for location at the center
- the high income groups' wish to settle close to the work places and city center

In the middle of 2000s, municipality intervention to this process increased. “Güzel Beyoğlu” project of Beyoğlu Municipality proposed renovations and regulations. Started with changing the signboards of the shops in İstiklal Caddesi aims to beautify Beyoğlu through the “urban transformation” projects applied to whole neighborhoods.

CHAPTER 5

ARCADES OF BEYOĞLU

Arcades of Beyoğlu which were situated on either side of the İstiklal Street after passing through a transformation period are still living and participating the entertainment, culture and shopping life of Beyoğlu. Besides diversifying the urban experience because of their spatial features, they are enlarging the surface of pedestrian circulation area.

Arcades provide various usage opportunities according to the reaction that they were giving to the development and transformation of the city. The possible contributions that arcades can make in present urban situations can be derived from their history and tendency. They are inevitably helping to the recentralization efforts in İstanbul.

By this study the components which determine the transformation processes and functioning of arcades will be examined. Therefore, it would be possible to put forward the contribution possibilities of the arcades for regenerating the urban centers as an alternative to shopping center development on the peripheries.

To examine the historical development nearly all of the arcades around İstiklal Street were included in the study. However, to investigate the present situation of the 19th century arcades of Beyoğlu I had taken the 18 arcades which are around İstiklal Street and still exists: Tünel Pasajı, Narmanlı Han, Şark Pasajı, Suriye Pasajı, Petits-Champs Pasajı, Elhamra Pasajı, Hacco Pulo Pasajı, Aznavur Pasajı, Lütfullah Pasajı, Avrupa Pasajı, Çiçek Pasajı, Tokatlıyan Pasajı, Halep Pasajı, Atlas Pasajı, Emek Pasajı, Anadolu Pasajı, Rumeli Pasajı, Afrika Han. Nil Pasajı which is mostly a passage rather than an arcade, Frederici and Lorando which are totally closed for public use; arcades like Krepen, Karlman, Galatasaray, D'andria which do

not exist today and mid-20th century arcades like Ahududu and Anabala were examined to understand the development and transformation process, but not investigated deeply.

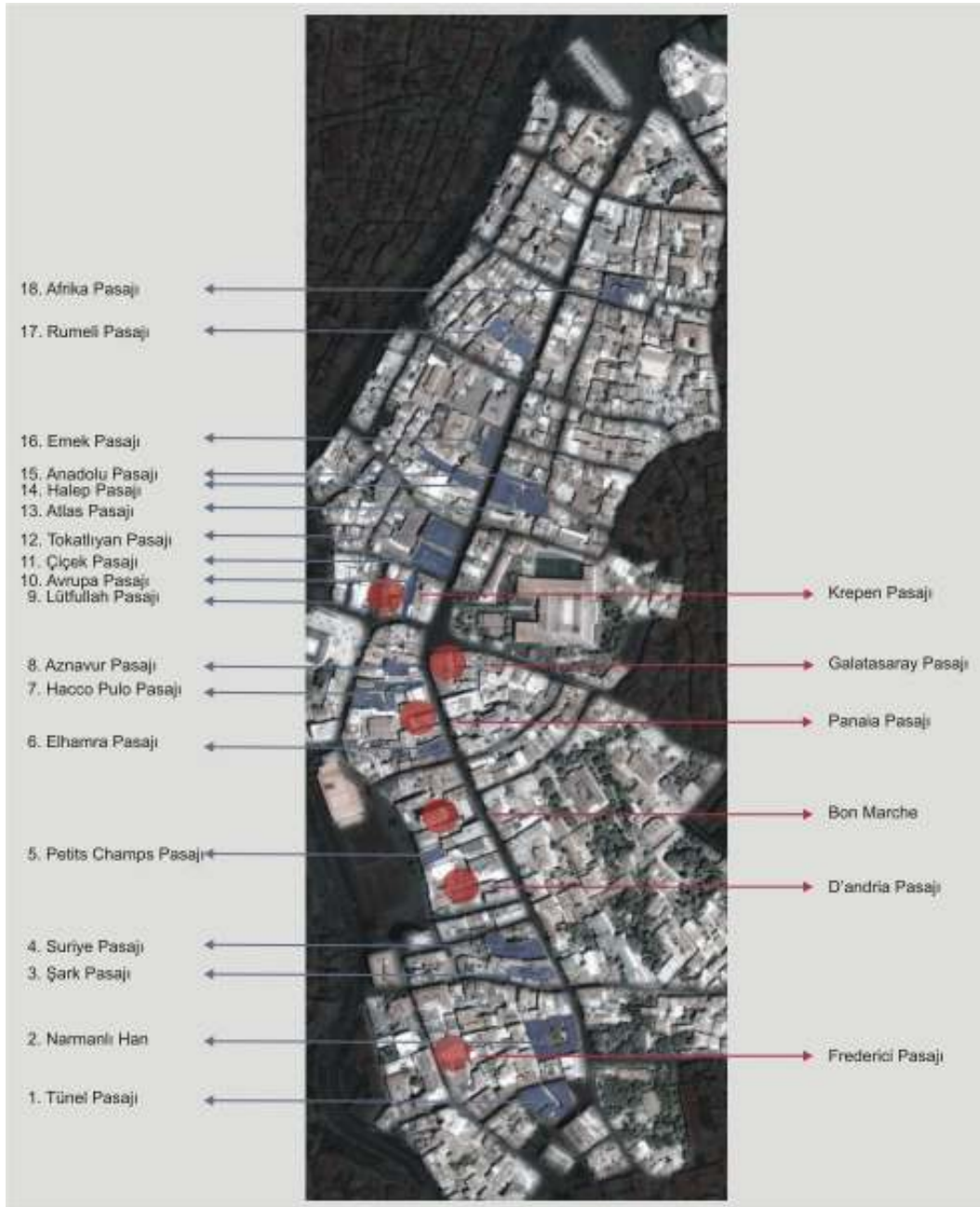


Figure 5.1. Location of arcades in Beyoğlu (Blue indicates existing arcades, red indicates not existing arcades, numbers give reference to the number of arcade in Appendix A.)

The 18 arcades were examined for their present spatial features and uses. Besides, to understand the transformation process, ownership and functional changes were investigated from limited resources of historical documents and official papers.

5.1. Development of Arcade in Beyoğlu

Firstly it is essential to understand how the arcade form peculiar to Beyoğlu was formed and what kind of a structure formed in its development period.

Table 5.1. Development Periods of the arcades in Beyoğlu

EARLY PERIOD	Panaia Pasajı	GALATASARAY	1800s
	Elhamra Pasajı	GALATASARAY	1830s
	Şark Pasajı	TÜNEL	1840s
	Narmanlı Han	TÜNEL	1849
DEVELOPMENT PERIOD	Hacco Pulo Pasajı	GALATASARAY	1850- 1871
	Bon Marche	GALATASARAY	After 1860
	Krepen Pasajı	GALATASARAY	1870s
	Avrupa Pasajı	GALATASARAY	1874
	Emek Pasajı	GALATASARAY	1875
	Çiçek Pasajı	GALATASARAY	1876
	Atlas Pasajı	GALATASARAY	1877
	D'Andria Pasajı	GALATASARAY	1880s
	Halep Pasajı	GALATASARAY	1880- 1885
	Tünel Pasajı	TÜNEL	1886
	Tokatlıyan Pasajı	GALATASARAY	1892
	Aznavur Pasajı	GALATASARAY	1893
Frederici Pasajı	TÜNEL	Around 1894	
LAST PERIOD	Petits-Champs Pasajı	TÜNEL	1900s
	Galatasaray Pasajı	GALATASARAY	End of 19th cent
	Lütfullah Pasajı	GALATASARAY	End of 19th cent
	Anadolu Pasajı	TAKSİM	End of 19th cent
	Rumeli Pasajı	TAKSİM	End of 19th cent
	Afrika Han	TAKSİM	Beginning of 20th cent
	Suriye Pasajı	TÜNEL	1908

To understand the formation of arcades, year of construction, building properties and uses were analyzed; and searched for common properties in the similar time periods. That showed us the development of arcade form in its time being.

5.1.1. Early arcades 1800s- 1850s

In the first half of the 19th century Pera was not at all urbanized. There were foreign ambassadors, and summer houses of high level beurocrats. Churches of different communities were constructed on and around Grand Rue de Pera. The area between Tünel and Galatasaray was developed in this period.

Table 5.2. Arcades of Early Period

Arcades	number of floors	corridor shape	corridor length	roof	number of entrances
Elhamra Pasajı	6	straight	20 m	glass covered	1
Şark Pasajı	4	T shaped	65 m	glass covered	2
Narmanlı Han	2	courtyard	115 m	open – partially covered	1

First arcades were rather passages constituted by rows of shops (selling threads) lining on both sides of a street with open ceiling. They were resembling the arastas. Especially the first arcade Panaia which is constructed with the formation of Panaia Church had turned into a street in time, rather than an arcade. However, Şark Pasajı, which was built after the trade agreements, had developed, reconstructed piecemeal several times, can be named as the first 19th century arcade of İstanbul. (See Appendix)

Elhamra was not constructed as a passage in that period; it was more likely a cultural complex transforming over time. Narmanlı Han is not an arcade at all, but having similar feature like a passageway and shops in ground floor, apartments in the upper floors, it was handled with same approach. Besides Narmanlı was not a commercial building when it was built, it was the Russian Consulate.

5.1.2. Development Period 1850s – 1900s

In the second half of the 19th century Pera was the place where upper class foreigners, minorities and small group of Turkish-Islamic group (tradesmen, bankers, shipowners, and high level beurocrats) were living and imitating the Parisian fashion.²⁰⁸ Infrastructures like transportation, gas and water were supplied and modern urban life style was established in this period.²⁰⁹

The area around Galatasaray developed in this period. Land value was accelerating rapidly which was already started to increase in the first half of the 19th century because of the foreign migrants coming after trade agreements. (It has increased 75% between 1838 and 1847)²¹⁰

Table 5.3. Arcades of Development Period

Arcades	number of floors	corridor shape	corridor length	roof	number of entrances
Hacco Pulo Pasajı	3	straight-courtyard	105 m	partially covered	3
Avrupa Pasajı	2	straight	55 m	glass covered	2
Emek Pasajı	4	straight	10 m	covered	1
Çiçek Pasajı	2	L shaped	55 m	glass covered	2
Atlas Pasajı	4	straight-covered courtyard	65 m	covered	2
Halep Pasajı	6	straight	30 m	covered	1
Tünel Pasajı	5	T shaped	65 m	partially covered	3
Tokatlıyan Pasajı	6	H shaped	100 m	covered	4
Aznavur Pasajı	8	straight	40 m	covered	1

²⁰⁸ Dökmeci, V. ve Çıracı, H., 1990, p.33

²⁰⁹ Dökmeci, V. ve Çıracı, H., 1990, p.33

²¹⁰ Dökmeci, V. ve Çıracı, H., 1990,, p. 43

Arcades of this period resembled the arcades in “Period of Fashion 1820-1840” of European arcades. Krepen, Avrupa and Çiçek Arcades were built after the Big Pera Fire to the place of a big theatre complex. They show similar features, linear or L shaped symmetrical buildings with glass or open roof. They were all neoclassic buildings, 2 storey and having sculptures and ornaments in them. Halep Pasajı show similar features but it has more floors than the others.

Hacco Pulo was a unique building showing both the characteristics of arcade and khans. One part was a long passageway having small shops on both sides and the other part resembles the classical period Ottoman Khans with its courtyard surrounded by shops.

The building of Emek Pasajı is not a whole arcade but a small part of it is an arcade having shops on both sides. The building has offices, cinemas and apartments in the other parts.

Bon Marche was a department store, a small imitation of the Bon Marche of Paris. It was named as arcade in the first half of the 20th century.

Tünel Pasajı can be seen as the precursor of the next period arcades with its larger volume and structure, partially open roof, apartment blocks and shopping facilities.

5.1.3. Last Period 1900s- 1920s

The area between Galatasaray and Taksim had developed in this period. Because there were large houses with gardens, it was easier to build large blocks of apartments in those areas. Therefore it precipitated the development of the area between Galatasaray and Taksim. Places for luxury consumption and entertainment made this area the most popular space of Pera. First electric tramway between Taksim and Şişli rised the importance of Taksim.²¹¹ Land values and rents were increasing more and more. Therefore the building hights increased.

²¹¹ Dökmeci, V. ve Çıracı, H., 1990, p.52

Table 5.4. Arcades of Last Period

Arcades	number of floors	corridor shape	corridor length	roof	number of entrances
Petits-Champs Pasajı	6	straight	30 m	covered	1
Lütfullah Pasajı	2	straight	30 m	covered	2
Anadolu Pasajı	5	straight	50 m	open - partially covered	1
Rumeli Pasajı	7	T shaped	60 m	open - partially covered	3
Afrika Han	7	"+" shaped	60 m	open - partially covered	2
Suriye Pasajı	6	T shaped	85 m	glass covered	3

There is not much information about the Galatasaray Pasajı but like Petits Champs and Aznavur the upper floors are apartments and first floors are shopping arcades having one or two entrances and glass covered roofs. Aznavur has a different style of architecture from the other arcades of Pera. It has an Art Nouveau façade which is still conserved.²¹²

Anadolu, Rumeli and Afrika arcades were all constructed by a rich merchant and Grand Vizier Ragıp Paşa. They were all designed by Italian architects and look alike when the volume and style is considered. The roofs were partially closed and upper floors have different sized and well-equipped apartments for high-level beurocrats. Ground floors are shops both for the daily needs like barber, shoemaker, pharmacy, restaurants and shops selling luxury goods, presses etc...

Suriye Pasajı resembles the other arcades of this period, however its glass covered roof, grandiose interior gives it a unique impression.

Even if there is not much information about the early days of Lütfullah Pasajı, it resembles the first period arcades with its small size.

²¹² Kurtel B.B., Çakıl C., 2004

5.2. Transformation of Arcades in Beyoğlu

Despite the fact that it is not possible to put the information gathered related with the arcades into a common data base and each of them have unique stories; a scheme of evaluation can be developed from general outlines and some detailed samples.

Changes in functioning and physical modifications and transformations were analyzed and socio economical transformation processes were taken into consideration during the study.

5.2.1. Transformation processes of arcades in Beyoğlu

Each of the arcades having unique processes were listed below. (More details and references with the photographs indicating the present situation are given in the Appendix A. They are arranged according to the location, to be easily read, starting from Tünel to the Taksim Square.).

Table 5.5. Ownership, building status and use changes of arcades in Beyoğlu

ARCADE	ownership	building status	use
TÜNEL PASAJI	Original owner: A Jewish businessman 1942- related with the changes after wealth tax a Turkish family firm 1999- single owner	1960- 1970 restoration 1982 restoration	Originally: Ground floor: Coiffeur, milk shop, patisserie, flower shop, tailor, cleaner's, shoe maker etc. upper floors apartments 1955 barber, cleaner's, hat and book shops, tailor. 1985 ground floors mostly stationery, upper floors architecture and legal offices 2002 café, antiquary, music shop, a stationary. Upper floors offices of accounts and lawyers 2008 Ground floors, restaurants, cafes, bars, music shops, etc. Upper floors offices.
NARMANLI HAN	Russian Ambassadorship 1933 Narmanlı Family 2008- Narmanlı Family and Yapı Kredi	Solid build but not very well maintained	.. -1924 Russian consulate and jail houses 1933- parts facing the courtyard housing, part facing İstiklal St. Shops, art studios etc.. Jamanak Newspaper 1945- nottery, antiquary, art ateliers 2000- a residence project is held 2001- Project is canceled 2008- notery inside, and pharmacy, dress shops situated on the front shops Project is stil in question

Table 5.5. (continued) Ownership, building status and use changes of arcades in Beyoğlu

ARCADE	ownership	building status	use
ŞARK PASAJI	1970s- Şükrü Kurtoğlu(2) 1993- Aksoy Holding(3) 2007- English Real Estate Firm(4)	2003 Rebuilt, passage feature and facade was conserved	Original: Petisseies, book shops, photographers(4) 1983-2003 empty 2003- 2005 shops (selling accessory, dressing, shoe, cosmetics) bars and cafes 2006-2007 empty 2007 cellar is carpark, all of the ground floor and second floor is a franchise of DARTY: white goods and computer store and historical Markiz Patisserie on the front shop.
SURİYE PASAJI	2008- over 1000 shareholders	Solid build - no restoration	Known as first luxury apartment block of İstanbul Original- Greek newspapers, press, cinema; upper floors houses and trade corporations First two floors of left entrance was deformed and turned into Sultan Ahmet köftecisi, several dress shops and a bar, upper floors storages, apartments, NGO offices, music studios, etc.
ELHAMRA PASAJI	1920s- Arapzade Sait Bey (1) 2002- several shareholders	1831 theatre 1868- Theatre and Ball room constructed 1891. An Ottoman-Austrian furniture firm 1923 - amendment	1923- Elhamra Sineması 1936 Sakarya Sineması 1944 Elhamra Sineması- 1958 theatre 1970 closed 1976 cinema 1999 fire 2007--- restaurant 2002- partially burned- not used (4) 2008 - ground floor: dress shops, photographer, restaurant., upper floors offices, art galleries, etc.
HACO PULO PASAJI	Original: Hacıpulo from the foundations of Kamerhatun and Çarçis Church Foundations: Zahari Hacıpulo's inheritors	1985- quite neglected 1997- a fire took place and some parts became useless 2003- amendments done for Meşrutiyet St. Façade	Original: shops selling button, hat, thread shops; tailors, publishing house, music houses, art ateliers, upper floors housing, meeting place of Young Turks(3) 1985- small production ateliers and shops(4) 2002- textile related shops and ateliers(5) 2008- ground floors, accessory shops, dress shops, book shops, other specialized shops; upper floors mostly empty and a few denture storages
LÜTFULLAH PASAJI	(Foundations Authority) Mahmut Ağa Foundation and Nuri Yücesoy 1997 - Foundations Authority	2nd group cultural heritage ruin 2008- in ammendment	1920s- pension 1991- shoe suppliers, coffee house 2008-ruin, but now in ammendment for a wine house.

Table 5.5. (continued) Ownership, building status and use changes of arcades in Beyoğlu

ARCADE	ownership	building status	use
AZNAVUR PASAJI	Aznavur Family After 1983- Behlül Vural	1984- demolishing by the owner started and stopped by conservation committee 1988- demolished by the demolishing authorization 1993- Reconstructed	The arcade used to have one entrance from the İstiklal St. in 1924 a door was opened and a passage was opened on the other side to reach Meşrutiyet St. 1st class cafes and bars 1984- button shops, drapery and haberdasheries 2008- First two floors accessory, gift and dress shops, cafes, upper floors offices, fitness- dance saloons, art ateliers etc..
AVRUPA PASAJI	Original: Onnik Düz 1929- Turkish treasury, sold by the mediation of Emlak & Eytam Bank to several shareholders 2002- more than 10 shareholders	1989- 1994- restoration	Original- textile related shops, tailors, watch shop, shoe accessories, etc. 1985- Shops selling button, belt, thread, tailors lively, serving for middle class 1989-1994 restoration period (empty) 1994-2008 Shops serving mostly for tourists; such as, antiquary, book shops, gift shops
ÇİÇEK PASAJI	Original: Hristaki Zografos 1908- Sait Pasha 2002- Many shareholders	collapsed in 1978 rebuilt in 1988 2005 amendment made by Mey AŞ.	Original: Flower shops, patisseries, restaurants, bars, luxury shopping 1940s- small shops and flower shops 1950- 1978- pubs and bars 1988- 2008- first floors are mostly bars, upper floors are storage
TOKATLIYAN PASAJI	Original: Migirdiç Tokatliyan 3 Horan Church Foundation	with 1961 modification it was turned into arcade	1892 Hotel Tokatliyan 1945 Hotel Konak 1961 arcade / office block Ground floor various kinds of shops, upper floors offices, some of them empty

Table 5.5. (continued) Ownership, building status and use changes of arcades in Beyoğlu

ARCADE	ownership	building status	use
ATLAS PASAJI	2008- Ministry of Culture	Historical front block is in ammendment	House 1948- Theatre- Cinema 1984- Theatre- Cinema and Shopping Art Associations Eat and Drink 2008- Theatre- Cinema and Shopping Art Associations Eat and Drink Istanbul 2010- Cultural Center
HALEP PASAJI	M. Nacar, Süreyya Paşa, today many shareholders	1928 fire damaged the building 1980s it was reconstructed but the façade was conserved inner structure was modified	back side was circus 1904- theatre building, 1906 Varyete Tiyatrosu, 1923 Fransız Tiyatrosu, 1942 SesTiyatrosu- 1963 amendment- Dormen Tiyatrosu 1972 cinema - 1989 Ferhan Şensoy theatre music instrument shop, oriental products shop, pub 1989- Cinema Beyoğlu at the cellar 1994- café, offices, shops 2008- Accessory and dress shops, music, book shops, a theatre and a cinema
ANADOLU PASAJI	Original: Ragıp Paşa 2002- More than 10 shareholders	Maintained, solid building	Original: Cloth and dress shops, a pub, a restaurant and houses(3) 1985- shoe makers, patisserie, dress shops, one residential apartment(4) 2008- a shoe shop and a dress shop on sides looking to the streets. Inner shops and upper floors are empty. There is a project about the building, back entrance is closed.
EMEK PASAJI	Abraham Paşa 2008- Emekli sandığı	1985- amendment in the half of the building	Tailors 1985- ground floor: entrance of Rüya Sineması, shops with small counters, theatre exit, entrances of upper floors 2008- ground floor: entrance of Rüya Sineması, shops with small counters, theatre exit, entrances of upper floors
RUMELİ PASAJI	Ragıp Paşa(4) 2002- 20 shareholders(5)	1990 biggest blok were emptied and restored and turned into an art workshop Squalid	First ground floor, pharmacy, restaurants, local shops, repairmen, piano repairer etc. , upper floors apartments for high level beurocrats (2) 2002- pharmacy, restaurant, dress shops, bookshop (3) 2008 - ground floor pharmacy, accessory shops, barber, etc. upper floors cafes, offices, TKP and empty apartments C Blok is an art workshop until 1990 Nearly 10 cafe-bars on the upper stairs

Table 5.5. (continued) Ownership, building status and use changes of arcades in Beyoğlu

ARCADE	ownership	building status	use
AFRIKA HAN	Ragip Pasha 1986 - rented from foundations: Inheritors of Ragip Pasha and other shareholders (a total of 9) 1994-95-98 rented from foundations: Inheritors of Ragip Pasha sold their shares 2007- rented from foundations: Afrika Han Firm There is no floor easement	1983- damaged a little in the earthquake 1982- 1993 stones are falling down from the eaves Squalid but solid build	1920 local shops, printing house in the ground floor, minority apartments in the upper floors (3) 1985 Small production workshops, barber, tailor, installer etc.(4) 2002- shoemakers upper stairs empty (5) 2008- ground floor shops, small restaurants, bar, small shops, upper floors mostly empty, a few of them were used as apartments

5.2.2. Transformation Periods

When we read the table taking the socio-economical periods of İstanbul into consideration, we can observe three periods of transformation. And this shows the origins of the present situation.

Stagnation: 1920-1950

Arcades of Pera inevitably effected by the socio-political and economical changes of this period. In spite of the fact that, there is not much significant change in the functioning of the arcades, the effects of minority issues and Wealth Tax (described in the previous chapter) is worth significance. Elhamra was purchased by a Turkish nobleman in 1920s from an Ottoman- Austrian furniture company and turned into a cinema theatre and arcade. Avrupa Pasajı was expropriated by the National Treasury in 1929 from an Armenian owner Onnik Düz. Then, shares of the arcade were sold to several shareholders via Emlak Eytam Bankası (Real Estate and Orphans Bank).

Bon Marche and Tünel Pasajı was effected by Wealth Tax in this period. Bon Marche which was turned into Karlman Pasajı in 1920s was closed after the wealth tax and abandoned.

Besides Tünel Pasajı were purchased by a Turkish Family Firm because of the wealth tax and turned into an office building rather than apartments on the upper floors. -

Beyoğlu still being the major entertainment and commercial place of İstanbul, new places for this tendency were produced, too. Atlas (1948) turned into an arcade having theatre and cinema in.

Decline: 1950- 1980

As the arcades were the spaces of luxury consumption, their characters had changed during this period. The profile of trade has changed in the arcades. More gastronomic goods were sold in bars, cafes and patisseries. A small number of arcades continued its trade activity and the others were used as office places, small industry, storage or they were totally abandoned.²¹³ The small shops in the arcades around Galatasaray were mostly selling textile related goods like button, thread etc.

It is in this period that arcades like Ahududu (1950s) and Anabala (1960s), which do not have any architectural quality, were built. And the Hotel Tokatlıyan had been transformed into an office place providing shops in the ground floor (1961).

Krepen and Çiçek was the place for bars and restaurants but these historical buildings were not well-kept. Therefore Krepen was demolished by the decision of Conservation Committee and new Aslıhan Pasajı was built instead which is an office building having bookshops in the first floor which has a passage corridor.

Çiçek was collapsed one of a sudden in the May 1978. Aznavur, Avrupa and Halep were neglected too. All of these arcades became subject for conservation or reconstruction in the later periods.

²¹³ Sezgin H., 2004

Karlman Pasajı was purchased in 1970s by İSO (İstanbul Chamber of Industry) and demolished; İSO built a high rise building instead Odakule, the building has a passage in the ground floor, which is one of the most used passage of İstiklal Street, linking to the Meşrutiyet Street.



Figure 5.2. Passage of Odakule

Late period arcades like Afrika and Rumeli were solid buildings; however they became neglected because of the new uses like small production, neighborhood cafes and local shops.

5.2.3. Reconstruction and Renovation: After 1980s

In this period some of the arcades became subject to reconstruction, renovation and conservation. And the new uses for the new users of Beyoğlu started to take place

in the arcades. Especially fashionable cheap textile goods attracting the students, cafes, bars, theatres and cinemas, art institutions etc. started to occupy the parts of arcades gradually.

Halep, Aznavur and Çiçek arcades were reconstructed, maintaining the facades and passage features. Some modifications were done due to the increasing rent in Beyoğlu. Additional floors were built in Halep and Aznavur Çiçek Pasajı and the passage feature were maintained for only first floor and the second entrances from the back streets were closed. Different than those, Çiçek Pasajı was reconstructed with a glass roof. (See Appendix A)

The building at the back yard of Atlas Pasajı was transformed and combined with the arcaded entrance of the Atlas Pasajı in 1984. It has turned into a shopping arcade opening to the back streets of İstiklal.

Especially after 2000s, arcades were popularized. From 2000, on the web sites and news papers related with urban life in İstanbul, more than 20 times arcades became the topic. Their fashion, provisions, history, cheap shopping opportunities and transformation debates were mentioned in these news.

For instance, Terkos Pasajı which has been built in the place of D'Andria in 1980s is a very famous passage, having no architectural quality, because of the cheap textile products.

The similarity between the products of Terkos Pasajı, Beyoğlu Çarşısı, Anabala and Atlas Pasajı can easily be observed. Terkos, Beyoğlu, Anabala are all created after 1980s mainly for the cheap textile product shops. Atlas can be differentiated from these arcades having different kind of cultural and social opportunities and additional goods that are sold (like antiquaries, music shops, etc. See Appendix. A)



Figure 5.3. Terkos Pasajı and Anabala Pasajı respectively

Arcades of Pera were unable to compete with the shopping centers developing on the peripheries:

- General changes in shopping culture and urban experiences because of new economies after 1980s
- Pera was still partially slum and can not serve for upper classes
- can not serve the sterile environment that were provided by shopping centers
- Does not have enough space for strolling, etc.
- Shops were too small for larger stores

The experience of Şark Pasajı shows this failure clearly. Aksoy Holding purchased Şark Pasajı in 1993 and prepared a project for the reconstruction of the arcade. The plan was to create a center with 25 shops, eat and drink functions and bars. The aim of the investors was to attract the upper classes and to be triggering in the transformation process of İstiklal Street. The project was completed in 2004 and the arcade was opened with a name “Markiz Pasajı” carrying the name of the Patisserie on the front shop.

In spite of the fact that famous brands like L'Occitane, Mont Blanc, Che Cigar, Dunlop, Ivy Oxford, Stefanel, Taboo, Demirel, Koziol took place in the arcade and the entertainment facilities were working well the shops did not survive there and the project failed one year later. There had been debates on newspaper and public opinion, Banu Tuna²¹⁴ from Hürriyet Newspaper explained the failure with following propositions:

- The projects was addressing a small group of people
- There were security guards on the doors
- Other triggering projects for the transformation of Pera were already held
- There is not any special, attractive shop that creates an identity for the arcade (book shop, hobby shop, antiquary etc) and related with the other parts of Pera

After a while rumors begin about the future of the arcade, saying that the arcade will be a hotel. However Aksoy Company sold the building to English investors and the arcade reopened as a franchise of Darty (international electronic goods store) at the end of 2007.

²¹⁴ Tuna, B., Hürriyet Gazetesi, 19 Ağustos 2005
<http://hurarsiv.hurriyet.com.tr/goster/haber.aspx?id=343173&yazarid=103> accessed on 2007, September 8



Figure 5.4. Darty in Şark Pasajı

5.3. Arcades in Present Condition

Renovation process of Beyoğlu is getting faster in present situation and triggering uses of it is mostly the cultural facilities, art organizations and entertainment places. There are various kinds of art galleries, art institutions, cinema theatres and theatres, along with gastronomic consumption places and small and larger shops selling primarily textile products. Besides these, service sector is increasing around İstiklal Street and primarily creative sector is taking place which is the pioneer in regenerating the historical centers. However İstiklal Street still have lack of housing function; and back streets are not used as frequent as the main street.

Arcades are influenced by this process and affecting the situation. Arcades are mostly used to function with multi-use because of their spatial opportunities. Therefore they can be considered as the focal points of attraction. However, not all

of them can contribute to the surrounding urban environment because of several reasons.

5.3.1. Present situation of the arcades

10 of the 18 arcades are well kept in İstiklal, 7 of them are partially neglected and 1 of them is totally neglected. 13 of these arcades were almost full and used either by offices, shops, associations or cafes; 5 of them are empty because of several reasons. Their use, emptiness and building condition is given in the table below:

Table 5.6. Present situation of arcades in Beyoğlu

	Arcade	use	emptiness	keep
1	Tünel Pasajı	eat and drink/ office	almost full	well-kept
2	Narmanlı Han	shopping	more than %50 empty	partially neglected
3	Şark Pasajı	shopping	almost full	well-kept
4	Suriye Pasajı	office/ eat and drink/ residential	almost full	partially neglected
5	Petits-Champs Pasajı	office/ luxury eat and drink	almost full	well-kept
6	Elhamra Pasajı	office/ shopping/ eat and drink	almost full	well-kept
7	Hacco Pulo Pasajı	eat and drink/ shopping	more than %50 empty	partially neglected
8	Aznavur Pasajı	shopping/cultural activities/ office	almost full	well-kept
9	Lütfullah Pasajı	nobody	more than %50 empty	neglected
10	Avrupa Pasajı	touristic shopping	almost full	well-kept
11	Çiçek Pasajı	touristic eat and drink	almost full	well-kept
12	Tokatlıyan Pasajı	office/ shopping	almost full	partially neglected
13	Halep Pasajı	shopping/ office/ cultural activity	almost full	well-kept
14	Atlas Pasajı	shopping/ eat and drink/ cultural activities	almost full	well-kept
15	Emek Pasajı	shopping/cultural activities/ office	almost full	partially neglected
16	Anadolu Pasajı	Shopping	more than %50 empty	well-kept
17	Rumeli Pasajı	office/ shopping/ eat and drink/ cultural activities	almost full	partially neglected
18	Afrika Han	Office	more than %50 empty	partially neglected

In this study arcades assumed as survived when they provide variety of functions, all parts are used and the building is well-kept. Tünel, Elhamra, Aznavur, Halep and Atlas are rather successful arcades where variety of functions to attract people, like eat-drink, social and cultural activities, shopping etc. exists and buildings are well-kept.

Aznavur, Halep and Atlas arcades were similar in functions and maintenance. In spite of the fact that they survived as a part of urban life in İstiklal Street, the buildings were not kept with their original structures, they were all rebuild, conserving the facades. The reason for these arcades to survive was mostly their mixed use. They serve for the new Beyoğlu strollers consist of intellectuals, students, artists, entertainers, employers of service sector and creative industries. These arcades do not compete with shopping centers but they are providing different products like cheaper fashionable and 2nd hand clothes, and cultural atmosphere with bookstores, theatres, art galleries and cinema theatres. Therefore they attract the people every hour of a day.

In spite of the fact that Elhamra is a used arcade, the investors holding most of the shares of the property, who are managing the Elhamra Pub were trying to control the semi-public places of the arcade via various interventions. (See Appendix A) And it is because the cinema was closed, the attractiveness of the arcade decreased.

Cultural and art institutions and facilities in these arcades given below:

Atlas: İstanbul 2010 Institution, Cultural Center, a theatre and a cinema theatre

Elhamra: "Karşı Sanat" art institution

Halep: A thetre and a cinema theatre

Aznavur: Dance saloons

Şark Pasajı, Suriye Pasajı, Petits-Champs Pasajı, Avrupa Pasajı, Çiçek Pasajı, Tokatlıyan Pasajı, Emek Pasajı, Rumeli Pasajı were other survived arcades but not successful as formers.

Şark pasajı is a rather used arcade but for only specialized shopping purposes, maybe it is feasible economically for the investor but it does not make a contribution to the urban life of İstiklal Street as it is a very introverted store.

Petit Champs is providing luxury eat and drink facilities in the ground and upper floors. The building is very well-kept but upper stairs are used by offices and do not have a public use. Also the building is facing Meşrutiyet Street and can be reached through a cul-de sac from İstiklal Street. But this entrance used as a service door. That is why it can not be considered as survived.

Avrupa and Çiçek are the arcades which are very well maintained. They were renovated through the projects of shareholders organizations. However, the uses of these arcades are very much touristic, and specialized; that is why they are not very much used. However Çiçek is more used when it is compared with Avrupa. That is probably because of the gift shops and it is not directly connected with İstiklal.

Tokatlıyan and Emek are rather business khans, their arcaded shopping areas can not meet the needs of people in Beyoğlu. The arcaded part of Emek is very short and there is no place for shops. Besides these buildings are not very well maintained, probably because of their owners. Tokatlıyan belongs to the church foundation and Emek belongs to Emekli Sandığı (retirement fund).

Rumeli has various functions to attract people, however it is not a well-kept building and there is no available space to accommodate shopping facilities.

Suriye is a glorious arcade which was the latest of 19th century arcades. It is a very solid building and only building which have housing units in it. It is not very well kept building because it has more than a thousand shareholders, so they do not intervene in the maintenance of the building. The maintenance of the building is provided by the renters. And also the shopping facility is not enough to attract people.

Hacco Pulo, Lütfullah, Anadolu, Afrika and Narmanlı are the arcades which did not survive in this period.

The building of Hacco Pulo is partially neglected, especially the part facing the Meşrutiyet Street which was designed for residential use. It is a very lively arcade with the cafes in the courtyard and unique environment. It is rented from the foundations (vakıftan icareli) and renters do not take any action to conserve the arcade.

Lütfullah Pasajı is rented from the foundations to be renovated and transformed into a wine house. Another project is going on in Anadolu Pasajı and it is closed because of that.

Afrika Han is mostly empty because of several reasons. One is, it is not facing İstiklal Street, there is not much shopping place in the arcaded area. There is no floor easement and the building is not well maintained. It is an arcade which is rented from foundations too. Nowadays the building is in amendment to form an Office Complex by Afrika Han Company.

Narmanlı Han is another arcade which have a lot of debates going on. Yapı Kredi is one of the shareholders of the property and trying to conserve the arcade to house mixed use (apartments, art galleries, shops, etc.) functions. However project is criticized by architects, planners and other concerned people. Now the project is changed but there is no information about the new one.



Figure 5.5. Project of Narmanlı Han and its photo from above²¹⁵

²¹⁵ Mimarist, http://www.mimarist.org.tr/komisyon/36_Donem/1.6.8.1.4.Narmanli.htm accessed on 2008 January, 12

5.3.2. The contribution of the arcades to the İstiklal Street

Arcades of Beyoğlu has several contributions to the urban space. Not all of them are used, but they have the opportunity:

1. Expanding the Pedestrian surface

İstiklal Street is a pedestrian street whose main functions are situated in the ground level. Therefore different than the other buildings on the street, the spatial form of the arcade serves to increase the area of pedestrian level. The length of İstiklal Street is nearly 1300 meters. The total length of the corridors of arcades facing İstiklal Street is 830 meters. This counts to a 63% increase in the continuous shopping surface and pedestrian circulation area.

2. Cul de sac effect- clustered functions

Arcades providing shops and apartments facing each other, and offering various kinds of covered places for different uses creates an environment which may provide a cluster effect. That means a mixed use cluster with housing, shopping, cultural facilities could be created as well as more specialized focal clusters for public uses.

3. Permeability

The most important feature of the arcades are their passage corridors. Arcades of Beyoğlu generally have more than one entrances, however they are not all used. Because, the back streets of İstiklal Street are not used as much as İstiklal Street. As you can see from the table some of them are closed. It is not possible to use the arcades of Beyoğlu to connect two busy streets, but related with the possible functions on the back streets, it is possible to use them for transitions.

Table 5.7. Corridor situations of arcades in Beyoğlu

	Arcades	corridor shape	number of entrances	passage
1	Tünel Pasajı	T shaped	3	exist
2	Narmanlı Han	courtyard	1	closed
3	Şark Pasajı	T shaped	2	exist
4	Suriye Pasajı	T shaped	3	exist
5	Petits-Champs Pasajı	straight	1	closed
6	Elhamra Pasajı	straight	1	not exist
7	Hacco Pulo Pasajı	straight-courtyard	3	exist
8	Aznatur Pasajı	straight	1	closed
9	Lütfullah Pasajı	straight	2	exist
10	Avrupa Pasajı	straight	2	exist
11	Çiçek Pasajı	L shaped	2	exist
12	Tokatlıyan Pasajı	H shaped	4	exist
13	Halep Pasajı	straight	1	not exist
14	Atlas Pasajı	straight-covered courtyard	2	exist
15	Emek Pasajı	straight	1	not exist
16	Anadolu Pasajı	straight	1	closed
17	Rumeli Pasajı	T shaped	3	exist
18	Afrika Han	"+" shaped	2	exist

CHAPTER 6

CONCLUSION

Arcades are getting more and more popular. They are undertaking a role to expand the İstiklal Street with the facilities they provide, with a kind of a form of cul de sac. They have lost their permeability features because the back streets of İstiklal are not as lively as İstiklal. Each of the arcades keep in step with the transforming Beyoğlu, however there occur problems in continuing their semi-public functions.

In the following part I will state the problems of arcades to survive, created because of building properties, location and ownership issues.

Building properties:

- narrow arcades and small shops do not facilitate a lively shopping environment, larger stores can not situate in some of the arcades.
- The residential uses do not take place in the upper floors, as they were already turned into offices in the slumming process.
- Upper floors can not contribute to the urban pedestrian circulation.
- Their passageway can not be used efficiently.
- Short passageways can not serve a public function.

Location:

- It is hard for the arcades not facing İstiklal to survive, because they can not reach the pedestrian circulation directly.
- The arcades around Galatasaray can be named as more successful, but it is not enough to say that the location is the determinant of this fact. Because the arcades around Galatasaray have more shopping areas available.

It can be seen that ownership is an important issue in the transformation and survival of arcades. Arcades of foundations are the least maintained arcades; because they do not act as private speculators to utilize the economical potentials of the arcades. In spite of the fact that private investors can contribute to the renovation of the buildings; there is always the risk that they can be closed to public use. Like Suriye Pasajı when there are a lot of shareholders, it is getting hard to take any action on them. That is why in some arcades we can observe organizations constituted for the renovation of the buildings.

Opportunities of the arcades in Pera can be listed as below:

- Istiklal Street can be diffused to back streets by the new functions that arcades may provide.
- Upper floors' original residential use can be regenerated
- Arcades, passages and stores situating close to each other can be combined and supported by focal attractive uses.
- The functions of arcades should be complementary and related with the surrounding facilities on the street to orient people into the arcades.

With all these opportunities, arcades can be alternative for the shopping centers situated in the peripheral locations. The intermediate space they provide can create an animated urban space to flourish the urban pedestrian experience and increase the urban surface that can be used by pedestrians. Therefore pedestrians can enjoy the urban life with open and covered spaces in a central location, and utilize the functions provided more than the shopping centers can provide.

Another proposal for the arcades may be to utilize their spatial opportunities for the economies that work together, like the emerging creative industries sector. It would be a contribution to the regeneration of Beyoğlu by creating not only places for consumption, but production too. Upper floors, empty spaces and transitional features may be reused by the potential population of Pera. It may regenerate the original function of arcades that were flourish the cultural, social and productive potentials of the urban life.

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APPENDIX A

ARCADES OF BEYOĞLU

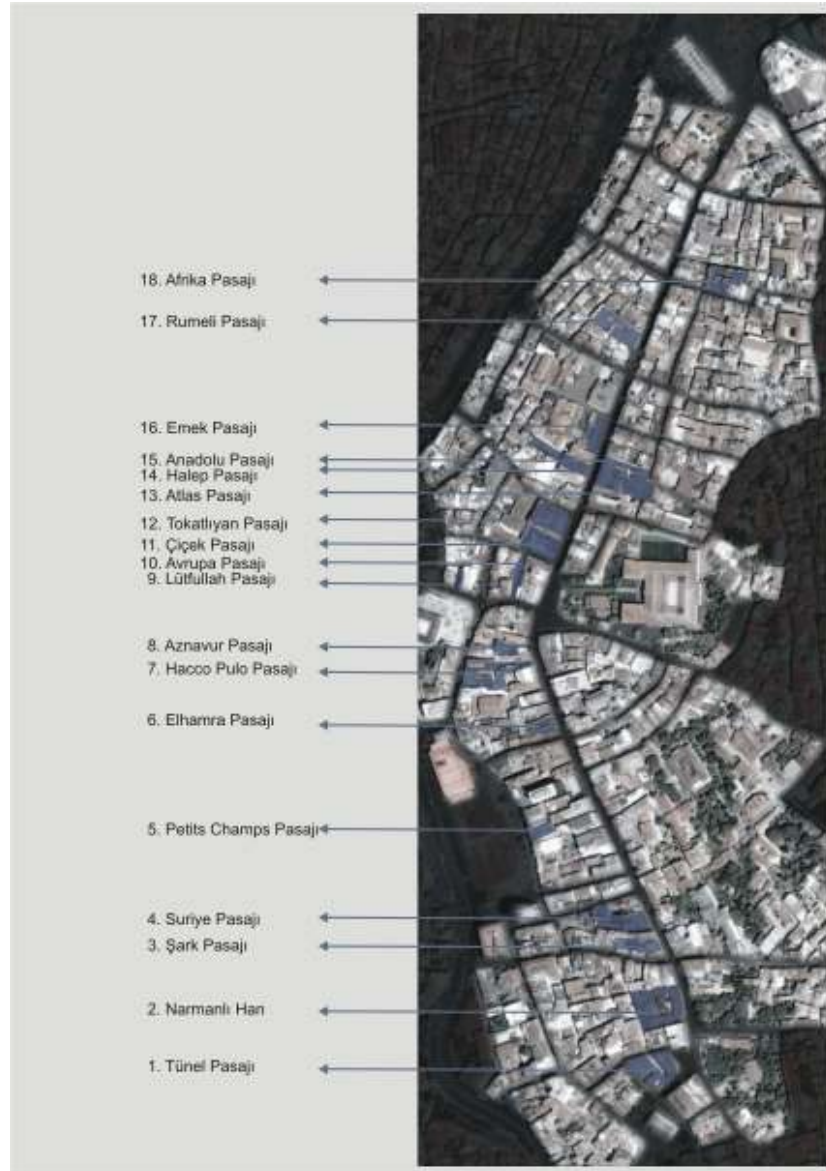


Figure A.1. Location of the arcades of Beyoğlu

1 Tünel Pasajı



Location: Tünel square- Sofyalı St.- Ensiz St.
Date of construction: 1886(1)
Building Properties: 5 storeys, 3 buildings. It has a T shaped corridor which is mostly open. 3 entrances. Ground floors for shops, upper floors apartments.
Building style: Neo-classic

Ownership:
 Original owner: A Jewish businessman(2)
 1942- related with the changes after wealth tax a Turkish family firm(3)
 1999- Necat Hepkan(4)

Use:
 Originally: Ground floor: Coiffeur, milk shop, patisserie, flower shop, tailor, cleaner's, shoe maker etc. upper floors apartments(5)
 1955 barber, cleaner's, hat and book shops, tailor. (6)
 1985 ground floors mostly stationery, upper floors architecture and legal offices(7)
 2002 café, antiquary, music shop, a stationary. Upper floors offices of accounts and lawyers
 2008 Ground floors, restaurants, cafes, bars, music shops, etc. Upper floors offices.

Building status:
 1960-1970 restoration (8)
 1982 restored because of nearby Beyoğlu Administration of Justice(9)

(1) Üsdiken, B. 1991
 (2) Tarih Ansiklopedisi, Tünel Pasajı
 (3) Tarih Ansiklopedisi, Tünel Pasajı
 (4) Kazanç, Ö., 2002
 (5) Üsdiken, B. 1991
 (6) Yellin, P., 1985
 (7) Kazanç, Ö., 2002
 (8) Tarih Ansiklopedisi, Tünel Pasajı
 (9) Yellin, P., 1985

Figure A.2. Information related with Tünel Pasajı

1 Tünel Pasajı



Figure A.3. Photos of Tünel Pasajı



Location: İstiklal St.- Sofyalı St.

Date of construction: 1838- 1849 (1)

Building properties: not an arcade, having a courtyard and a small entrance passage, 2 passages facing the Sofyalı street but now closed, totally 5 building complex

Building style: Russian Classicism

Builder: Russian Ambassadorship

Architect: Gaspare Fossati (2)

Ownership:

Russian Ambassadorship

1933 Narmanlı Family(3)

2008- Narmanlı Family and Yapı Kredi(4)

Use:

.. -1924 Russian consulate and jail houses(5)

1933- parts facing the courtyard housing, part facing İstiklal St. Shops, art studios etc.. Jamanak Newspaper (6)

1945- nottery, antiquary, art ateliers (7)

2000- a residence project is held

2001- Project is canceled

2008- notery inside, and pharmacy, dress shops situated on the front shops Project is stil in question

Building status:

Solid build but not very well maintained

(1) Üsdiken, B. 1999

(2) Yeltri, P., 1985

(3) Üsdiken, B. 1999

(4) Yapı Kredi Yatırım (online), <http://www.yapikredikoray.com/narmanlihan.asp>, accessed on 2007, December, 10

(5) Üsdiken, B. 1999

(6) Üsdiken, B. 1999

(7) Üsdiken, B. 1999

Figure A.4. Information related with Narmanlı Han

2 Narmanlı Han



Figure A.5. Photos of Narmanlı Han



Location: İstiklal St.-Asmalı Mescit St.

Date of construction: 1840s(1)

Building properties: 4 storey, built of brick, glass covered T shaped corridor, 2 entrances, ground floor shops, upper floors apartments.

Ownership:

1970s- Şükrü Kurtoğlu(2)

1993- Aksoy Holding(3)

2007- English Real Estate Firm

Use:

Original: Patisseries, book shops, photographers(4)

1983-2003 empty

2003- 2005 shops (selling accessory, dressing, shoe, cosmetics) bars and cafes

2006-2007 empty

2007 cellar is carpark, all of the ground floor and second floor is a franchise of DARTY: white goods and computer store and historical Markiz Patisserie on the front shop.

Building status:

2003 Rebuilt, passage feature and facade was conserved

(1) Kazanç, Ö., 2002

(2) Üsdiken, B., 1991

(3) Tuna, B., 2005

(4) Üsdiken, B., 1991

Figure A.6. Information related with Şark Pasajı

3 Şark Pasajı



Figure A.7. Photos of Şark Pasajı



Location: İstiklal St.- Gönül St. Orhan Adlı Apaydın St.

Date of construction: 1908

Building properties: 5 storey, glass covered T shaped corridor, 3 entrances, ground floor shops, upper floors apartments and office places

Building style: Neoclassic

Use:

Known as first luxury apartment block of İstanbul (1)

Original- Greek newspapers, press, cinema; upper floors houses and trade corporations (2)

First two floors of left entrance was deformed and turned into Sultan Ahmet köftecisi, several dress shops and a bar, upper floors storages, apartments, NGO offices, music studios, etc.

Ownership:

2008- over 1000 shareholders

Building status:

Solid build - no restoration

(1) Cezar, M., 1991

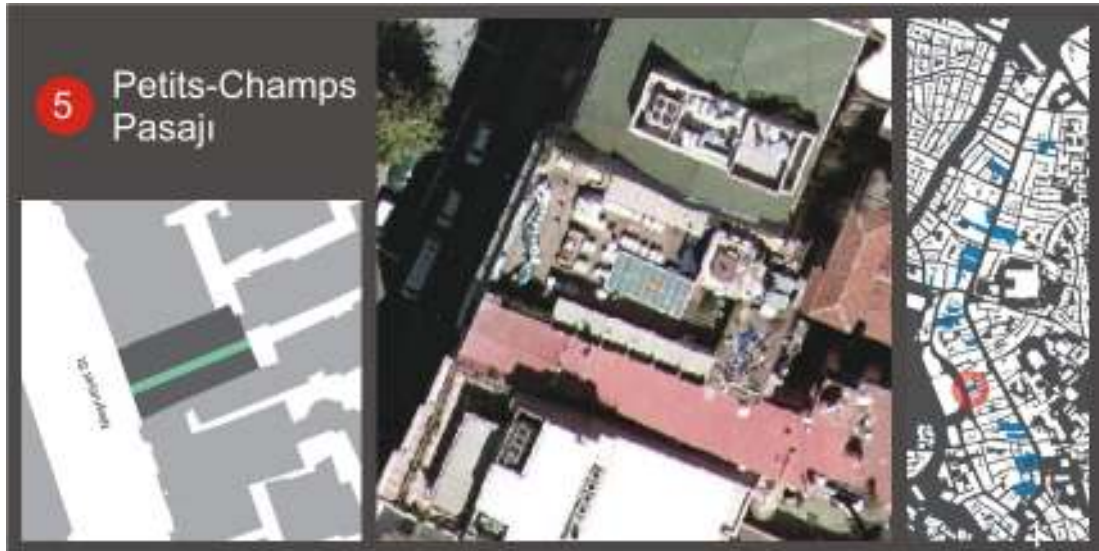
(2) Üsdiken, B., 1999

Figure A.8. Information related with Suriye Pasajı

4 Suriye Pasajı



Figure A.9. Photos of Suriye Pasajı



Location: Meşrutiyet St.- Deva passage and İstiklal St.

Date of construction: End of 19th century

Building properties: 6 storey form front, 5 storey from back. Open, linear straight corridor, now closed

Use:

restaurant in the first floor, Tabanlıoğlu Architecture and bars- back door is not used



Figure A.10. Information and photos related with Petits-Champs Pasajı



Location: İstiklal St.
Date of construction: 1830s
Building properties: 6 storey, glass covered straight corridor, one entrance
Building style: Neoclassic reflecting Ottoman details and ornaments
Building status: well-kept

Ownership:
 1920s- Arapzade Sait Bey (1)
 2002- several shareholders (2)

Use:
 1923- Elhamra Sineması 1936 Sakarya Sineması 1944 Elhamra Sineması- 1958 theatre 1970 closed 1976 cinema 1999 fire 2007--- restaurant (3)
 2002- partially burned- not used (4)
 2008 - ground floor: dress shops, photographer, restaurant., upper floors offices, art galleries, etc.

Building status (5):
 In 1831 the building has burned down partially.
 An Italian called Guistiniani build a theatre here.
 1868- Theatre and Ball room constructed in here by Eduard Salla and Guistiniani to architect- Mimar Barborini
 Theatre closed in 1891. An Ottoman- Austrian furniture firm hold the building
 Some resources claim that after 1923 the building is demolished and Vedat Tek reconstruct it again. However, Behaz Üsdiken insists on the idea that it was amended by Vedat Tek.

(1)Üsdiken, B., 1999
 (2)Kazanç, Ö., 2002
 (3)Üsdiken, B., 1999
 (4)Kazanç, Ö., 2002
 (5)Üsdiken, B., 1999

Figure: A.11. Information related with Elhamra Pasajı

6 Elhamra Pasaji



Figure: A.12. Photos of Elhamra Pasaji



Location: İstiklal St. - Meşrutiyet St.

Date of construction: 1850-1871(1)

Building properties: 3 storey, 3 buildings constituting a court yard and a straight covered corridor, ground floor shops, upper floors apartments.

Building style: Neo-renaissance

Ownership (2):

Original: Hacopulo

from the foundations of Kamerhatun and Çarcis Church Foundations: Zahari Hacopulo's inheritors

Use:

Original: shops selling button, hat, thread shops; tailors, publishing house, music houses, art ateliers, upper floors housing, meeting place of Young Turks(3)

1985- small production ateliers and shops(4)

2002- textile related shops and ateliers(5)

2008- ground floors, accessory shops, dress shops, book shops, other specialized shops; upper floors mostly empty and a few denture storages

Building status(6):

Building to be protected without any change (decision of conservation committee in 1971)

2nd group cultural heritage (decision of conservation committee in 1993)

1985- quite neglected

1997- a fire took place and some parts became useless

2003- amendments done for Meşrutiyet St. Façade

(1)Üsdiken, B., 1999

(2)Beyoğlu Municipality Archive

(3)Üsdiken, B., 1999

(4)Yeltin, P., 1985

(5)Kazanç, Ö., 2002

(6)Beyoğlu Municipality Archive

Figure: A.13. Information related with Hacopulo Pasajı

7 Hacopulo Pasajı



Figure: A.14. Photos of Hacopulo Pasajı



Location: İstiklal St.

Date of construction: 1893 (1)

Building properties: 2 cellar, a ground floor and 8 normal floors, a linear passage which is enlarging in the middle. 2 entrances but one is closed. First floors shops, upper floors apartments.

Building style: Art Nuevo façade

Ownership(2):

Aznavur Family

After 1983- Behlül Vural

Use:

The arcade used to have one entrance from the İstiklal St. in 1924 a door was opened and a passage was opened on the other side to reach Meşrutiyet St.(3)

1st class cafes and bars

1984- button shops, drapery and haberdasheries (4)

2008- First two floors accessory, gift and dress shops, cafes, upper floors offices, fitness- dance saloons, art ateliers etc..

Building status (5):

1984- demolishing by the owner started and stopped by conservation committee, because it was illegal

1984- 2nd group cultural heritage (decision of conservation committee)

1985- 2.A.2 group cultural heritage (decision of conservation committee)

1988- a new building can be built but passage feature and façade ornaments must be protected, (decision of conservation committee)

1988- demolished by the demolishing authorization

1990- construction stamped with a seal by Beyoğlu Municipality because of the unauthorized construction

1992- demolishing decision of Beyoğlu Municipality because of the unauthorized construction

1993- a judicial inquiry was opened because of the inconsistent (passage measurements and building height) implementations during the construction (decision of conservation committee)

1995- the owner of the building at the backyard obstructed the entrance from Meşrutiyet St.

(1)Üsdiken, B., 1999

(2)Beyoğlu Municipality Archive

(3)Üsdiken, B., 1999

(4)Yellin, P., 1985

(5)Beyoğlu Municipality Archive

Figure: A.15. Information related with Aznavur Pasajı

8 Aznavur Pasajı



Figure: A.16. Photos of Aznavur Pasajı

9 Lütfullah Pasajı



Location: Hamalbaşı St. Kalyoncukulluğu / Dudular St.
Date of construction: End of 19th century
Building properties: 2 storey, straight corridor with entrances on both sides

Ownership(1):
(Foundations Authority) Mahmut Ağa Foundation and Nuri Yücesoy
1997 - Foundations Authority

Use:
1920s- pension(2)
1991- shoe suppliers, coffee house
2008-ruin, but now in ammendment for a wine house.

Building status (3):
2nd group cultural heritage
ruin
2008- in ammendment

(1)Beyoğlu Municipality Archive
(2)Üsdiken, B., 1999
(3)Beyoğlu Municipality Archive

Figure A.17. Information related with Lütfullah Pasajı

9 Lütfullah Pasajı

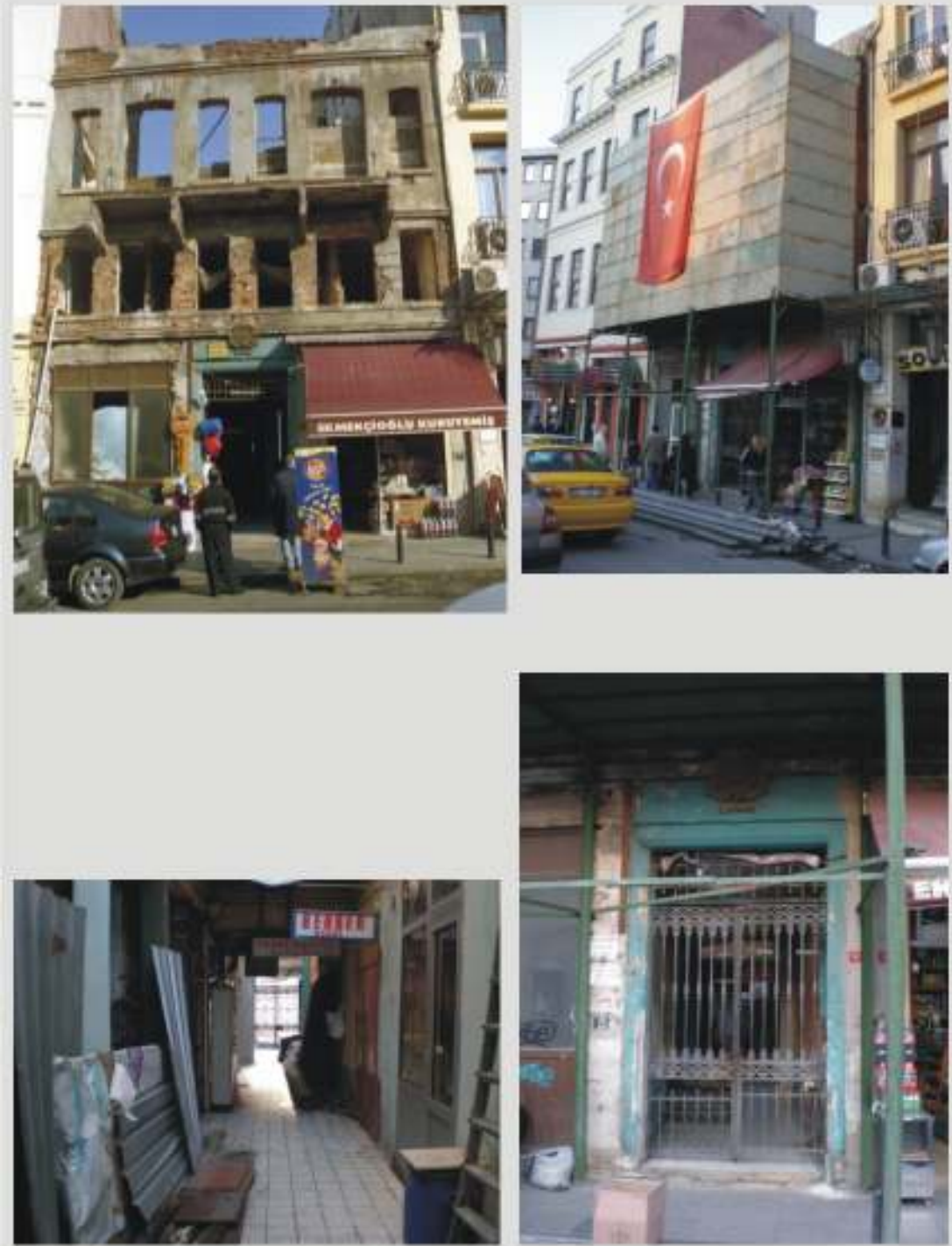


Figure: A.18. Photos of Lütfullah Pasajı



Location: Meşrutiyet St. Sahne St.

Date of construction: 1874 (1)

Building properties: 2 storey, built of brick, glass covered straight corridor, ground floor shops, upper floor single rooms and kitchens linking to the 22 shops.

Building style: French neo-classicism

Architect: Pulgher(2)

Ownership:

Original- Onnik Düz (3)

1929- Turkish treasury, sold by the mediation of Emlak & Eytam Bank to several shareholders (4)

2002- more than 10 shareholders (5)

Use:

Original- textile related shops, tailors, watch shop, shoe accessories, etc.

1985- Shops selling button, belt, thread, tailors lively, serving for middle class (6)

1989-1994 restoration period (empty)

1994-2008 Shops serving mostly for tourists; such as, antiquary, book shops, gift shops

Building status:

1989- 1994- restoration

(1)Yellin, P., 1985

(2)Yellin, P., 1985

(3)Yellin, P., 1985

(4)Üsdiken, B., 1999

(5)Kazanç, Ö., 2002

A.19. Information related with Avrupa Pasajı

10 Avrupa Pasajı



Figure: A.20. Photos of Avrupa Pasajı



Figure: A.21. Information related with Çiçek Pasajı

11 Çiçek Pasajı



Figure: A.22. Photos of Çiçek Pasajı



Location: İstiklal St. -

Date of construction: 1892

Building properties: 6 storey building, ground floor H shaped corridor, upper floors office places

Ownership:

Original: Migirdiç Tokatlıyan
3 Horan Church Foundation

Use:

1892 Hotel Tokatlıyan

1945 Hotel Konak

1961 arcade / office block

Ground floor various kinds of shops, upper floors offices, some of them empty

Building status:

with 1961 modification it was turned into arcade

(*) Üsdiken, B., 1999

Figure: A.23. Information related with Tokatlıyan Pasajı

12 Tokatlıyan Pasajı



Figure: A.24. Photos of Tokatlıyan Pasajı



Location: İstiklal St. Alyon St.

Date of construction: 1877

Building properties: Front block 4, back floor 3 storey, straight corridor + covered courtyard, two entrances

Building style: Front block Neo-classic

Ownership:

2008- Ministry of Culture

Use:

House

1948- Theatre- Cinema

1984- Theatre- Cinema and Shopping Art Associations Eat and Drink

2008- Theatre- Cinema and Shopping Art Associations Eat and Drink

İstanbul 2010- Cultural Center

Building status:

Historical front block is in ammendment

(*) Historical information is from: Sezgin, H., 2004

Figure: A.25. Information related with Atlas Pasajı

13 Atlas Pasaji

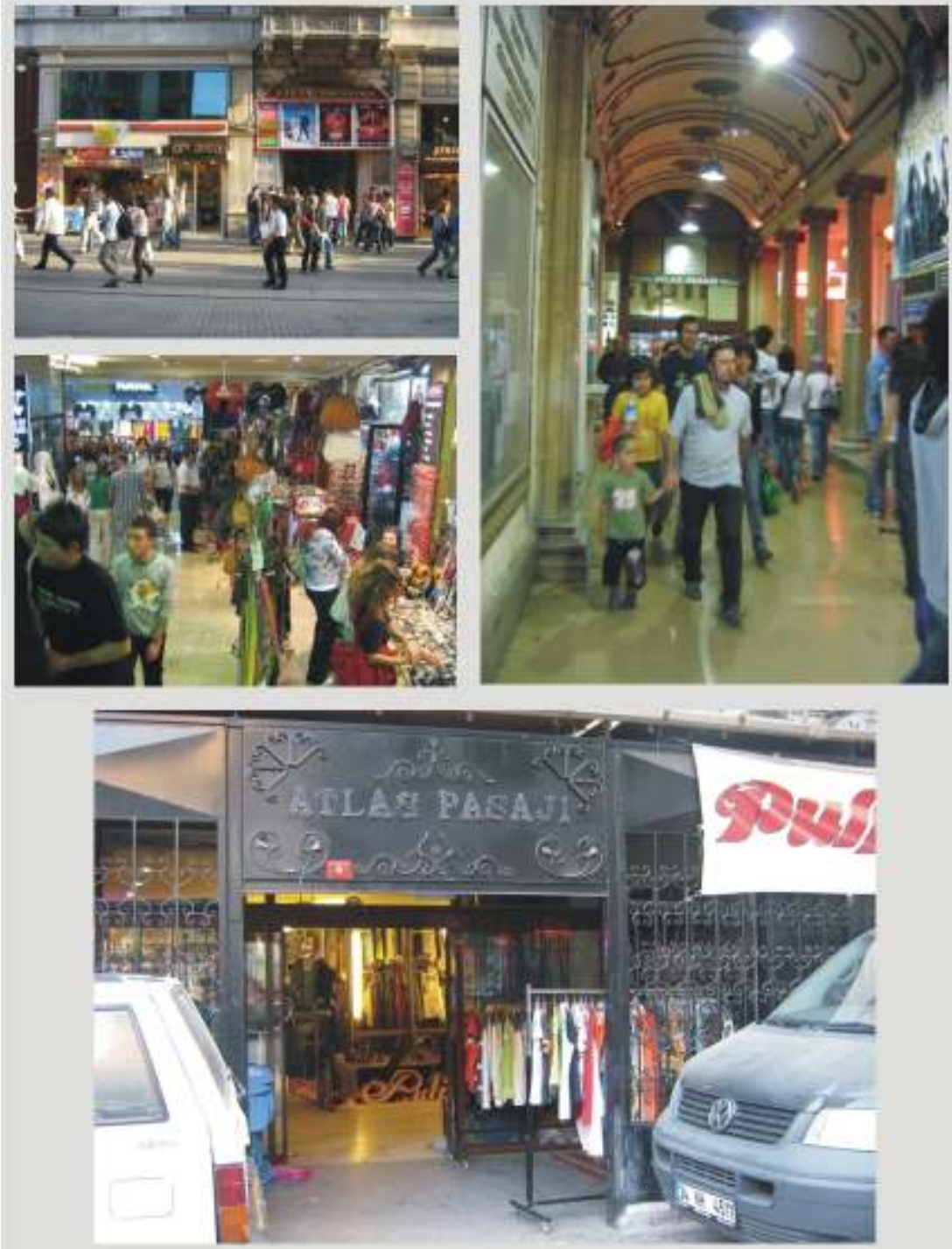


Figure: A.26. Photos of Atlas Pasaji



Figure: A.27. Information related with Halep Pasajı

14 Halep Pasajı



Figure: A.28. Photos of Halep Pasajı



Location: İstiklal St.- Alyon St.

Date of construction: End of 19th century, beginning of 20th century (1)

Building properties: 5 storey, partially covered straight corridor, ground floor shops, upper floors apartments.

Building style: Neo-classic

Ownership(2):

Original: Ragıp Paşa

2002- More than 10 shareholders

Use:

Original: Cloth and dress shops, a pub, a restaurant and houses(3)

1985- shoe makers, patisserie, dress shops, one residential apartment(4)

2008- a shoe shop and a dress shop on sides looking to the streets. Inner shops and upper floors are empty. There is a project about the building, back entrance is closed.

Building status:

Maintained, solid building

(1)Üsdiken, B., 1999

(2)Kazanç, Ö., 2002

(3)Üsdiken, B., 1999

(4)Yellin, P., 1985

Figure: A.29. Information related with Anadolu Pasajı

15 Anadolu Pasajı



Figure: A.30. Photos of Anadolu Pasajı



Location: İstiklal St.
Date of construction: 1875
Building properties:
Building style: Neo-classic
Builder: Abraham Paşa

Ownership:
Abraham Paşa
2008- Emekli sandığı

Use:
Tailors
1985- ground floor: entrance of Rüya Sineması, shops with small counters, theatre exit, entrances of upper floors
2008- ground floor: entrance of Rüya Sineması, shops with small counters, theatre exit, entrances of upper floors

Building status:
1985- amendment in the half of the building

(*)Yellin, P. (1985)

Figure: A.31. Information related with Emek Pasajı

16 Emek Pasajı

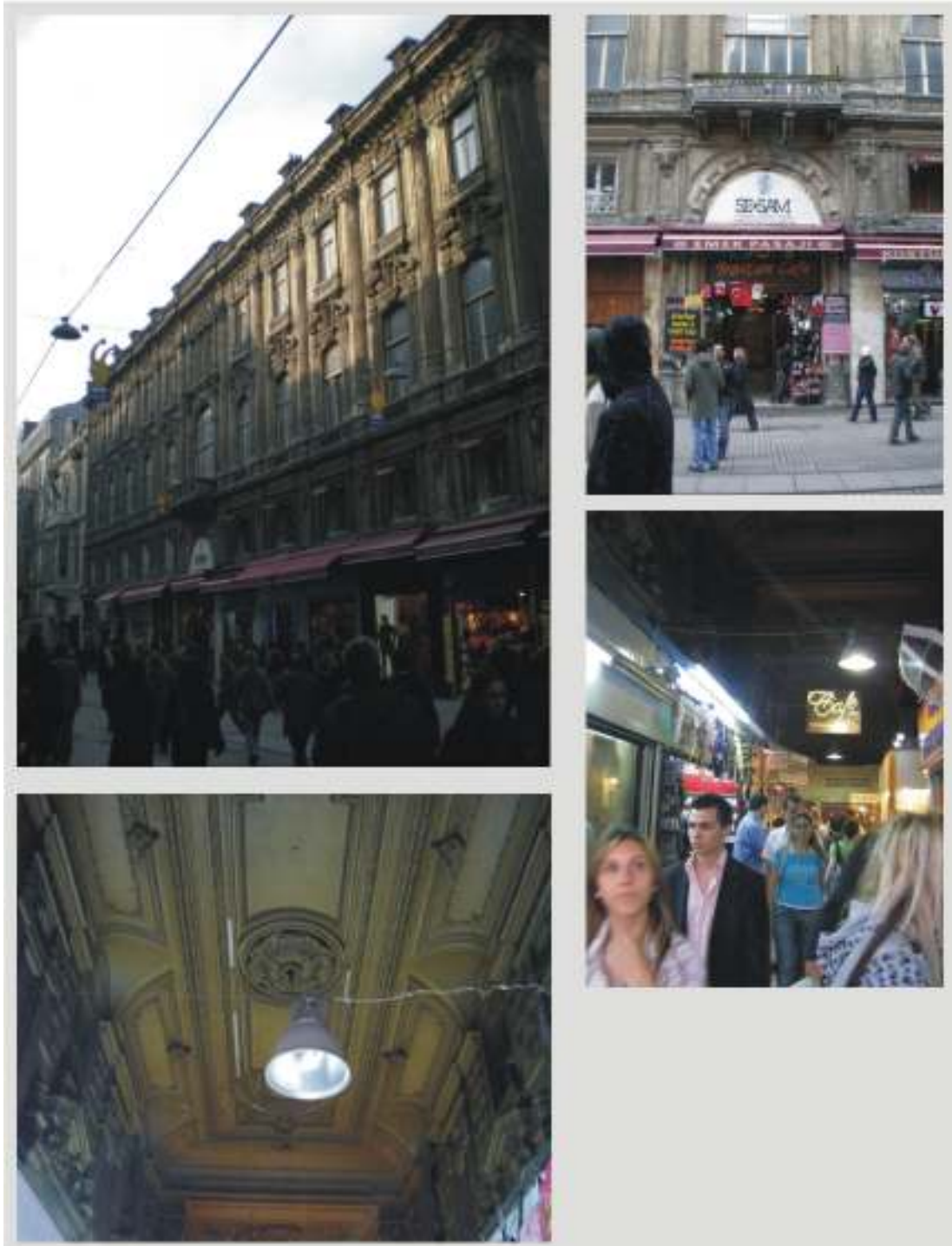


Figure: A.32. Photos of Emek Pasajı



Location: İstiklal St. Mahyacı St.- Ögüt St.

Date of construction: 1894 (1)

Building properties: 7 storey, partially covered T shaped corridor, 3 entrances, 30 shops, 52 apartments, 3 bloks of buildings

Building style: neo-classic

Use:

First ground floor, pharmacy, restaurants, local shops, repairmen, piano repairer etc. , upper floors apartments for high level beurocrats (2)

2002- pharmacy, restaurant, dress shops, bookshop (3)

2008 - ground floor pharmacy, accessory shops, barber, etc. upper floors cafes, offices, TKP and empty apartments

C Blok is an art workshop until 1990

Nearly 10 cafe-bars on the upper stairs

Ownership:

Ragıp Paşa(4)

2002- 20 shareholders(5)

Building status:

1990 biggest blok were emptied and restored and turned into an art workshop
Squalid

(1)Üsdiken, B., 1999

(2)Üsdiken, B., 1999

(3)Kazanç, Ö., 2002

(4)Üsdiken, B., 1999

(5)Kazanç, Ö., 2002

Figure: A.33. Information related with Rumeli Pasajı

17 Rumeli Pasajı



Figure: A.34. Photos of Rumeli Pasajı



Figure: A.35. Information related with Afrika Pasajı

18 Afrika Pasajı



Figure: A.36. Photos of Afrika Pasajı