

SPATIO-TEMPORAL STRUCTURATION OF ART AND CULTURAL EVENTS  
MEDIATED URBAN EXPERIENCE IN BEYOĞLU

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submitted by **GÜZİN YELİZ KÂHYA** in partial fulfillment of the requirements for the degree of **Doctor of Philosophy in City and Regional Planning Department, Middle East Technical University** by,

Prof. Dr. Gülbın Duran Ünver \_\_\_\_\_  
Dean, Graduate School of **Natural and Applied Sciences**

Prof. Dr. Melih Ersoy \_\_\_\_\_  
Head of Department, **City and Regional Planning**

Assoc. Prof. Dr. Anlı Ataöv \_\_\_\_\_  
Supervisor, **City and Regional Planning Dept., METU**

**Examining Committee Members:**

Prof. Dr. Ayda Eraydın \_\_\_\_\_  
City and Regional Planning Dept., METU

Assoc. Prof. Dr. Anlı Ataöv \_\_\_\_\_  
City and Regional Planning Dept., METU

Prof. Dr. F. Cânâ Bilsel \_\_\_\_\_  
Architecture Dept., METU

Assoc. Prof. Dr. Z. Ezgi Kahraman Haliloglu \_\_\_\_\_  
City and Regional Planning Dept., Çankaya University

Prof. Dr. John Peponis \_\_\_\_\_  
School of Architecture, Georgia Institute of Technology, USA

Date: 13.04.2015

**I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.**

Name, Last name: Güzin Yeliz, Kâhya

Signature:

## **ABSTRACT**

### **SPATIO-TEMPORAL STRUCTURATION OF ART AND CULTURAL EVENTS MEDIATED URBAN EXPERIENCE IN BEYOĞLU**

Kahya, Güzin Yeliz

Ph.D., Department of City and Regional Planning

Supervisor: Assoc. Prof. Dr. Anlı Ataöv

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Over last 15 years, range of cultural events responding varied kinds of transculturally shaped and shared interests have embedded in the use of urban space in Beyoğlu, Istanbul. Locations of them have constituted dynamic self-organized clustering patterns in the vicinity of İstiklal Avenue. As bringing a focus on transpatially structured, cultural events mediated encounters and coexistences, the thesis simultaneously deals with spatial structuration of the cultural events through situating particular locations.

To address this challenge, this thesis brings up an argument concerning that rise of cultural events mediated encounters and coexistences restructures temporal dimension of cultural event-mediated urban experiences in Istanbul with empowering social exclusion mechanisms against another argument, saying that, the temporal order afforded by the open space network of Beyoğlu might carry potentialities to act as a spatial mixer through organizing flow of movement, and thus, hinder these exclusive mechanisms operate to some extent.

Developing the idea of open space network's causative role on encounters and coexistences, the thesis addresses to the locations of 141 events which is handled as a pattern of events semantically in relation to each other and also their local environments through their locations. In this sense, the thesis suggests that the open space network of Beyoğlu acts as a potential mixer of audiences, and a potential generator of new patterns of encounters and coexistences; it does not merely express the dynamics of the culture and art scenes of the global and local cultural networks, but potentially affects, enriches or transforms these dynamics.

Keywords: Art and Cultural Events, Rhythm, Open Urban Space Network, Everyday Life, Location

## ÖZ

# **BEYOĞLU’NDA SANAT VE KÜLTÜR ETKİNLİKLERİ ARACILIĞI İLE ŞEKİLLENEN KENTSEL DENEYİMİN ZAMAN-MEKÂNSAL YAPILANIŞI**

Kahya, Güzin Yeliz

Doktora, Şehir ve Bölge Planlama Bölümü

Tez Yöneticisi: Assoc. Prof. Dr. Anlı Ataöv

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15 yılı aşkın bir süredir, kültürler üstü şekillenen ve paylaşılan ilgilere cevap veren birçok etkinlik, İstanbul Beyoğlu’nda yer edinmişlerdir. Bu etkinlikler, İstiklal ve çevresindeki mahallelerde dinamik bir kümelenme örüntüsü oluşturmaktadır. Bu tez, mekanlar üstü örgütlenen kültürel etkinlerin bir araya getirdiği karşılaşmalara ve aynı zamanda, bu etkinlıkların belli yerlerde konumlanarak oluşturduğu mekânsal yapılanışa vurgu yapar.

Bunun için, bu tez iki argümanı irdeler. İlkî, mekanlar üstü örgütlenen kültürel etkinlerin oluşturduğu ilişki örüntüleri, kültür odaklı kentsel deneyimde bazı dışlayıcı mekanizmaları devreye sokmaktadır. İkincisi, Beyoğlu’nun açık mekan örüntüsünün mümkün kıldığı ritim, kentte bir araya gelişlere, etkileşimlere ve karşılaşmalara farklı bir boyut katarak, kentin sosyal dokusunda yeni ilişki yapılarını şekillendirme potansiyeli taşmaktadır. Bu anlamda, bu mekânsal örüntü, ilk etapta gözlemlenen dışlayıcı mekanizmaları belli ölçüde devre dışı bırakacak sosyal etkileri yaratabilir.

Açık mekan dokusunun karşılaşmalar ve bir araya gelişler üzerindeki düzenleyici rolüne işaret etmek için, bu tez 141 seçili etkinliği birbirlerine ve konumlandıkları

mekânsal çevreyle kurduğu semantik ilişkiyi analiz eder; ve açık mekan örüntüsünün etkinliklere katılan seyirci ve yeni karşılaşmalar ve bir araya gelişler üzerindeki etkin rolü olduğunu önerir. Bu yüzden, bu etkinliklerin mekânsal yapılanması sadece içinde bulunduğu global ve lokal sanat çevrelerinin dinamiklerinden beslenmez. Etkinliklerin mekânsal yapılanması kendi başına bu dinamikleri etkiler değiştirip ve dönüştürür.

**Anahtar Kelimeler:** Sanat ve Kültürel Etkinlikler, Ritim, Gündelik Hayat, Açık Mekan Örüntüsü, Yer

To My Family

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## TABLE OF CONTENTS

ABSTRACT .....	v
ÖZ .....	vii
ACKNOWLEDGMENTS .....	x
TABLE OF CONTENTS .....	xi
LIST OF TABLES .....	xiv
LIST OF FIGURES .....	xv

## CHAPTERS

1. INTRODUCTION .....	1
1.1 Research Questions and Hypothesis .....	15
1.2 Conceptual Perspective .....	19
1.3 Research Strategy.....	25
1.4 Structure Of the Thesis .....	27
1.5 Contribution of the Thesis.....	28
2. URBAN FORM AND EVERYDAY RHYTHMS .....	31
2.1Rhythms and Everyday Life of City .....	37
2.1.1 Rhythms of Everyday Life: Imposed or Improvised?.....	40
2.2 Urban Form and Everyday Rhythms .....	45
2.2.1 Urban Form as a Tool of Imposing Rhythms to the Everyday Urban Life .....	47
2.2.2 Urban Form as a Source of Improvising Rhythms of the Lived Spaces... ..	48
3. ART AND CULTURE MEDIATED TEMPORAL ORDER IN THE AGE OF GLOBALIZATION .....	53
3.1 Global Cultural Flow .....	53
3.2 Art and Culture Mediated Social Coherence .....	60
3.3 Transpatial Integration Among People .....	64

3.4 Art and Cultural Events Mediated Spatial Practices Conveying Globally Driven Temporal Order .....	71
4. METHODOLOGICAL FRAMEWORK .....	77
4.1 Research Analysis 1 .....	80
4.2 Research Analysis 2 .....	87
5. RESEARCH STUDY PART 1 .....	109
5.1 Globalizing Istanbul and the Beyoğlu Urban Area .....	110
5.2 The Empowered Agents in Art and Culture Scene of Istanbul .....	125
5.2.1 1920s –1940s.....	129
5.2.2 1940s – 1950s.....	130
5.2.3 1950s – 1980s.....	130
5.2.4 1980s – 2000s.....	132
5.2.5 After 2000s .....	145
5.2.6 The Recent Multi-agent Structure in the Art and Culture Sector of Istanbul .....	148
5.2.7 Different Visions and Roles of the Differently Empowered Agents in the Art and Culture Sector.....	151
5.3 Structuring ‘Public’ Engaging the Art and Cultural Events Mediated Spatial Practices .....	157
5.3.1 Transpatially Assembled Publics .....	183
5.4 Speculation on Rhythmic Discordance in Everyday of Istanbul.....	185
6. RESEARCH STUDY PART 2 .....	193
6.1 The Location Choices of Operative Agents in the Art and Culture Sector....	197
6.1.1 Zone 1: The Core Urban Area of Old Beyoğlu .....	219
6.1.2 Zone 2: 19 <sup>th</sup> Century Extension of the Historic Core of Beyoğlu.....	230
6.1.3 Zone 3: 20 <sup>th</sup> Century Early Republic Extension of the Historic Core of Beyoğlu .....	236
6.2 The Cultural Events and Their Publicity .....	240
6.3 Characterization of the Open Urban Space Network of ‘Beyoğlu’ .....	255
6.3.1 Classifications of the Streets in Beyoğlu.....	255
6.3.2 Route Structure Analysis.....	274

6.4 Accessibility Potentialities of the Open Urban Space Network .....	278
6.4.1 Axial Lines Analysis .....	279
6.4.2 Measure of Spatial Choice .....	290
6.5 Interpretations of the Evidences.....	298
7. CONCLUSIONS .....	301
7.1 Summary of Findings and Further Speculations.....	301
7.2 Reflections and Future Implications .....	310
BIBLIOGRAPHY .....	319
APPENDICES	
A. DETAILS OF INTERVIEWEES.....	333
B. INTERVIEW QUESTIONS.....	335
C. OLD MAPS OF THE STUDY AREA.....	339
D. OLD MAPS OF TOPHANE .....	341
E. PLAN OF HARBIYE .....	343
F. OLD PHOTO OF TALİMHANE .....	345
G. OLD PHOTO OF TARLABAŞI.....	347
H. DETAILS OF ROUTE STRUCTURE ANALYSIS .....	349
I. THE CULTURAL VENUE LIST AND AXIAL LINES .....	357
J. MEASUREMENT OF DIFFERENCE IN THE SYNTACTIC VALUES OF THE EVENT LOCATIONS .....	361
K. MEASUREMENT OF DIFFERENCE IN THE SYNTACTIC VALUES OF DIFFERENTLY CATEGORIZED EVENTS.....	363
L. DETAILS OF CALCULATION OF SPATIAL CHOICE VALUE .....	365
CURRICULUM VITAE .....	367

## **LIST OF TABLES**

### **Tables**

Table 5.1 Summarized Data Scheme Extracted From Interviews .....	181
Table 6.1 Systemization of 141 Events in Terms of Their Qualifications .....	243
Table A.1 List of Interviewees .....	333
Table A.2 Interview Grid .....	335
Table A.3 Route Numbers and Associated Measures .....	349
Table A.4 Axial Lines Associated to the Locations of Art and Cultural Events ....	357
Table A.5 Grouping Number of Segments on Basis of Number of Events within 250m.....	365

## LIST OF FIGURES

### **Figures**

Figure 1.1 Diagrammating the Cultural Events Conveying Globally Driven Temporal Order.....	2
Figure 1.2 Diagrammatizing the Cultural Events in the Context of the Beyoğlu Urban Area.....	10
Figure 1.3 Diagrammatizing of Research Questions .....	15
Figure 4.1 Groups of Online Publications and Webpages .....	96
Figure 4.2 Axial Lines Map and Syntactic Calculations for Apt .....	103
Figure 4.3 Axial Lines Map and Syntactic Calculations for Marquess Road Estate	104
Figure 4.4 Representation of the Streets by Segment Lines & Calculation of 250 m Service Area Distance.....	106
Figure 5.1 View of Contemporary Urban Landscape of Istanbul .....	114
Figure 5.2 Views from Gentrification in Beyoğlu .....	116
Figure 5.3 Views from Gentrification in Beyoğlu: Tarlabaşı District .....	117
Figure 5.4 Views from Gentrification in Beyoğlu: İstiklal Avenue Demirören .....	117
Figure 5.5 Multi Agent Structure Since 1920s till 2014 .....	127
Figure 5.6 İstanbul Festival Opening Concert, 1973 .....	134
Figure 5.7 Picnics, Erick Gonrich's Project.....	141
Figure 5.8 Characterizing İstanbul's Cultural Infrastructure .....	156
Figure 5.9. View from The Exhibition of Anish Kapoor .....	157
Figure 6.1 The Longest Pedestrian Route in İstanbul: İstiklal Avenue .....	195
Figure 6. 2 İstanbul Event Zones .....	198
Figure 6.3 Eleven Event Zones in İstanbul .....	199
Figure 6.4 Main Routes of Art and Culture Venues Densely Located in 1990s.....	201
Figure 6. 5 Main Routes of Art and Culture Venues Densely Located in 2000s....	202
Figure 6.6 Main Routes of Art and Culture Venues Densely Located in 2005s.....	203
Figure 6.7 Main Routes of Art and Culture Venues Densely Located in 2010s.....	204

Figure 6.8 A View from Occupy Gezi Protests .....	209
Figure 6.9 Serdar-ı Ekrem Street.....	211
Figure 6.10 Tarlabası Neighborhood .....	213
Figure 6.11 Four Main Arteries of the Cultural Venues .....	215
Figure 6.12 Three Urban Zones .....	217
Figure 6.13 Urban Zone 1: Pera .....	223
Figure 6.14 Urban Zone 1: Pera (Arcades) .....	224
Figure 6.15 Urban Zone 1: Pera (Small-scaled cultural venues) .....	225
Figure 6.16 Urban Zone 1: Galata Neighborhood & the Enlarged Kemeraltı Avenue .....	227
Figure 6.18 Urban Zone 2: Tarlabası, Talimhane and Elmadağ Neighborhoods & Fındıklı, Gümüşsuyu and Kabataş Neighborhoods.....	232
Figure 6.19 Urban Zone 3: Harbiye and Maçka Valley .....	239
Figure 6.20 Locations of the Cultural Events .....	250
Figure 6.21 Locations of the Cultural Events within Wider Global Reach and the Ones Wider Global Recognizability.....	254
Figure 6.22 Buchanan's Cellular Concept and Application of Buchanan's Cellular Concept to the Research Study Area.....	256
Figure 6.23 The Streets of Beyoğlu .....	261
Figure 6. 24 Strategically Continuous Streets Used by Pedestrian and Vehicles in Beyoğlu .....	264
Figure 6.25 ABCD Layouts of Street Patterns .....	266
Figure 6.26 Differences in the Street Patterns in the Beyoğlu Urban Area .....	269
Figure 6.27 Test Configurations Corresponding to ABCD Layouts and Positions of ABCD Configurations in The Nodegram.....	271
Figure 6.28 Graph Representation of the Street Pattern Configurations Corresponding to Signed Patches in Different Regions of Beyoğlu .....	273
Figure 6.29 Route Structure Map of Beyoğlu with Identification of Each Route ...	277
Figure 6.30 The Urban Area the Axial Analysis is Conducted.....	281
Figure 6.31 The Axial Lines Map of Study Area with Wider Boundary.....	281

Figure 6. 32 Visualization of Axial Line Analysis of Beyoğlu According to Their Global Integration .....	282
Figure 6.33 Visualization of Axial Line Analysis of Beyoğlu According to Their Local Integration .....	283
Figure 6.34 Visualization of Axial Line Analysis of Beyoğlu According to Their Connectivity .....	284
Figure 6.35 Fit of Syntactic Values of All Axial Lines in the Network .....	285
Figure 6.36 Fit of Syntactic Values of the Events .....	286
Figure 6.37 Fit The Groups of Events by Means of Global Integration .....	288
Figure 6.38 Fit Mean Syntactic Values of 141 Events by Their Network Distances.	289
Figure 6.39 Visualization of Segment Lines Matrix of Study Area .....	292
Figure 6.40 Visualization of Total Service Area .....	293
Figure 6.41 Visualization of Service Area.....	294
Figure 6.42 Visualization of Accessible Event Locations .....	295
Figure 6.43 Distributions of the Segments Having Access to Alternative Choices of Events.....	297
Figure A.1 Plan Generale Galata, Pera and Pangaltı .....	339
Figure A.2 Plan of Tophane .....	341
Figure A.3 Henri Prost's Plan of Gezi Park and Maçka Valley .....	343
Figure A.4 Aerial View of Taksim Arterially Barracks.....	345
Figure A.5 Expropriation of Tarlabası .....	347
Figure A.6 Fit Global and Local Integration and Connectivity Values by the Axial Lines .....	361
Figure A.7 Fit Global Integration Values by Differently Categorized Events .....	363



## **CHAPTER 1**

### **INTRODUCTION**

Art and cultural events play instrumental roles in temporal re-structuration of everyday urban life in contemporary era, particularly imposing a globally driven temporal order into an urban experience. A globally driven temporal order is surely structured beyond local forces of everyday life. Hence it fundamentally qualifies ordering of timespace embedded in the everyday urban life through multiple renewed courses of social situations arisen within current global cultural flow in human settlements. Indeed, it emerges within reproduced relations among individuals.

In this context, I see that numerous kinds of art and cultural events convey globally driven temporal order through initiating global circulation of commodity, people, works of art and capital through crossing territories of the world. Thus, people engage with new knowledge and maintain extended social interactions more easily than before. These circumstances are encouraged by the advancements in communication technologies and its significant role on expanding human's reach to knowledge and improvements in social interaction patterns among people even if people are geographically separated.

With this momentum, the cultural tastes, preferences, interests and even sensibilities to specific issues tend to be shaped and shared at global scale in the contemporary age. The transculturally shared and shaped cultural values have become motivating drivers of generating new patterns of social relations among people regardless to their spatial identities. In fact, globalization hybridizes numbers of remote cultures; and varied kinds of new-shared values are reproduced through range of interactions among many individual cultural differences around the world. The more values

individuals share cross-culturally; they are more likely to partake in extended social relations outside the borders in which they inhabit. This, in turn, could possibly require either new temporary or permanent spatial practices that bring these people from the globe together at particular places. As conceptualized precisely in Figure 1.1, this globally driven temporal order being structured within reproduced relations among individuals further enables to generate new spatial practices appealing to the diverse social networks organized globally.

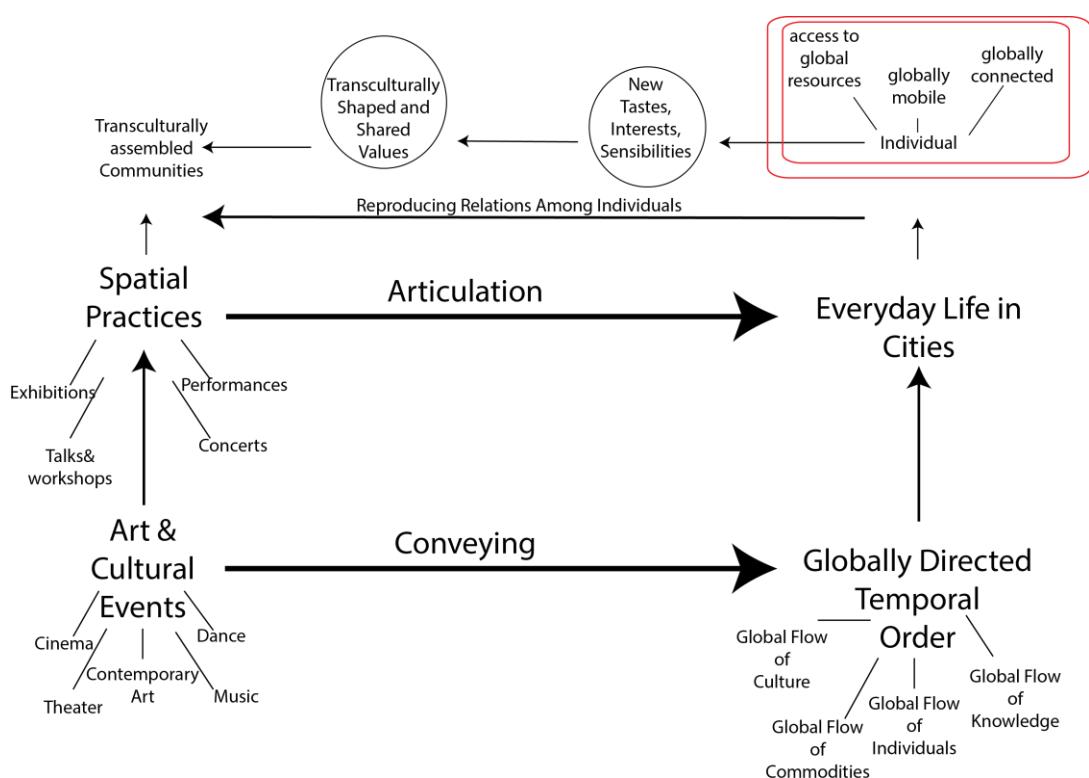


Figure 1.1 Diagrammating the Cultural Events Conveying Globally Driven Temporal Order.

As these practices are embedded in the uses of urban space, the population engaging them, on the other hand, can reasonably be profiled as individuals globally mobile and connected, having access to global resources and requesting to consume them at

first place. (See in Figure 1.1) These individuals may potentially communicate and socialize with other people sharing similar interests or sensibilities from their hometown, or/and from other cities and nationalities. They would share experiences about and beyond the art and cultural events such as exhibitions, concerts, performances, talks and displays or other innovative formats of artistic events.

I observe these circumstances in the urban milieu of Istanbul in conjunction with the significant number of art and cultural events conveying globally driven temporalities in the city. Over last 15 years, range of cultural events responding varied kinds of transculturally shaped and shared tastes, preferences and interests including performance or audio-visual works of arts based events have taken part in Istanbul's urban milieu. These events have mainly taken place in some specific neighborhoods and even at specific streets along and among the vicinity of Istiklal Avenue, including the Istiklal Avenue itself and also Asmalımescit, Tepebaşı, Galata, Galatasaray, Karaköy, Tophane, Tarlabası neighborhoods. This uncertainly identified urban area, the core area in the frontiers of inner city, referring 'Beyoğlu' in daily jargon rather than provincial boundaries of Beyoğlu district refers a cultural hub of the city. Throughout the thesis, when I use 'Beyoğlu', I mean this urban area within its non-official boundaries.

The agglomeration of the cultural events in Istanbul and particularly in the neighborhoods of Beyoğlu is surely not accidental. This concentration is partly related to Istanbul's globalizing process considering that it has been experiencing the economic, political and cultural transformations at global level since post-1980s. All the related policies prescribing changes in cultural, political and economic life in the country in order to transform the inward looking nation into out-world looking country have been first implemented through Istanbul. In fact the city has gradually turned out circle of influence for transmitting global culture to other regions of the country and its close geography.

In Istanbul's cultural scene, the piecemeal and discrete cultural investments of some high-ranking local businesses operating on global and regional levels have steered

cultivation of transnational and cosmopolitan dispositions in regard to the city's urban culture. Some financial leaders' visions have concerned on synchronization of Istanbul's urban culture in accord to the dynamics of global culture. In order to achieve these goals, these presiders have unavoidably directed their entrepreneurial resources towards Istanbul's cultural dynamics and cultural heritages.

In this context, the Beyoğlu urban area has appeared as one of the most attractive districts for allocation of cultural investments. The main reasons putting Beyoğlu at the focus of these agents' enterprising attempts should be its historical significance of representing a cosmopolite face of the city since the Ottoman era as long as being a traditional attraction point of the range and diversity of arts and cultural activities available to diverse communities. The area has been contained opportunities for local communities to engage with and participate in art and cultural activities. Although the multicultural background of the district was gradually demised by the venture of Early Republican state policy, Beyoğlu has always been powerful symbol of vivid cultural life.

By the mid-nineteenth century, the attempts of shifting cultural significance of the main axis of Pera to the north have already been made by government. (Çelik, 1993: 64) In early Republican period, the similar interest of sprawling towards the north of Pera was pursued by the state policy as establishing new modern urban center in Taksim. Since 1960s the derelict inner city residential neighborhoods of Pera, which was formerly inhabited by culturally and ethnically diverse minority groups have been then inhabited by working immigrants of Eastern Anatolia. However, the Beyoğlu urban area has still accommodates cinemas and theaters within fringe entertainment facilities in its run-down streets. Meanwhile the more prestigious cultural activities part of state-driven organizations have been squeezed towards a newly structured Taksim Square and along with the valley lying towards Bosphorous, which was planned for cultivating sport, art and cultural and leisure time facilities in the Republican Era. (See Appendix E for Henri Prost's Planning Decisions for Construction of Gezi Park and Maçka Valley)

However, the strategic advantages of Beyoğlu at macro and micro scale would be some of the reasons of letting Beyoğlu keep its importance for progression of socio-cultural and economic vitality of the city even today. Due to its closeness to both the recently developed business artery of the city, the Büyükdere-Maslak Axis and one of the central business and residential district of city, Beşiktaş District and also its accessibility from the historical peninsula by foot and other vehicles, the Beyoğlu urban area is still preferred to be at the heart of the city life.

Since late 1980s the Beyoğlu urban area has begun to gain its livability and vitality in most of its neighborhoods within attracting back of higher status groups into the inner city region. Especially the last decade embarks with the progressive transformations in this urban area. Professional investors in the art and cultural sector have begun to invest on urban fabric in these neighborhoods as well as organizing events till 1980s. These intensified investments have pursued along with allocation of most offices of creative industries in these neighborhoods. They have chosen to locate or at least place their branches in this region. Some neighborhoods have started to be inhabited by artists, middle class white-collar young professions. Some places rented for temporary long and short-term residential purposes by foreign visitors. Briefly, Beyoğlu has been increasingly attracted by artists, creative sector and also entertainment and leisure time businesses to accommodate, to rent office or ateliers and to run cultural or art venues. Therefore, most of art and culture-mediated spatial practices wish be part of this cultural milieu; and range of cultural formations from small businesses to big entrepreneurs have been all scattered around the neighborhoods around and along İstiklal Avenue.

Until 2005, the existing inner city land use arrangements of Beyoğlu, constituting small industries, craftsman and also residential facilities together with recent trends in the district have generated an alternative urban landscape where one can encounter a mix of old fashioned and contemporary uses of space, both energy of traditional uses of urban space and spaces endowed with contemporary uses. However, ‘The Law on The Protection of The Deteriorated Historic and Cultural Heritage through Renewal and Re-use’ (act 5366 released at 2005) has been put the historical and

cultural heritage of Istanbul to controversial position. (Dinçer, Enlil & İslam, 2008; İslam & Enlil, 2006), Istanbul has been rapidly marked by government-driven urban renewal projects taking place especially in its historic sites. Some neighborhoods within historical value and some buildings with architectural value in Beyoğlu were subjected to this law. For many critics (İslam & Enlil, 2006), the intricate machinery of this law and its legislations did not trigger positive effects on urban protection and reinforcement of social dignity and equality. Hence it is frequently declared that the local authorities could expose mere control on the use of the deprived areas of Istanbul through arbitrary expropriation. In this way, these properties either private or public would have been endowed to the use of new stakeholders.

Admittedly, regeneration of deprived urban zones in the inner cities of globe are unavoidable options in this age, as urban fabric within recognizable cultural value is increasingly becoming scarce within the sprawl of metropolitan boundaries of cities. However, I have been convinced that their implementations in Beyoğlu serve the interests of empowered private businesses and government cooperation. Through employing urban renewal and re-use projects, the property ownerships can be easily exchanged; and this paves the way for putting the private interest over the public good. It is clear that the tools of urban development are not efficiently and effectively used for taking necessary metropolitan decisions for sustainable urban sprawl, and mostly conceal social programmes. It seems that the global political economy emerging behind this building programmes benefit from the potentialities arisen with the district's cultural and historical competitiveness at global stage.

Eventually, Beyoğlu nowadays confronts a loss of its local economy. Most of the small-scaled, commercial, industrial facilities and even residential uses in Beyoğlu are now subjected to move out of the inner city towards outskirts of the city. The local population is left economically and socially isolated. In fact the small-scaled businesses and artisans cannot afford the increasing rent in the region. The projects on the agenda of the local and central government in recent days, namely Beyoğlu Beautification Project, Galataport, Haliçport, Sulukule Neighborhood Regeneration Project, Urban Renewal Project of Tarlabası, and Taksim Pedestrianization Projects

prioritize global economies over local ones. It is, however, clear that as Sennett (Sennett, 2012) argued, the tendency to build large-scale new cities and neighborhoods is depriving us of the social and creative energies of traditional urban form. In this manner, the main concern within the challenges of accelerated urban transformations the thesis taken account is how the contemporary ways of the art and culture-mediated urban experiences collaborate with the patterns of everyday urban life of Beyoğlu, in negative or positive ways.

Istanbul's current art and culture mediated urban renaissance nowadays are more likely to feature what the visitor-oriented urban experience should be at first place. The everyday urban life of inhabitants and the contemporary way of integration of art and culture to the civic culture, however, seem to be ignored. The top-down sanctions of those projections tend to be implemented without necessarily developing any collaborative policy with either the local inhabitants or businesses. Indeed the empowered agents in this sector, including municipality, private sector and central government cannot achieve to generate necessary cultural policy decisions in collaboration with urban policies. Along with a lack of institutionalized dialogue on constitution and implementation of urban and cultural policy areas, there is no vision of civic life adapted to the city's changing economic life.

As looking at this process, one dimension of the art and culture-mediated urban experience in Beyoğlu can be explained with 'a temporal re-appropriation of patterns of everyday urban life', which affect the ways of experiencing the city by introduction of multiple forms of global interconnectedness and worldwide mobilities of people, capital, and commodities. While implementation of tourism and consumption-oriented urban projects recently redefines the privileged users of these neighborhoods as visitors and tourists, the burgeoning cultural environment in Beyoğlu have beforehand given a sense of cosmopolitan and transnational belongings in the city. Cosmopolitanism is here used to assign contemporary urban experience in the cities of globalized era characterized by the spatial practices of globally driven temporalities acquiring diverse cultural competence, engaging differences, moving beyond the specific political, cultural, territorial attachments. Put

in simple terms, the contemporary art and cultural practices have successfully achieved to cultivate ‘cosmopolitanism’ in Istanbul, particularly, the Beyoğlu urban area growing out of a rich cultural and commercial capital and gradually evolving into cosmopolitan melting pot of contemporary Istanbul.

The challenge of this temporal re-appropriation of the patterns of everyday urban life in Beyoğlu occurs when these cultural practices priorities some particular population over another one. This way of look informs another dimension of the culture-mediated urban experience in Beyoğlu addressed in the thesis. The privileged users these practices address can reasonably be profiled as individuals globally mobile and connected, having access to global resources and requesting to consume them. It could be envisioned that this population occupy the urban places of Beyoğlu serving for art and cultural facilities. Hence the more the empowered agents of culture and art sector paves the ways of global cultural flow and interconnectedness, the more opportunity in the city brings individuals who are geographically separated together at particular locations in Beyoğlu.

Approaching an articulation of the particular art and cultural events to the everyday urban life of Istanbul, particularly Beyoğlu, as a temporal re-appropriation of the everyday could be best explained through the notion of ‘rhythm’ introduced by Lefebvre (2004) in his book *Rhythmanalysis*. Lefebvre introduces the notion of ‘rhythm’ as a useful concept for gaining insight into ‘everyday life’. Respectively, this notion in everyday life brings forth the issues of change and repetition, identity and difference, contrast and continuity. He notes ‘everywhere where there is interaction between place, time and expenditure of energy, there is a rhythm. (Lefebvre, 2004: 15) When it concerns everyday, rites, ceremonies, festivals, rules and laws introduces itself into repetitive nature of everyday life as differences that reconstruct the ongoing rhythm. (Lefebvre, 2004: 6) In this thesis, the notion of rhythm aids to comprehend pervasion of these events-mediated spatial practices in an everyday of the city as a temporal order. The temporal order of the events is invaded to the everyday schedule of some people. Despite the events’ potential to reschedule

daily routine of everyday urban living, the role of this temporal order is assumed rather than investigated throughout the thesis.

Looking at this temporal order derived within the events through spatial dimension, a '*transpatial*' integration among the population engaging these events can be discussed on basis of the fact that these events allow the engaged population to collectively use and occupy urban places in Beyoğlu regardless of their spatial propinquity to the event places, in other words their spatial identities. The notion of '*transpatiality*' is used here with reference to the work of Hiller and Hanson, '*The Social Logic of Space*' (1984). According to them (Hiller & Hanson, 1984: 222), transpatial integration can build patterns of space on the basis of integration through the similarities of belief and group structure; in other words, it creates an ideological superstructure in which the action complexes of non-interchangeable relations are ensured through ritualization of life. Any social system structured in this way requires categories that define the individuals' social position. In this sense, spatial closeness has not been necessarily restrictive factor on people's occupancy of any event location. This also constructs the departure point of my primary inquiry.

Building upon different dimensions of the art and culture mediated urban experience, the thesis assumes that transculturally shared and shaped cultural values have become motivating drivers of generating new patterns of social relations among people regardless to their spatial identities in the contemporary age; and the cultural events in the scope of the thesis can be seen as spatial practices where transpatially assembled interest groups potentially sharing similar cultural tastes and interests can engage such forms of encounters and coexistences at particular locations in Beyoğlu. This leans to arise shared experiences among the population engaging these events, which is primarily constituted by the people affiliated to new generations of global cultural identities, to say, social groups manifesting cosmopolitan life styles. On some occasions, these practices can bring the cosmopolitan identities of Istanbul with foreign visitors in their own locality because of their potentialities to reach to overseas visitors. In this sense, the temporal order of the events seems to first fragment the society into separate groups, and right after that, assembling this

specified social group in line of diversified and transculturally shaped and shared cultural interests.

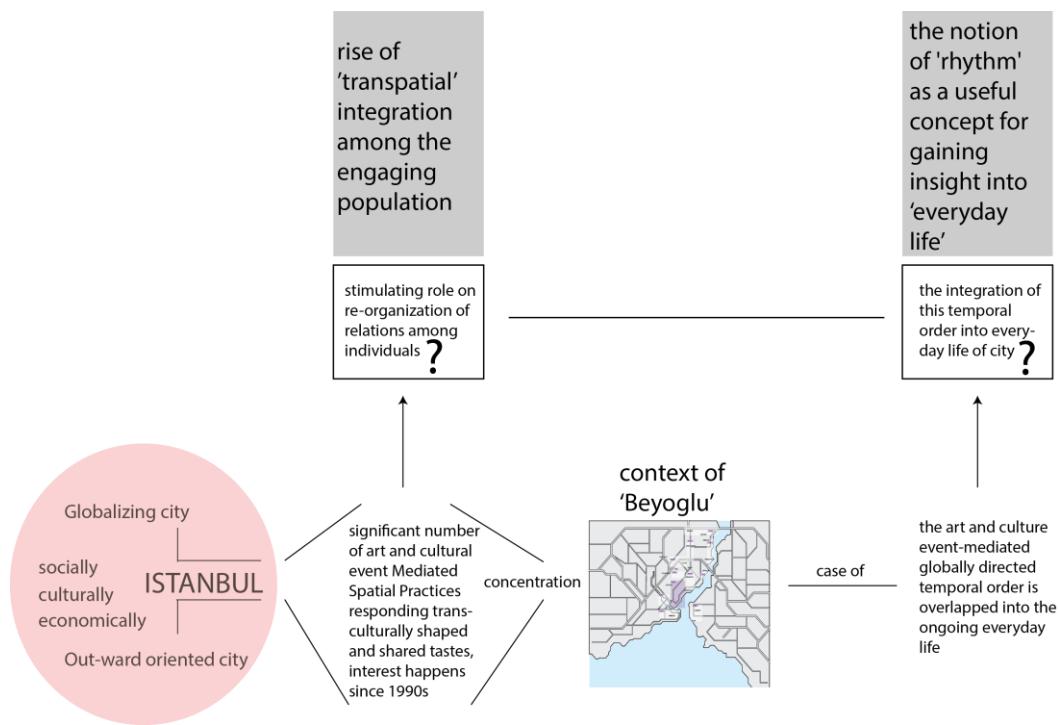


Figure 1.2 Diagrammatizing the Cultural Events in the Context of the Beyoğlu Urban Area.

Moreover, the dissertation argues that this transpatial integration among this object population does not, however, achieve to be inclusive, which is why not only are these practices really available and appeal to citizens who have access to these global opportunities, but because of this they seem reinforcing social disparities among citizens rather than encouraging social interaction among different segments of the society. In other words, the transpatial relation patterned on basis of shared art and cultural values seems to integrate the very clearly identified globalized social groups, but rarely engage with wider and different segments of inhabitants of Istanbul. Therefore, the cultural events mediated temporal order within cosmopolitan spirit has imposed into the everyday life of the city; however, how well this order integrated

into everyday life routines of varied types of citizens within different social and cultural backgrounds, and by this way, whether these practices could able to serve constituting new ‘inter-communicative and socially engaged spatial domains’ in the contemporary Istanbul is a question.

Indeed this question appears more importantly, because the people having diverse cultural and social backgrounds occupy Beyoğlu for the purposes other than art and culture. For instance, there exists some groups of population still running very old-fashioned shops, crafting ateliers or workplaces along with the long-term residents still dwelling in the neighborhoods of Beyoğlu. Besides these relatively long-term occupants, Beyoğlu is also identified as one of the most commonly visited district of Istanbul and even of Turkey for leisure time activities, attracting different segments of society. At very close locations, different kinds of leisure time activities, say venues of underground music scene and selection of high art museums might situate next to each other. Whatever reason people engage to these neighborhoods, either public or private spaces of Beyoğlu with its social mixture and range of business and residences appeal to vary kinds of people. This agglomeration of range of occupancy types makes this urban area such an urban milieu that exposes unique social concomitance in Istanbul. It is, thereby, one of the unique urban areas in Istanbul, and Turkey, where different segments of society could possibly encounter during walking along its streets and this social mix have been increasingly coinciding with foreign visitors to Istanbul during last decade.

Situating proximate to this social mixture does not, of course, guarantee the engagement of these art and cultural events with this social mix at all. Penetration of these specified events into the everyday practices of individuals as mentioned above, requires in words of Monaci et all. (2003: 460), ‘coming into direct or mediated contact with the globalizing elements of socio-cultural life’ through developing sufficient motivation to inculcate new tastes, interests and inducing regular attendance of transcultural experiences, in other words, reorganizing materially and symbolically the experiences \_relationships, behaviors, goals, belongings, cognitive schemes and values- of their daily life. (Monaci, Mauro, & Marco, 2003: 460) Those

who left out seem not to engage these events; and these events cannot be part of as their daily practices.

In order to speculate on returns of the imposition of event-mediated temporal order into the everyday urban life of Istanbul, the notion of ‘rhythm’ presents range of grounds for further discussions. Specifically, when assessing these events on basis of their role on constituting the spatial domains where mediates forms of coexistences and encounters in the city, their success to access the subjects in diverse relational circuits, their competence in making coherent sense of public engagements in their locality and their exposure to global pressures appears as main qualifications of these events to be addressed in this dissertation. The ways the cultural agents operationalize these qualifications actually emphasize their local and trans-local situations.

In Istanbul case, it is necessary to approach the addressed urban phenomena from the perspective underpinning the distinct place of the globalized upper and middle class groups from the majority of local population in a privileged manner to come into contact with globalizing elements of the everyday urban life. In this sense, it can be speculate on ‘discordance in the rhythmic re-orientation of everyday life’, meaning that, where differently oriented everyday life rhythms could not able to touch each other, even nor re-synchronized while exploring the contemporary ways of the cultural events-mediated urban experience in Beyoğlu.

Departing from this speculation on arising discordance in the rhythmic re-orientation of everyday life of Istanbul, the spatial dimension of this cultural events-mediated urban experience is necessarily addressed in the dissertation in order to put forward an idea on an effective role of the cultural events-mediated spatial practices on mediating coexistences and encounters in the city. In this occasion, the thesis approaches that the art and culture events mediated temporal order does not only built on transpatial relations, but also is maintained through developing spatial relations in Beyoğlu, which is found in Hiller and Hanson’s theorization of socio-spatial systems. To them (Hiller & Hanson, 1984), any social solidarity is built on

both duality of spatial and transpatial relations. Individuals are both spatially and transpatially defined. Thus, the concurrency of two cases in Beyoğlu – on the one side there is an imposition of such a temporal order that might exclusively constitute the locations for use of specified social groups, and on the other side, the existing urban fabric within mass human movement along the open space network of this urban area allowing coexistences and encounters – is a compelling dimension the thesis necessarily deals with.

In this respect, the thesis assumes that the qualifications of the open urban space network associated to Beyoğlu should have a vital role on how these two cases coincided in Istanbul case. This assumption originates to the notion of '*rhythm*' again. Assuming an open urban space network as a tool of producing rhythms of everyday due to its functional role on generation of human movement, its constructive role on a temporal orientation of urban place is thereby underlined. As such, the qualifications of a particular open urban space network can be approached as affordances of such a latent temporal order that could be potentially operationalized by individuals' improvised engagements with an urban space, in other words, performed by individuals' lived experiences. Very simply, an individual walking within the open urban space system, let say on the streets of the city with no reason can contribute to the emergence of this rhythm.

What makes this temporal order afforded by the open urban space network important for this thesis is that it characterizes socio-cultural life of cities as much powerfully as some other imposed rhythms did. Yet, the open urban space network as tool of engaging this rhythm might carry potentialities reflecting on social and creative energies of the urban environment. Seeing societies first as systems of encounter and movement, Hillier and Hanson (1984) argue that the underlying structure of cities would define integrated spaces of great accessibility, hence co-presence and potential interaction, along with “syntactically segregated spaces” naturally less accessible and thereby stimulating less co-presence. It can be said that the coherently connected and well integrated urban network has more potentialities to arise of socially engaged urban environments than disintegrated and less connected urban network does.

In this sense, the qualifications of Beyoğlu's open urban space network may thereby aid to maintain suitable spatial conditions for arising more interacting and entangled social situations, and thus contribute to coherence in rhythmic orientation of everyday life in city. Put it another way, as long as the cultural events mediated patterns of co-presence and potential encounters are functions of the social solidarity structured by transculturally shared cultural values, they are at the same time under the impact of the temporal order latent in the affordances of the open urban space network. For this reason the thesis deals with several questions about qualifications of the open urban space network and spatial morphology of the events' locations.

The shift in focus of the research from the temporal dimension to the spatial dimension of the urban phenomena is related to the emphasis on the duality of transpatial and spatial relations to explore the contemporary ways of the art and culture mediated social solidarities in Beyoğlu. Thus, the events and their locations are not assessed as a reflection of the transpatial relations in Istanbul locality at all. Along with the qualifications of the open urban space itself, the locations of the events is approached as constituent elements of communication and socialization. Therefore, as conceptualized in Figure 1.3, in which ways the locations of the events take advantage of the qualifications of the open urban space can devitalize and/or vitalize the remarkable rise of existences and encounters bounding the very specific members of the society, so called the ones carrying cosmopolitan dispositions. Respectively, the open urban space network providing marked affordance in access to these events and motivating their exposure to regular dwellers of the city would eliminate the offish positions of this population from the rest of the society to some extent. Furthermore, the role of the cultural events maintaining alternative public domains in the city would have been strengthened. Otherwise it would happen in other way.

In case of Beyoğlu, the self-organized and alternate locations of the events along with the organically patterned open urban space network may increase the potentials of the urban places, mainly streets and open spaces for shared occupancy of both the population engaged to these events and the regular dwellers of the district. These

potentialities may, thereby, contribute to constitute appropriate places for coexistence and encounters of this specified community with the regular dwellers of city while eliminating the possible socio-spatial disassociations that the art and cultural events may lead in the first place.

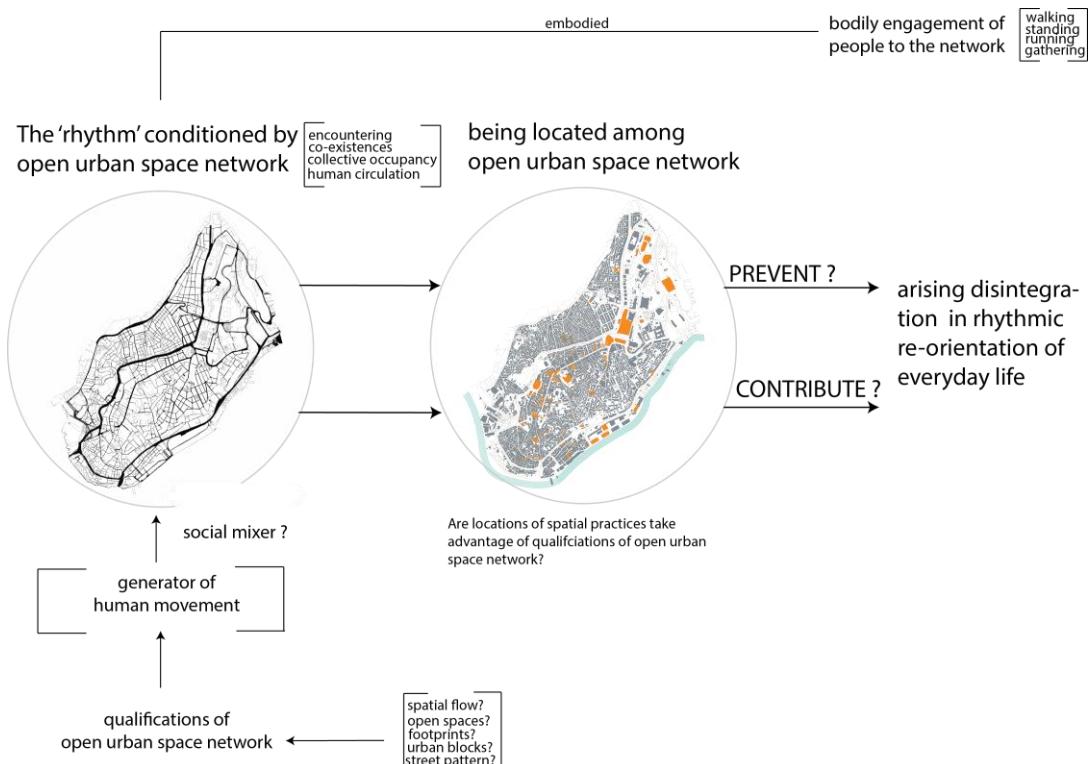


Figure 1.3 Diagrammatizing of Research Questions

### 1.1 Research Questions and Hypothesis

After this brief introduction, the key notions that relevantly constructing the thesis' main argument could be summarized respectively, art and cultural events-mediated encounters and coexistences and the locations of the events along with the open urban space network. Accordingly, the thesis has developed through some primarily assumptions. Respectively, the first assumption asserts that the particular cultural

events mediate encounters and coexistences in transpatial manner. The subsequent assumptions asserts that the locations of these events along with open urban space network can provide opportunities for encountering and coexistences among regular dwellers and the population engaging to these spatial practices.

In the line with primarily assumptions on the role of contemporary cultural events to restructure encounters and coexistences in the societies, the hypothesis says that when similar cultural events took place in Istanbul urban milieu, the qualifications and capacity of the urban network they are located might not merely support for deployment of these events but also contributes another ways of encounters and coexistences in space.

Accordingly, it constructs the relevant questions on both transpatial and spatial dimensions of the cultural events mediated urban experience in Beyoğlu. These questions could be separated in two groups. These are the ones answered analytically through the thesis along with the ones motivate to speculate on basis of the outcomes of the analytical researches. The questions analytically answered can be grouped in two categories.

The questions dealing with transpatial dimension of the cultural events-mediated urban experience in Beyoğlu:

- a. Who are the empowered agents in the contemporary culture sector of Istanbul conditioning culture and art mediated transnational and trans-localized spatial domains?
- b. What are the common and different qualifications of the public potentially and actually engaging the art and cultural events responding transculturally shared and shaped cultural values in the neighborhoods of Beyoğlu?

The questions dealing with spatial dimension of the cultural events-mediated urban experience in Beyoğlu:

*Do the locations of art and cultural events-mediated spatial practices take advantage of accessibility potentialities of the open urban space network?*

- a. *Which are the art and cultural events happened between Jan 2011 and Jan 2012 take place in neighborhoods around and along İstiklal Avenue?*
- b. *Which locations in the neighborhoods in Beyoğlu are occupied to host these events?*
- c. *What is the syntactic distribution of these events along the open urban space network of Beyoğlu? Do these events take advantage of street connectivity and integration and, by inference, of its exposure to high densities of the background movement due to the accessibility potentials of the places?*
- d. *What is the proximity pattern of these events along the open urban space network of Beyoğlu? How much structural qualifications of the open urban space network of Beyoğlu expose to these events?*

Additionally, the questions motivate to speculate on basis of the outcomes of the analytical researches are asked to reach speculative outcomes. These questions are:

- a. *Do these events aid to reproduction of the relations in the society in inclusive manner?*
- b. *Does the open urban space network of Beyoğlu provide opportunities for encountering and coexistences among regular dwellers of Beyoğlu and the population engaging to these spatial practices?*

After deriving evidences answering these analytical questions and further speculating on what these evidences imply, it is then possible to contemplate on this fundamental question, which brings conceptual and analytical perspectives in a dialogue:

*Do the latent temporal order (that afforded by the open urban space network of ‘Beyoğlu’ and potentially arouse through improvised pedestrian engagements) hinder a rise of discordance in temporal orientation of everyday life to some extent, which is occurred because of the articulation of these art and cultural events-mediated spatial practices in ‘Beyoğlu’?*

Before undermining this fundamental question of the thesis, I pose initial questions to understand temporalities inscribed by reproduced relations among individuals and arouse within articulation of art and cultural event mediated spatial practices in Beyoğlu. I answer two questions in order to do this description. Respectively, I ask to define the empowered agents in the contemporary culture sector of Istanbul conditioning culture and art mediated transnational and trans-localized spatial domains. I looked roughly over last three decades, particularly recent decade through which Istanbul’s art and culture scene has undergone significant transformation.

I, then, ask to make clear the public potentially and actually engaging the art and cultural events responding transculturally shared and shaped cultural values in neighborhoods of Beyoğlu. I extracted the main drivers bringing the individuals together, letting collectively experience such art and cultural events at specific venues or places. Accordingly, this question depicts a structuration of fragmented and networked relations among the population engaging these events. By asking these questions, the initial part of thesis contributes to speculate on the partial articulation of this globally driven temporal order into everyday life of Istanbul dwellers. In this way, I highlight that those spatial practices serve the locations they took place to the collective use of ‘transpatially’ integrated social networks at first place, regardless of reaching wider and different segments of inhabitants of the city.

After that, I pose the subsequent questions dealing with spatial structuration of the events in Beyoğlu through exploring accessibility potentials of the locations of the art and cultural events. The initial question is asked to bring out the specific art and cultural events taking place neighborhoods around and along İstiklal Avenue happened in Istanbul between January 2011 and 2012 January. Accompanying the

information extracted through the initial question, the subsequent one is asked to map out locations of those events that are occupied to host these events. The neighborhoods densely associated to event places will be, then, exactly extracted; and the boundaries of area to examine open urban space network will be more accurately determined.

The residual questions are asked to examine location pattern of the events along with the qualifications of the open urban space network. Initially, I measure connectivity and integration values of streets of open urban space network where the events are located. By doing this, I intend to see the events that take advantage of their open urban space network's exposure to high densities of the background movement led by the accessibility potentials of the place. After that, I measure configurational properties of open urban space network that makes events of the study area accessible to people walking around the study area. This subsequent exploration will reveal such evidences allow to speculate on whether the qualifications of the open urban network that might carry potentialities for conditioning encounters and co-presences in Istanbul urban environments.

Conclusively, the fundamental question of the thesis based on the co-existence of two kinds of rhythms that are, the art and cultural events mediated globally driven temporal order inclining disintegration in rhythmic orientation everyday life and the temporal order afforded by the qualifications of the open urban space network accelerating coexistences and encountering is discussed. This coexistence allows further speculations at theoretical level and gives clues on further speculations.

## **1.2 Conceptual Perspective**

The thesis constructs a two-folded theoretical frame building upon the introduced assumptions in order to answer the research questions. The first fold prepares an appropriate ground to explore articulation of the art and cultural event-mediated spatial practices into the everyday of Istanbul on basis of the relations in the society. The second fold further extends the scope of initial conceptual frame in order to

explore the spatial relations to condition meaningful pattern of interactions and coexistences between people.

While the first fold is fundamentally structured on the arguments concerning re-identifications of the subjects and new social coherence mechanisms in the age of globalization through putting emphasis on the multiple, overlapping and shifting pattern of spatial-temporal relations, the arguments spatially approach to social are addressed in the second fold, in particular, the theories exploring the explicit role of spatial relations in the material reproduction of socialization. Moreover, the initial fold maintains a perspective to see the articulation of the events as a temporal imposition that executes relations among individuals in imperfectly and fragmentary manner through maintaining the relations at global scale. What the second fold is going to aid is to see the open urban space network as tool of engaging such a latent temporal order that might arise within everyday engagements of people to urban space. And, it perhaps points in the direction of spatiality of events consisting material effects on temporal orientation of everyday life.

Despite stressed emphasis on branding cities, consumerist ethos, transnational culture industrialization, and cultural gentrification (Evans, 2001; Landry, 2000; Landry & Bianchini, 1995) in literature, the art and cultural events in terms of their instrumental role on conveying globally driven temporal order in the urban environments of the globalized age is uniquely highlighted in this thesis. In doing this, several accounts are integrated with the arguments of global cultural flow. For instance, the accounts claiming a shift in territorial understanding of culture and cultural identities (Carey, 1989; Appaduari, 1996; Braidotti, 2006) and the ones concerning on processing of global culture industry through producing differences (Lash & Lury, 2007) are brought up together. Respectively, these studies on cultural aspects of globalization shed light to the fact how cultural globalization empowers similar operational mechanisms in different urban environments and how the processing of those mechanisms today disregards territorially defined cultural formations.

After that, the studies issued on contemporary ways of art and culture mediated expressions and other ways of their public engagements are extensively used by the thesis to highlight the potentials of artistic and cultural practices to create new social meanings and public domains. For instance, Bourdieu's theory on cultural identities are used to explain the reproduced relations among individuals in the contemporary societies within referring the cultural value-based shared life arrangements (Bourdieu, 1984) Accordingly, the thesis points out transculturally shared and shaped cultural values based on shared artistic or cultural tastes, interests or sensibilities among individuals.

Furthermore, all these accounts are translated into the language of urban planning by introduction of transpatial integration into a socio-spatial system, which is extensively issued by Hiller and Hanson. (1984) The art and culture-mediated social encounters and coexistences are then apprehended as mechanisms crosscutting the distinctions between spatial identities and reinforcing global system rather than structuring new communities.

Bunching together range of arguments from globalization to social and cultural identities, from art and culture to everyday urban practices enables to get more from the dimension regarding art and cultural events as practices having causative role on reproduction of the relations in the societies in the era of the globalization. That is, the events imply different persons, groups or spheres of institutionalized practices. This let filling the gap left in the accounts of cultural and urban studies in which rarely shedding light on how art and culture mediates such a practice of socialization and communication, in other words, temporalities.

The way of looking that highlights temporal patterning of these events turns the attention to the work of Lefebvre, Rhythmanalysis exploring everyday life as a bunch of rhythms. The argument of imposition of such rhythms to the everyday life exceptionally brings light to the understanding of globalization process and its impact on everyday life of the city. (Lefebvre, 2004) In this sense, articulation of art and cultural events-mediated spatial practices is conceptualized as 'imposition of

globally driven rhythm' in this thesis; and this conceptualization enables to speculate whether this imposition lets to arise disintegration in rhythmic synchronization everyday urban life, and thus, to criticize partial invasion these spatial practices into everyday urban life of Istanbul. In order to strengthen this argument, the thesis seeks the accounts concerning on social and cultural dimension of globalization in the context of Istanbul urban geography. As referring to several arguments of scholars writing on globalization, public culture and art (Yardımcı, 2005; Aksoy, 2009; Artun, 2011; Keyder, 1999; Keyder, 2005), a tentative and fragile cultural re-orientation of Istanbul is addressed in the context of 'globalizing city'.

After all, the thesis explores art and cultural event mediated urban experience from the perspective of spatial dimension. In that it does so, the initial arguments of thesis are carried on the ground for asking fundamental questions on formational and integrative effects of urban space on formation on social relations. As it is clear, this temporal order inscribes itself in urban space of Istanbul through material process, meaning that, situated at specific locations. But the possibility of space is not just contingent location; but also it encapsulates in itself in Netto's words 'essential constituent of the communicational condition of the social.' (2007, s. 3) Put it differently in Lefebvrian sense, locating can absolutely not be taken for granted where lived experience embody. (Lefebvre, 1996: 40)

Based on these assertions, the thesis turn its focus on the accounts exploring the effective role of spatial organizations on social relations through examining different spatial analysis methods. The main argument issued in the book, named *The Social Logic of Space* (Hiller & Hanson, 1984) directly points out the relation between capacity and quality of urban form and social process. The book fundamentally sustains the understanding of a particular spatial formation as a mediator of encounter, coexistences and thus communication. In this sense, it is maintained that the main motivator of encounters is the movement, so that, it explores a spatial formation as a generator of movement. This guides the thesis to construct the relation between open urban space networks on socialization.

And, the empirical researches done under the umbrella of Space Syntax contribute to decide on which spatial qualifications and measures reflect on social processes. Similarly, the second fold of the thesis produce relevant measures on spatial formation on basis of movement patterns. The techniques introduced by Space Syntax Community guide the thesis calculate some relevant quantified values on the structure of urban space. Within the guidance of Space Syntax Theory, it is further aimed to articulate other relevant measures in order to strengthen the argument of the second fold.

Eventually, the open urban space network as a continuous matrix of movement is, in the second fold, approached more than mere spatial composition or configuration; beyond that, a main tool of emergence of such ‘improvised rhythms’ embodied through lived experiences of individuals. That is why, the thesis again refer to Lefebvre’s work, *Rhythmanalysis* (2004). For sake of this argument, the capacity and qualifications of the open urban space network could therefore be handled as potentials for maintaining socially entangled urban spaces. Hence, it is possible to contemplate on the idea saying that the open urban space network of ‘Beyoğlu’ might carry potentialities compensating the disintegration in orientation of everyday life rhythms inscribed by articulation of event mediated globally driven temporal order.

In short, the thesis builds its conceptual frame on building relations between temporal and spatial dimensions of the urban phenomena. It explores temporal dimension under the initial fold, but constructs its central hypothesis by integrating it to the second fold. Seemingly, the second fold of the conceptual frame leads to examine the initial assumption of thesis theoretically different point of view. What meets these two theoretical points of views in relation is inspired from the dialectical conception of production of the space found in the Lefebvre’s book, named *The Production of Space* (1996). In this book, he fundamentally argues on understanding of space; and bridges the gap between physical, mental and social understanding of space that each apprehends space separately, in a unitary fashion. (Lefebvre, 1996: 7) He added that this kind of unitary theory could not rules out conflicts within

knowledge itself, and controversy and polemics are inevitable. (Lefebvre, 1996: 13) In this thesis the challenging moments are empowered to generate conclusive speculations in which the outcomes and their implications derived from two different perspectives are brought into dialogue. So the thesis conclusively criticizes the internal conflicts among these outcomes in kind of unitary theoretical perspectives.

Lefebvre elaborates this unitary point of view through exposing the actual production of space by bringing the various kinds of space. He introduced threefold concepts of space: spatial practices, representations of space and spaces of representations that corresponds respectively perceived, conceived and lived spaces. (Lefebvre, 1996: 38) Conceived space is the one, dominant; that is to say, it is able to control what is perceived and what is lived. The lived space is the one dominated; it, however, implies inherent capacity of space that could be passively experienced. Otherwise the imaginations seek to change and appropriate it. Here what leads these two oppositions being into relation is the perceived space, in other words spatial practices of society, which are both under impact of two kinds of space. It is the practical basis of perception of outer world by subject; and it implies translation of this perception through body and movement. His conception of this triad guides the thesis to structure its twofold frame of look and analysis in this kind of dialectical relation, which is not based on oppositions; instead which is based on reflections.

This dialectical point of view is developed further with Lefebvre's another book named '*Rhythmanalysis*'. (2004) This book moves beyond the conceptualization of space; it simultaneously illustrates the interrelations of understandings of space and time in the compression of everyday life. He at once emphasizes on need to be thought time and space together rather than separately; and explicitly deal with the notion of 'rhythm' within its spatial implications and turning it into a science, a new field of knowledge: the analysis of rhythms; with particular consequences. (Lefebvre, 2004: vii)

As putting center 'spatiality of urban space' as an observed and explored object, the thesis approaches 'urban' in the context in which urban form is taken as both 'source

of constituting' and 'tool of experiencing' everyday life rhythms. In this sense, urban form can be observed and analyzed in reflexive manner. It can be seen as "textual-virtual environment" narrated by events and at the same time, as a "*physical-real environment*" where events are in spatial relation to all other events. To approach the urban phenomena in this way, the thesis can able to speculate on what happened when the irresistible forces of globalization reshaping urban experience in the cities meets with the immovable object of urban form. This conceptual perspective further guides to construct appropriate methodology for analyzing the introduced urban phenomena.

### **1.3 Research Strategy**

In the same token, the methodology of the thesis, which will be further discussed in Chapter 4, is organized through two main assumptions mentioned above. Its structure includes two-separated analyses that parallel to two-folded theoretical framework. Each of them extracts two different kinds of knowledge corresponding to one of the fold of theoretical frame mentioned above. While the first manner of analysis is descriptive in nature, producing relevant findings on conditions of the contemporary cultural scene of Istanbul, the practices, structures and relationships between the empowered agents and the potential and actual public engaging the events, the subsequent manner of analysis is explorative, producing new knowledge on accessibility of the events.

In scope of the first assumption, the initial analysis is founded on outlining articulation of the art and cultural events into the everyday urban life of Beyoğlu by highlighting their features of generating new patterns of coexistences and encounters among people. In order to do that, the thesis profiles the operative agents in the cultural sector and reveals out which cultural amenities they have established after 1980s. After that, it depicts both the potential public the events intend to address and the actual public engaging these events in order to contemplate on which segments of the society can mostly involve in these public engagements.

The carried forward analysis in scope of the subsequent assumption shifts its focus from the relations between people towards the spatial relations structured within deployment of the events. That means, this part deals with several questions based on an analysis of the spatial structuration of the cultural events in Beyoğlu. It basically presents the derived data on the accessibility potentialities of the events through their locations along the open space network of Beyoğlu and, by inference, their exposure to high densities of the background movement. For this purpose, the list of events happened between Jan 2011 and Jan 2012 is taken as a sample. By this way the distribution of the events along the urban network can be shown. As building their location map as a base, they are analyzed with appropriate spatial analysis techniques.

The first research study starts with understanding of the contemporary art and culture scene of Istanbul, review of institutional and academic documents pertaining to the cultural life of Istanbul, and identifications of variables of interest. This initial investigations draw upon Istanbul in the world culturally globalized though giving brief profile of differently empowered agents whose actions effectively constitute spatial domains of the art and cultural events mediated global driven temporal order. After that, the research follows with in-depth interviews with the differently empowered agents in cultural sector of Istanbul, including event organizers, art venue representatives and directors. They are asked in order to define instrumental role of art and cultural events for mediating coexistences and encounters under the influence of cultural globalization.

The subsequent analysis initially explores location choices of the operative agents for maintaining their venues or their events in Beyoğlu after 1980s. It is then investigated substructures of the spaces for transcultural exchanges, namely the online publications, blogs and websites issuing both contemporary urban culture in Istanbul and global contemporary art world. The selected 32 online presses and webpages are used to distinguish the events happened between Jan 2011 and Jan 2012 on basis of the public they potentially engage. After getting to that point, the syntactic distribution of these distinguished events is explored in relation with their

pattern of proximity along the open space network of Beyoğlu. This pursuit calls for set of spatial analysis techniques, which are axial line analysis introduced by Space Syntax Community and the analysis based on line segments conducted through applying ArcGIS based tools. These techniques derive relevant measures to evaluate how much structural qualifications of the open urban space network make these events more accessible to regular dwellers \_the potential public the events engage or not\_ in Beyoğlu.

In fact both set of methods allow going on to speculate about the implications of the findings for the everyday life of the city. The initial analysis goes on speculations about arising disintegration in rhythmic synchronization of everyday urban life when the cultural events convey the globally driven temporal order. The subsequent analysis does the same through asking whether the spatial potentialities that open urban space network carried compensate the drawbacks of this temporal imposition may lead to arise. Moreover, the knowledge extracted in the subsequent manner may contradict what found in the first manner; but at the same time it empowers critical debates on the results of two folds of analysis in reflexive manner. This kind of methodological framework utilizing two different manners of analysis is also parallel to the introduced theoretical framework.

Through developing further implications on relation between social and spatial aspects of the introduced urban phenomena, it is encountered with difficulties to translate spatial evidences into knowledge about social relations between people. That is to say, the spatial analyses alone provides such estimations on the cultural events mediated encounters and coexistences. However, integrating the evidences derived from on-site observations and in-depth interviews compensates these drawbacks.

#### **1.4 Structure of the Thesis**

The thesis is organized in six chapters except this introductory chapter. Following this introductory chapter, Chapter 2 outlines the core theoretical structure of thesis,

how it merges and relates two points of views in dialectical and reflexive manner. It lays ground for both design of empirical research and structure of thesis. It also provides such significant notions for utilizing understanding and analyzing urban space.

Chapter 3 introduces the components and core concepts to construct the thesis's initial assumption. Existing literature debates on cultural globalization, which mainly focus on relations among individuals is introduced. By this way the thesis makes clear what the globally directed temporal order signifies and the role of art and cultural events to convey this order.

Chapter 4 introduces methodological framework of the thesis, which is organized in two separate parts. Chapter 5 and 6 introduces what is extracted from each research study. Chapter 5 is a kind of examination what was introduced in Chapter 3 in the context of Istanbul urban geography within providing local knowledge on urban and cultural landscape of Istanbul, in particular Beyoğlu. In this context, it discusses the effective role of articulation of art and cultural event mediated spatial practices on arising disintegration and inconsistency in orientations of everyday rhythms in Istanbul. After introducing the locations of the events subjected to the spatial analysis, Chapter 6 demonstrates the outcomes of the introduced spatial analysis.

Lastly, Chapter 7 provides concluding discussion for the study. It draws upon the results presented in chapter 5 and 6 and discusses them at more abstract and visionary level. The approaches utilized in both of research study are evaluated in reflexive manner; and future implications are introduced.

## **1.5 Contribution of the Thesis**

The thesis theoretically brings together two ways of querying urban phenomena, one of which basically deals with the social dynamics of urban life; the other interrogates what is found in initial examination through the lens of spatial dynamics of urban form. This way of theoretical apprehension of urban phenomena prepares a

comprehensive and dialectical conceptual ground to examine urban phenomena. Rather than reaching to such strict conclusive results, it follows argumentative and challenging dualities and implications deduced from them.

For the very reason, the thesis theoretically contributes to the reciprocal understanding of spatial dimension of temporal processes and temporal dimension of spatial processes. It calls for that neither temporal organization of everyday life nor spatial organization of urban space solely steer the urban process. Instead, both of them in a reflexive manner do this. Specifically, it contributes to see spatial qualifications of urban form that qualify social life in the city.

Moreover, the thesis navigates among spatial analysis methods quantifying qualifications of urban space and select appropriate ones that are implying knowledge on how well they contribute to emerge more inclusive patterns of human encounters and co-existences in an urban place. For the sake of an argument, it integrates quantitative methods to examine the qualitatively explored assumption. By this way, it contribute to manage dialogue between narrative attempts of capturing temporal order in everyday life and empirical attempts to measure, quantify, specify and define urban formations.

Consequently, the thesis maintains these aims within extracting case-specific practical knowledge. Therefore, it practically extracts unique knowledge on both cultural geography of Istanbul, in particular Beyoğlu and spatial qualifications of this urban area. On the one side, it gives quite deep insight into contemporary art and culture scene of Istanbul within introducing agent structure and their existence in urban space of Istanbul. On the other side, it extracts valuable knowledge on urban formation of Beyoğlu where the art and cultural practices has been clustered.

Both kinds of knowledge and their relative examination would further contribute to see public qualifications of ‘Beyoğlu’. It would aid to apprehend Beyoğlu as a whole within social and spatial dynamics. It highlights how important locating, spatially articulating such events-mediated spatial practices into urban form to enhance public

culture of city. The results highlight that the importance of urban fabric, particularly articulation of open urban space network in construction of temporal orientation of urban life. In case of neighborhoods along and among İstiklal Avenue, the particular qualities of the configuration of open urban space network sustain suitable conditions for emergence of encountering and interactions.

Moreover, it would let art and culture agents question their public role in the city. They would question their own vision and ask themselves could these practices; when most of public platforms disappear from the contemporary urban life of Istanbul, serve to arise new public domains in Istanbul. Additionally, it would create such a consciousness on open urban space network of Beyoğlu as a one of the important factor of keeping sense of place fresh. They should handle this pattern Beyoğlu as a potential to overcome exclusive mechanisms of the imposed forces globalizing city visions.

## **CHAPTER 2**

### **URBAN FORM AND EVERYDAY RHYTHMS**

Speaking precisely, the thesis basically approaches the ‘urban’ in the context of spatial-temporal production processes requiring to frame urban space spatio-temporally and merged these frames relationally. In this way, the ‘urban’ has become something not been categorized in social, spatial or political-economic product; it was a productive force in its own right, producing temporalities as well as expressing them. This means that temporal processes reflect on spatial processes and conversely spatial processes reflect on temporal ones. The separate category of temporal and spatial, for understanding urban conditions has been merged into a whole.

Essentially, Lefebvre (1996) has signaled this shift in 1960s. He claims the necessity of being away from the categories to represent ‘urban’ as a product or a frame and going towards a spatio-temporal analysis of ‘urban’ in his book, *Production of Space*. He highlights that ‘urban’ should not be any more analyzed as a product or an artifact. The urban is not given; but it is a process of production. It behaves autonomously, not under a control of any other process but in relation with complex patterned multi-forces.

In the article named ‘*The Form of The City*’, Read (2006) goes through Lefebvre’s argument on signaling shift in understanding of urban, that says urban itself began to assert a forceful autonomy in being the agent of its own dynamism and change, like a ‘force of nature’. He conceptualizes urban as a producer of its own right of its spaces and times and the logic of the urban to be its own self-integration as dynamic and process. The urban in a sense had become something pulsing, alive, polyrhythmic, contingently eventful, and inexorably spreading and thickening.

Lefebvre's (1996) spatial triad model \_conceived, perceived and lived space- has directed the reader to reconsider 'urban' again. This triad basically provokes a dynamic understanding of production of space, not on basis of one-way cause and effect relation praxis, which has widely used in urban analysis. Instead, it proposes multi-layered analytical tool for explaining production process. His spatial triad is vital to apprehend his spatial critiques as well as his approach of spatial production process.

This triad proposes three-fold explanations of production of space, which are identified as conceived, perceived and lived space. Conceived space is purely idealized space while perceived one is purely material. Therefore, they seem to be engaged in opposition. Conceived space is manifested through design, organizational rules and symbols. It represents space. On the other side, perceived space is every material dynamics of space, it is observable and concrete. "It embraces production, reproduction and particular locations and spatial sets characteristics of each spatial formations. (Lefebvre, 1996: 33) It refers physical space that is appropriated, dominated and used. Very types of spatial practices, opening or closures of shops, labor circulation, and flow of materials or schedule of public transportation happened in it. It is revealed through the physical and experiential deciphering of space. (Lefebvre, 1996: 38)

The lived space is, however, stands in-between them, in Zhang's (2006: 221) words, it is result of relation between conceived and perceived space. It is 'space directly lived through associated symbols and images, and hence the spaces of inhabitants and users'. (Lefebvre, 1996: 39) It refers to human experience and pure subjectivity. It is an embodiment of what is conceived and perceived though experience of body. It is space of representation.

As it was seen, each kind of explanation of space introduced by Lefebvre refers some properties of space, but none of them should be taken individually to judge on spatial production process. His triad responds the arguments of the urban neither any more an architecture nor a human creation; and it presents an opportunity to be beware of

one-way explanation of urban conditions. This triad itself merely points up both complementary and dialectical relationships between different aspects of spatial production. Each space generates different knowledge on space. Therefore, I see this triad as an appropriate conceptual framework to an urban analysis that aims to apprehend urban space from different perspectives and relationally analyze each knowledge extracted from each perspective.

Following these arguments, this alternate and reflexive understanding of spatial production process could precisely serve the analysis of contemporary cities which massive regulations and compressions induced at regional and global scales. The spaces of contemporary cities are getting more multi-layered and becoming places of complicated field of forces. Any urban environment could not be easily explained within relation with only one-layer of operations. It should be understood as long as it is conceptualized as a multi-layered mechanism continuously producing itself. The increasingly complicating relational patterns constituting contemporary urban environments ultimately require such a conception of spatial production process to think on them.

As it appears precisely, approaching to an urban space as place of a ‘differential’, or complex of real relations seems to an appropriate way conception to judge on urban conditions in contemporary cities. For Lefebvre (2004: 15), the differential space was “pure form: a place of encounter, assembly, simultaneity. This form has no specific content, but is a center of attraction and life. It is an abstraction, but unlike a metaphysical entity, the urban is a concrete abstraction, associated with practice”. (Lefebvre, 2004: 118-19) This form “absorbs ...contents... combines practices actively in a totality or virtual synthesis, which does not need philosophy for its fulfillment but can simply be recognized as a channel (strategy) for action”. (Lefebvre, 2004: 122)

Approaching to ‘urban’ in that way does not necessarily assume that an urban analysis should be built on the primacy of human subject and his direct involvement in the process of production. They are of course agents of initiating the productive

processes but they are not principal performer of the production itself. Urban form as an object of this process empowered by multi-layered mechanisms should be analyzed. Parallel to this approach, this thesis puts human to the backstage of urban analysis and urban form in the center of spatial-temporal production process. Here, urban form is conceptualized as both a tool for organizing movement in space and a source of this movement so that it matters of gathering of assemblages of people and things in dynamic fields. That means, it is decontaminated from all discursive elements and placed on the center of urban analysis achieve to keep away categorical explanations.

As well as explaining urban space production process in the context of complementary and dialectical relation between the spaces of the triad *\_conceived, perceived and lived spaces\_* urban form, on the other hand, gains an evolutionary character. It is not anymore conceived as to be read or to be written object, here. Instead, it is a field of force where all forces are in relation to others to manipulate and to overturn or alternate.

Hence, the forces at work in the urban environment become more important for the analysis of urban. Each force, further, is a spatial-temporal action and any kind of attempt to change ongoing temporal order or any change in spatial formation could be seen as forces affecting the process of spatial production; and if this force is powerful to overcome the resistance of being resilient, it can change this processing. This could conduce to both transformation in urban form and re-organization of everyday life. Therefore, different kinds of spatial practices, say, human movement, bodily existences, spatial practices, the actions and the events could be taken into account as forces redirecting spatio-temporal processing at first place.

Applied a primacy of urban form in the production process of urban space, the thesis projects diverse forces at work in the everyday life of contemporary cities from corresponding spatial triad of Lefebvre. In other words, it explores condition of contemporary urban space through looking at spatial production process in different perspectives. When doing this, it concerns itself with art and cultural event-mediated

spatial practices as temporalities and their exceptive and complementary relation to the ongoing temporal order in Istanbul, in particular Beyoğlu. Each spatial practice is not taken separately because their order of coming together in Beyoğlu is essential for the analysis. The thesis, as approaches these practices as forces at work conceiving urban experiences in the city, at the same time it apprehends urban form as a force for its own right placing lived experiences. This approach literally corresponds the dialectical relation between representations of space and spaces of representations. The former one refers temporal and spatial forces fixing thoughts, actions and passions of others; the subsequent one does the forces dissolving of the fixed cultural scripts by presences coming from virtual and immanent self-circulation of thoughts and action. The first one is performed within conceived space. It needs to be imposed to fix perceived and lived experiences of people. The subsequent one is performed within lived spaces. It is emerged within people's direct engagement to space.

Moreover, another work of Lefebvre (2004), "Rhythmanalysis" stimulating resource for thinking timespace, place and everyday life aids to comprehend how these forces at work in a place pervade in everyday life as 'rhythms' and how these rhythms can shape human experience. Moreover, in this book he proposes a mode of analysis, named 'rhythmanalysis' that is able to capture and identify temporalities within space and place. He specifically deals with a relation between everyday life, rhythm and place that gives significant insights to capture rhythm for cities.

What makes the notion of 'rhythm' important for this thesis is that it enables analyst to capture everyday life within its temporal repetitions and differences. It aids to develop fuller and richer analysis of the synchronic practices in space and place. When you able to identify rhythm of place, repetitions in movements and actions, the particular entanglements of the linear or cyclical temporalities, phases of growth and decline become apparent; you could have got the full essence of place as well.

Throughout this thesis all chapters implicitly or explicitly explore essence of place through everyday temporal structures reproducing relations among individuals, the

attempts to reschedule everyday life rhythms and the rhythms that emerge from human practices. It seeks to identify spatial-temporal specificities of place through touching upon both temporal mechanisms structuring urban experience and also spatial mechanisms letting to emerge rhythms.

Because of this fluidity and dynamism immanent within the place, the place is open to changes and transformations. It carries potentials to evolve and transform itself. As diverse kinds of rhythms increasingly pulse through places, the question of how these rhythms are related becomes important question. It is possible to find an answer to this question in the book, *Rhythmanalysis*. The conception of space is similarly placed in-between the perspective of the dialectical and complementary relations among different aspects of spatial production. It is possible to follow Lefebvre's spatial triad throughout a discussion of rhythm. The focus of book is existence of multiple quotidian rhythms producing space; but the books also shows ways of classifying the productive role of these diverse rhythms. It suggests looking different operative mechanisms from the perceptive of different conceptions of 'rhythms'. (Lefebvre, 2004)

Going beyond from a concept, rhythm, enabling analysts to capture different modes of mechanisms as temporalities, the thesis constructs its conceptual perspective on basis of two kinds of rhythms in terms of their role in the production process of urban space and put operations of urban form in relation to these diverse kinds of rhythms. On the one side, urban space is thought under the forces of manipulations of everyday life and urban form operates as a tool to manipulate everyday life. On the other side, urban space is taken within forces of improvisations, resistances and emergences and urban form as a source of to experience everyday life rhythms. To be sure this conceptual connection between rhythm and urban form enables an urban analysis both to capture temporal organization of space and spatial organization of time at the same time.

The thesis constructs its theoretical perspective in this way in order to approach the urban phenomena neither as a reflective form of social process nor as a human

spatial product; instead it approaches ‘urban phenomena’ in the perspective of a spatial formation of field of events, operated within intricate relation between diverse rhythms. Under several headings, this chapter extensively describes the notion, ‘everyday life rhythms’ in relation with urban form and distinguishes rhythms from different perspectives that the thesis takes into account throughout the following chapters.

## **2.1Rhythms and Everyday Life of City**

*‘Everywhere there is an interaction between place, time and expenditure of energy there is a rhythm.’* (Lefebvre, 2004: 15)

In music, rhythm literally refers to placement of notes and their relative lengths. Lefebvre defines three attributes making up a rhythm: repetition, measure and difference. There is no rhythm without repetition in time and in space, without reprises, without returns. ‘For there to be a rhythm, there must be a repetition in space and time. But there is no identical absolute repetition.’ Differences occur in the sequence of repetition. They are induced and produced by repetitions. They constitute thread of time. On the other side, rhythm seems to be spontaneous but it always implies measure, law. Time is quantified and qualified by this a measure. In fact, rhythm is recurrently accentuated with specific measure: frequency, speed or consistency. (Lefebvre, 2004: 8-15)

Rhythm provides a privileged insight to the everyday life. When it concerns everyday life, it establishes itself through its repetitive organization of multi-scalar temporalities. Repetitive actions of people or repetitive events, activities or objects, say, rites, ceremonies, festivals, rules and laws could be analyzed as diverse temporalities governing everyday life. (Lefebvre, 2004: 6) Different social groups, social classes, cultural groups, youngs, olds, educated people, unemployed and so on in society could be distinguished through their timetabled everyday life routines. At that point, rhythm offers a framework perceive and identify repetitive nature of

everyday life rhythms. The repetition of each temporality and the measures governing their repetition could be synthesized in order to get sense of everyday life.

Despite some sense of stability in place, there is always something new and unforeseen that introduces itself into repetitive as a difference. There is no one identical repetition in an everyday life. Instead, everyday is fluent and dynamic because it assembles many temporalities in itself. Temporalities within diverse regularity could engage in a place and shape experience of place. Lefebvre's understanding of rhythm is non-linear, non-calculable as resistant to abstract generalization. It is understood as 'lived' as his way of apprehending space. It is never unitary and cohesive but fragmentary and made up disparate elements and always in contact with people, body, carnal and what is lived. (Elden, 2004: vii) By this means, the rhythmic pattern of everyday life could be analyzed with its productive nature. Each difference introduced to the order of repetition produces a new measure defining the order. This sequence repeats itself and reproduces rhythms each time again and again.

That is, the multi-nature of everyday life temporalities implies to this thesis that each urban environment possesses unique everyday rhythms pulsating through city's social life. Explaining urban experience identical for any place, it should be gained a deep knowledge on rhythmic orientation of place. However, it is difficult to talk about one synchronized rhythm or one unique rhythm of any place. The fact is that the city does not refer one thing; it is a combination of human and non-human elements; it includes natural and artificial elements, besides humans, vehicles, buildings, and nature. Rather than a singular or uniform organized rhythm, cities are places of various and uneven temporalities that show up multi-scalar temporal patterning.

In many cases, based on how the plurality of rhythms could be identified, it is possible to capture different aspects of rhythmic orientations of everyday life. The plurality in everyday life reveals with polyrhythmia, simultaneity of rhythms. When diverse rhythms keep in equilibrium, it reveals with eurhythmia. If they are

discordant rhythms, then there is an arrhythmia. Additionally, if the movement or temporality is in accessible, this means that the rhythm does not say and publicize itself. (Lefebvre, 2004: 17)

When the spatial triad of Lefebvre is applied to understand different productive role of rhythms on spatial production process, it possible to recognize dualities, oppositions as well dialogue among diverse rhythms of everyday life. As a method, rhythmanalysis can then aid to explore a place in the perspective of dialectic relation, that is, it presents a way of analysis of observing and constituting the relations which change according to circumstances: going from conflict to alliance and back again. (Lefebvre, 2004: 11) Place, which is always in processes of becoming, seething with emergent properties and at the same time is usually patterned with regular flows possessing particular repetitive qualities could become more appetent in this way concerns itself in three terms.

When rhythmanalysis is applied to see rhythms of what is conceived and what is lived, triad conception of spatial production release that some rhythms pulse through cities with increasing pace, for example global rhythms and some others accounting constituent elements of rhythmic orientation of urban experience, however, needs to capture rhythm of bodies, nature, and mobilities. One aims capture polyrhythmic nature of everyday life implying dualities, oppositions and dialogues should garb himself in the tissue of the lived and, the everyday. Then, he should look for traces that mark out diverse rhythms and classify them according to the perspectives spatial triad of Lefebvre presents by crossing the notion of rhythm with those of dominating-dominated, secret-public, fictional-actual and so on.

This thesis intends to cross the notion of rhythm with those of the imposed and the improvised to see different productive roles of rhythms. In the multiplicity of everyday life rhythms, even though the rhythms that are imposed and improvised could be alike in terms of their pace and repetition, they could be distinguished through their relatively different productive roles. Rest of chapter continues to highlight these differences in rhythms and characterize the rhythms under these two

distinct categories and distinguishes their productive role within relation to urban form.

### **2.1.1 Rhythms of Everyday Life: Imposed or Improvised?**

Imposed rhythms are basically given temporal orders operating as superstructure in spatial-temporal production process. It is conceived to perform such a projected urban experience in the city, say, an imaginary of urban space under the forces of global-capitalist or neo-liberal urban scenarios. It is like an injection of such temporal prescriptions to everyday life that might be a social programme, an idealized urban life, and new cultural policies and in order to perform these temporal prescriptions, citizens, dwellers, users or visitors of city must be educated, directed by the introduction or bombardment of what is idealized way of experiencing the city.

It is obvious that in many cases the rhythms imposed everyday empowers manipulative mechanisms. Their prescriptive nature requires re-organization of spatial practices, saying who, when, where and how the activities and events should be done. As Lefebvre (2004: 68) indicates, for power ‘one should know how to utilize and manipulate time, dates, and timetables’. For instance, requirement of work to survive and associated working hours and days is one of the regular rhythms imposed in everyday life. The regulatory measure identifying these rhythms might differ in different urban settlements. The working routines in big cities in which people have to work along extended hours with high pace might differ from town’s where people are not strictly to work in regular hours. Similarly, education and its associated daily routine impose another rhythm to our life till our childhood and effects how we orient our days, week even years.

Besides these exemplified rhythms that are eradicated to many societies through the inured spatial practices, the examples of imposed rhythms dominating social and economic dynamics of urban life could be multiplied by recognition of diversified operative mechanisms in the contemporary era. New cultural policies, housing

investments, growth of service sector let incessantly project new spatial practices or entrepreneur urban regeneration projects, which are directly interfering everyday life of cities. They need to establish new order through rhythmic re-organization of everyday life to operate smoothly, without meeting with any obstacle.

For sake of reaching high performance of operation, these diffuse forms of operative mechanisms find their power within rhythmic conformity and a spatio-temporal consistency. Therefore, they need to maintain normative rules and conventions supported by changes in institutional regime, moral climate and material context of contemporary societies to maintain this environment. Whenever people change their behavior, attitude and beliefs in response to rhythms imposed by dominating mechanisms, they change their spatial practices as well. That means the structuration of everyday has slightly begun to transform.

Despite search of accordance in rhythmic structuration of everyday, the power mechanisms in contemporary era diversified and seem not to achieve its control on society through imposing such an unified rhythm that makes urban experience same for all. As Enderson (2010: 12) declares, in contrast to early capitalist highly ordered rhythms, the contemporary life circulation in big metropolis relies on new temporal regulations allowing flexibility in synchronization of different rhythms which allows ability to personal management of their daily routine. Fragmentation and multiplication of life standards and thus everyday life routines of people in contemporary societies let strengthen polyrhythmic structuration of everyday. However, this diversification is just supported by power mechanisms as long as it does not thread processing of their operations. As if there is such opposition in the polyrhythmic nature of everyday causing to occur ‘arrhythmia’, the one threading smoothness of operations could be easily omitted from this polyrhythmic structure. Otherwise, they might be tamed to accord with the rules of operative forces. This critical strategy marginalizes those rhythms creating out of order in polyrhythmic structuration of everyday.

When newly imposed rhythms are maintained themselves comfortably in the contemporary urban environments, the experience of place was radically distinguished from its previous state. The ongoing decade is witnessing intensified virtual expansion of rhythmic plurality in parallel with intense retraction or disappearance of such authentic rhythms from everyday of urban environments. And yet several rhythms among them are of course forced to change itself to synchronize with the polyrhythmic structure of everyday.

As a partial section of everyday life routine, art and cultural events-mediated spatial practices engages people's leisure time activities, for entertaining, relaxing, socializing informing and learning. The thesis critically approaches the rhythm arouse within their articulation to contemporary urban experience, which seem to ruled by measures of cultural globalization and global cultural flow. It identifies their collective existence in Istanbul as a rhythm that is imposed by global mechanisms and empowered agents in order to see how this rhythm embedded to everyday life.

Against the rhythms imposed to everyday and characterizing urban experience with dominating attitude, the rhythms shaped within employment of improvised everyday practices refer temporalities that are naturally emerged within people's direct engagement to everyday life. These rhythms are constituted by expressions of one's feelings, imagination and sense making so that they are shaped within pure subjective expressions and embodiments. It is a way of making your own way, producing specific spatio-temporal ordering called question appropriateness of many other rhythms embedded around us. The article of Spinney (2010) shifting his intellectual focus towards 'improvising' practices which is using other instruments of mobility like cycling, meaning that, the one cycling would gain an opportunity to go out of privileged way of moving in the city and employ different rhythms. He could experience urban space other than the rhythms govern by the flow of nobilities within the city premised upon the affordances of motorized vehicles. As Spinney (2010) found out, these kinds of practices let escape from standardization of everyday life and compose less formal and more local sections of everyday life, practical one rather than cognitive.

Improvising practices shapes the lived space. It is a way of practicing what is conceived and what the one perceive, that means, when the one responds to material world manipulating him with many spatial-temporal commands, he also makes his own way. He might prefer to rhythmic conformity of spatiotemporal order that is upbeat; otherwise he produces distinct form of spatial-temporal order.

Despite improvising rhythms embodies both what is conceived and what is perceived, in other words, both material and imaginary aspects of space, they are not under total control of them or reducible to either. Since those rhythms appearing within self-management of individuals, they always carry potentials of resistance and disrupt to the rhythms, which is conceived; otherwise they could generate potentials of playfulness and innovation. These rhythms shaped with improvisation of everyday might challenge an existing rhythmic consistency of the place established through regular routines over time and bring fluidity, dynamism and unexpectedness in the everyday life.

It can be said that the so called improvising rhythms are more varied and discrete, because each subject carries potentials to create its own rhythm through engaging everyday life through employing other ‘instruments’ than naturalized ones. Their subjective experience in the place would then embody diverse rhythms. How much he able to improvise the everyday, and self-manage it determines how much his engagement is powerful and present. As an individual develop skills of improvising the everyday, he could focus on other aspects of everyday life rhythms other than imposed ones. This is of course controversy to judge on, but all subject decidedly carry the potential to improvise everyday to some extent.

The individuality of those rhythms however does not always indicate existence of chaos in space. The multiplicity of individual rhythms might accord well with one another on some occasions. Consider these routines, of rough-sleeping homeless, of passers-through, surge of evening, street festivals, walking patterns of garbage collectors, which bestow a temporal sense of place. Their un-conceived, but

synchronized uses of place create rhythms in accord to one another. These rhythms significantly make sense of place.

In this sense, the thesis seriously handles pedestrian movement along the streets of the city as a significant source to identify improvised rhythms of everyday life. Walking is a fundamental everyday activity in any human settlement and it is a basic way of improvisation in the city. Individuals could bodily engage with urban space and be freed from all prescriptions of how to use urban space. They innovate new routes or play with the streets of the city. This kind of improvisation would translate into freely occupied urban spaces, situated socialites and encounters in cities. These ways of bodily engagements to urban space consequently have profound effect on characterization of everyday in cities as powerful as the imposed rhythms did. They let arouse such rhythms unthought-of, immediate and in a sense, ‘natural’ that is like an internalized rhythms of everyday.

Whatever way classifying rhythms of everyday, cities are aggregations of vary kinds of everyday rhythms. Some might be soundly dominating while some others might be soft. However, the sense of rhythms in any urban place is not only somewhat inter-subjective but also place-specific. Each urban place provides their users, visitors some sense of rhythm perceived collectively. People could have shared opinion on the rhythm impulse through place. These rhythms distinguish some urban places fast or slow, anxious or relax, harmonized or complicated. Being familiar to any urban place means being familiar its everyday rhythms.

The thesis concerns the notion of ‘rhythm’ as far as it provides insight to an urban place. The distinction between the rhythms as the ones imposed and the ones improvised does not, thereby, aim to degrade the multi nature of everyday rhythms characterizing places into two narrow categories. Instead, without narrowing the richness of everyday life rhythms, this distinction serves to entitle and distinguish the productive role of these diverse kinds of rhythms in everyday life of place. This task relocates the urban form at the core of the thesis analysis since urban form is the

materiality which measure of both rhythms that are imposed and improvised embody.

## **2.2 Urban Form and Everyday Rhythms**

Form, in general sense, refers arrangement of elements, ordering, patterning and shaping. The meaning of form, in this thesis, broadens than its ordinary usage within relating the notion of rhythm; and it then means all shapes and configurations, all ordering principles, all patterns of repetition and difference. Borrowing what form implies from design theory, the relation between form and rhythm could be explained as: ‘each form is structured to operate some envisioned rhythm’. Against that argument, each spatial form seems to afford specific rhythms of potential uses and actions. Some can just afford a single rhythm best while some others lay claim to range of alternate rhythms.

This relation between form and rhythm, however, is not that much strict for all kinds of spatial formation, like urban forms. Urban form carries particular spatial order but not impose that order in a strict manner as other spatial formation could do since urban form is not designed as whole to satisfy the needs of specific purposes. Precisely because of that it could not empower its containing power at all. The perception of whole for urban form could be conceptualized as an assemblage of multi-layered formations each of which operates in relation to each other and to the whole. Therefore, any urban form can afford many sets of imaginative uses and actions, although it might carry particular constraints to operate all of them efficiently.

On the other hand, urban space is shared and used by all of us. So in any given circumstances, none of urban form operates in isolation from the poly-rhythmic nature of the everyday. The urban form operates in relation with the rhythms of use of space; and each of those rhythms transmit frequency, duration, focalization and suspense and all other attributes of temporalities giving form to space. Precisely because rhythms as many other operative mechanisms determine what form can

afford or these mechanisms could change the order of urban form on some occasions and thus change its potentialities and constraints as well.

Interestingly, urban form might transform dramatically slow during the course of time so that it carries its affordances through different historical contexts. It could be then said that the urban form with little formal changes ports its potentialities and constraints along different historical contexts; and these potentialities and constraints afford particular rhythms in different contexts of place. However, the power of urban form imposing its order could not remain unchanged. It might become functionless during the course of time to impose its order, otherwise goes against the grain.

Therefore, rather than asking what intent to afford by urban form or what urban form can afford, it is quite appropriate to ask what potentialities lie latent in an urban formations. It is important for urban studies to fasten places where the potentialities of urban form could not enough to perform what form can originally afford or whether these potentialities still serve to perform the rhythms afforded.

Broadening the definition of urban form within relating to everyday rhythms is basically an attempt of including social operative forces of urban life to understanding of operations of urban form. As Hiller and Hanson's (1984: ix) words explicitly connotes, giving form and shape to our materialized world structures the system of space, which we live, and move. It provides material conditions for the patterns of movement, encounter and avoidance, which are social relations. In that it does so, urban form has direct affect in everyday life rhythms.

The fundamental relation between urban form and everyday rhythms is that urban form as a material shape of 'urban' connects to social world through those rhythms and the rhythms embody urban form. This reflexive relation between everyday rhythms and urban form could be conceived on basis of two perspectives. One is that everyday rhythms as immaterial orders depicts how urban could be formed. Thus, they might indirectly or directly affect, change or transform urban form, at least locations of objects and bodies. On the other side, urban form within its patterning

and shaping would inscribe such rhythm that potentially be embodied as temporalities. It connotes repetitions and differences in time through its patterning and shapes.

But the productive role of rhythms also matters. The rhythms imposed to everyday connect to urban form through prescriptions. It prescribes locations of actions, people, capacities and organization of movement, that means, redefines how urban form will perform. On the other side, the rhythms improvising the everyday are embodied with urban form. They can realize with urban form as long as they are liberated by individuals' direct engagement to space, that gives vitality to urban form. It is therefore urban production process is surely in the circumstances of being challenged or changed.

### **2.2.1 Urban Form as a Tool of Imposing Rhythms to the Everyday Urban Life**

The rhythms imposed to everyday do not only organize time, patterning the everyday and creating hierarchies in experiences, but also imposing their order on space, as a matter of distribution or arrangement. In some cases these rhythms do this manipulation just through manipulating movement in urban space through basically replacing bodies, goods and capacities at proper new locations that means drawing new boundaries on an existing urban formation. They act as organizational forces, that is, prescribe function of location and their occupants or users. They could do this implicitly through in the form of allocation of activities, events, sequences of objects. These arrangements might effectively change who use which space, and directly or indirectly reflect on flow of movement in streets. It even changes the everyday rhythm of place. That is to say these rhythms prescribe new spatial relations among people, objects and capacities without changing urban form.

In some other cases, this manipulation is not enough and the rhythm needs new formal order to perform efficiently. Then, urban form would be changed in order to afford its temporal order and perform effectively. These attempts occur in cities in

the form of urban regeneration or development projects in which new urban block layout and new urban fabric are created.

However, in urban environments people do not only subject to operations of single and unified urban form. Instead, as claimed before, urban form is an assemblage of many social and spatial forms, each of which are not only operating within itself, but also reaching outside the confines of a given form. For the very reason of impossibility of such an unified urban form that respond the operations of a particular rhythm, neither rhythm can entirely control or change what urban form can afford best and take under control its own inherent operative force as well. They just effectively use qualities or capacities of urban form to perform or even they cause some gradual transformations and changes in an urban form.

Moreover the order prescribed to urban space by the rhythms imposed to the everyday, could transform urban form but they could not quarantine what urban form is and more importantly how urban form will perform, in other words the rhythm of life that gives vitality to form. Urban no doubt, as a dynamic, carries representations; however it is always in the circumstances of being challenged or changed. Therefore, those rhythms imposed to the everyday should not be thought in itself separate from the rhythms that are improvised by the users, dwellers, occupants and visitors of urban place.

### **2.2.2 Urban Form as a Source of Improvising Rhythms of The Lived Spaces**

In order to improvise the everyday in the cities, bodily engagements to urban space is necessary. The bodily movement and its relation to urban form is the key factor for this engagement. Body should discover composition and configuration of urban form through their own presence in the space. Such entangling rhythms of the lived experiences could emerge within this engagement. Apparently, urban form has a vital role to characterize these rhythms. In other words, it conditions a scope of improvisation in everyday life and assesses spatial frames of emergence of subjective experience of places.

Regular comings and goings of people, the crowd mobile and indifferent and their individual pedestrian set on particular trajectories, for instance daily routine of people along streets of the city, walking patterns of children, the rush hour of commuters, the surge of shoppers, the throngs of evening clubbers, the rituals of housework, the slow pace of unemployment, the timed compulsions of drug addicts, to name but few are some examples of rhythms closely embodied within urban form.

In this respect, the urban form as its own belongs to everyday life, and its circumstances as well. It is able to condition presences, moments and events as well. In case of movement conditioned by urban form is embodied by people's direct engagement to urban space, the un-prescribed and un-conceived rhythms, in other words, the improvised ones are liberated. Any agent in society, individual or group, powerful or weak, mainstream or fringe is able to liberate this rhythm. By this way urban form is not only considered as represented object; on the other hand it is field of spatial relations, presence and encounter, which powerfully have integrative and formational effects on sociality.

To what extent urban form affords improvisation of the everyday? Urban, as a whole, rather than designed and designated object, as a historically evolving operative formation dimension spatial laws of rhythms that are imposed to it during the course of time but it could not automate and codify these rhythms crowding out interpretation or improvisation at all. Therefore, to what extend an urban form affords improvisations is directly linked to the answer of to what extend the formation of urban form condition situations let to ruled out the laws of these imposed rhythms. That means it allow lived space beats strongly against the rhythms imposed by conceived space.

Looking very basic form of improvisation, say, walking along the streets of the city amidst the motorized traffic, the pedestrian movement, is very universal and timeless bodily movement. When you walk along a street, we take ourselves from private space to the public one; and we might begin to care each other, investigate our surrounding and more open to series of such stationary encounters. The essence of

this mobile practice could be afforded by urban form. Then the question would be that: Does urban form and indeed its composition and configuration allows improvised socialites happen in an urban place?

Very briefly, an open urban space network could be defined as a tare space without urban lots. It is an element of urban form with a dynamic and forceful continuity that gathers to its movements and flows a heterogeneous mass. It, to use the words of Marshall (2005: 15-38), constitutes ‘the basic core of all urban public space forming a contiguous network by which everything is linked to everything else and this continuum is punctured by lots of private land’. The main role of open urban space network is facilitating movement and flow of people and providing access to private islands. For this reason, it is considered as the framework of urbanizations in most studies, for instance Martin & March (1972), Hapt & Pont (2010) and Marshall (2005).

Even though the profound effect of the composition and configurational pattern of open urban space network on orientation of pedestrian movement will be issued in Chapter 6 in detail, there should be one mind on the idea that open urban space network is the only formation of where pedestrian movement take place and basically frames movement in urban space. People move among urban space through directory role of this frame. It, thereby, affords circulation of people and their bodily movement. Pedestrian movement could not of course totally confined by the form of open urban space network. However, it affords some particular rhythms of pedestrian movement better than others, with potentialities and constraints of empowering socially engaged urban place.

Additionally, open urban space network seems to be the most persistent element of urban fabric against to change in form. It transforms relatively slower than other elements of urban form. For instance, physical changes at architectural or urban block scale would be relatively easier and faster. Even implementations of changes in social forms could be urgently implemented. The main reason of the inertia in the open urban space network would be depend on uncertainty of who owns control on

it. That is to say, anybody or institution does not own it. It is the place that remained out of private urban lands or bounded urban properties. For that reason, open urban space network could bring its affordances with them during it crosses different historical contexts, sometimes are neutralized to empower its potentialities by other powerful mechanisms, sometimes not and it could operate as powerful as other mechanisms do.

As it is apparent enough, the temporal order conditioned by the open urban space network of the city and empowered by pedestrian movement –operated individually or collectively at street level- give an opportunity of improvisations of the everyday. As much as open urban space network make place for improvisations aroused within the rhythmic eddies of people, it may disrupt the imposed rhythms' containing power and collide sometimes-unpredicted effects. This way of look provides first that it is impossible to imagine urban place free of organizing principles which often determinative on rhythm of everyday of urban place. Nor is this all, it says that we should give greater emphasis on how these rhythms are lived by people through engaging to urban place. We have therefore drawn much attention to the productive role of urban form on characterizing rhythm of urban place.



## **CHAPTER 3**

### **ART AND CULTURE MEDIATED TEMPORAL ORDER IN THE AGE OF GLOBALIZATION**

The third chapter of the thesis builds the foundations of the notion, art and culture events mediated globally driven temporal order which is puzzled by several issues discussed by different disciplines, from sociology and cultural studies to human geography and urban studies in a literature. It throws light on several dimensions of the notion, which could be discussed within several relevant conceptions that are schemes of global cultural flow and additionally reproduction of social relations within new social coherence mechanisms. After maintaining strong foundation for the notion through introducing discussions in the literature, the instrumental role of art and cultural events on conveying globally driven temporal order in the urban environments of globalized age became more apparent.

#### **3.1 Global Cultural Flow**

In the book '*Understanding Cultural Globalization*', Hopper (2007) outlines different approaches to globalization in three groups. The first wave approaches globalization as new epoch in human history with the emphasis upon integrated global economy, open markets and breaking down of national borders. The second wave approaches to globalization as an international order that is dominated by in triad of Europe, Japan and North America. The third one approaches globalization in relation with modernity as a transformative force or process responsible for massive change within societies and world order. This could lead to think globalization and westernization in relation.

The approach taken here is in relation with all three waves outlined above; but modestly, the thesis grasps main elements of globalization, simply as multiple forms of mobility, interconnectedness and interdependencies. Similar formulations - 'interconnections', 'networks' and 'flows' - can be found in sociological studies (Scott & Urry, 1994; Castells, 1996); cultural studies (Hall, 1991) or anthropological accounts (Friedman, 2007). The thesis maintains to grasp the transformative processes of our time that globalization describes through what might be called a cultural register.

Along the way, it should be clear on what the thesis means by 'culture'. By culture, most basic explanations mean an entire set of socially transmitted beliefs, values and practices that characterize given society at given time. Culture, according to Swindler (1986: 273), refers of a symbolic form through which people experience and express meanings. Latane (1996), on the other hand, defines culture as a communication field in which humans have a capacity to classify and encode experiences symbolically and to communicate those encoded experiences socially.

As appeared in these explanations, the conceptual vocabulary of culture is originated in the idea that culture structures stable and inalterable relations between people and thus communities. With this way of understanding, culture, however, could not suitably adjoin with the notion of globalization in which the relations are defined in the multi-scalar and interchangeable connection networks. The cultural experiences found in rapidly developing and ever-densening networks of interconnections and interdependences and new mechanisms enabling new forms of social solidarities among the geographically apart individuals can be properly understood unless these transformations change the very fabric of cultural experience and, indeed, affect our sense of what culture actually is in the modern world.

The thesis puts the role of communication at the center to grasp what culture actually mean. The contemporary studies of media maintain that communication is not merely transmission of information. It is essential for existence of relations between people. Drawing from the work of Carey (1989), the study of mass communication to

include cultural perspective lets to think on potentialities of communication on producing social ties. When the scope of communication enlarges by either physical (via air travel) and representational (transmission of electronically mediated information and images) mobility or accessibility of knowledge, goods, commodities, practices, the scope of the relations cohering individuals together might change and be restructured as well.

People are today more likely to be gathering cultural influences via media and information technologies; and additionally they are more easily undergo range of different cultural interactions. Internet here play significant role on expanding human's social reach through improving interaction among people even if they are geographically separated. As Wellman, et al. (2003: 17) claimed, individuals in the networked environment may jockey among networks that fit their needs, harnessing the appropriate informational resources that will promote their information seeking objectives. Online tools thus allow people 'to be everywhere, but situated nowhere'. Shrinking of distances through dramatic reduction in the time taken let stretch of social relations across space. The expanding opportunities for social interactions result in an enhancement of new communicative networks. People function as connected individuals; partial membership in multiple networks instead of permanent membership in settled groups. They have much more global cultural belongings through using the possibilities of communication enabled by global interconnectedness and global mobility.

Understanding culture within changing scope of communication let us to interrogate the relationship between territory and culture, in other words, extreme exclusivity in the meaning of culture as well. It is now difficult to talk on such a conventional relation between particular culture and a territory it belongs to, which attaches inseparably a particular social group to the place they occupy. As Kadushin (2012: i) stated, the traditional human orientation to neighborhood and village-based groups are moving towards communities that are oriented around geographically dispersed social networks.

To say more briefly, contemporary ways of communication do not necessarily depend on physical spaces; and people can re-orient themselves within space under the complex array of meanings, knowledge, and values crossing the boundaries. As people overcome the constraints of the physically based communication and exchange, they acquire by virtue of membership in many social groups. Next to this, there appear new social groups often cutting across the established territories.

And yet, there seems quite fundamental problems with the ways in which the motivations of territory-based understandings of culture to explain contemporary way of living, array of connections among people and places and stratified identifications of individuals. Rather than the rigid, segmented, stable, coded, determined so more rule-bounded explanations; culture should be understood within flow, smooth and undetermined conditions. Most of critical human geography and cultural studies has already pointed that shift in conceptualization of cultural identity, sense of place and belonging within the contemporary spatio-temporal processes. Appadurai (1996) argues meaning of locality in a situation where nation-state faces particular sorts of transnational destabilizations. Casey (1996: 44) asserts that people are not anymore only local; they are linked to both local and extra-local places through networks. Locality would, in this way, be marked by the interplay between position, place and region; by the porosity of boundaries; and by the role of the lived body between enculturation and emplacement. To Clifford (1992), culture can no longer simply be understood in a relation to a particular location or place, but should be seen something that is mobile and travelling. Bradotti (2006), on the other hand, introduces an alternative identity model on basis of new nomadic subjectivity. To her, nomadic subject is a self not bonding on nationalist and sedentary logic. Instead, he actively constructs itself in a complex and internally contradictory set of social relations.

As appeared in all these approaches, there are strong implications on detachment from the established territory-mediated identities through unsettling cultural traditions and invasion of new cultural engagements into the everyday urban life, and thus, potentials for new ways of cultural re-identifications. It can be said that the our

era is marked by the process of fragmentation, flows and mutations in which the traditional unitary positions of subjects are displaced and furthermore people's use of space and their relationships to the place they inhabit is transformed.

In their approaches of dis-identifications through drawing attention to a shift in sense of place and belonging, the ideas of the scholars mentioned above could be related to the philosophy of Gilles Deleuze. It is quite useful to examine his work with Guattari, named *A Thousands Plateaus* in order to fully explore new ways of becoming a subject under a dynamic iterative process of reciprocal and recursive cultural influence, indeed new social coherence mechanisms within the new ways of orientations over time and space. The two different poles of ontological orientation of things in Deleuzian philosophy is central: towards actual or towards virtual. For Deleuze, is a revolutionary potential of being insofar as it frees thought from rigid structure by which the actual is necessarily defined. (Deleuze & Guattari, 1987) Actual exists in time and space, not necessarily material thing, might be thoughts and ideas but it is basically our reality. Virtual, on the other hand, is the potential multiplicity of being, like a primordial chaos where the actual is emerged. As Aldea (2014) provides, this ontology says that nature of essence of all beings is the same, conceptualized through this paradoxical state of being. All things are in between somewhere in the spectrum of actual and virtual; and all things could change though moving from one pole to another.

Based on their ontology, Deleuze and Guattari (1987) apply their philosophical thoughts on the structures of real world, which they called assemblages, again explained its processing in the spectrum of two poles –territorialized and de-territorialized. According to Fuglsang and Sorensen (2006), all assemblages situated between the strata (plane of organization: organisms, signs and subjects) and plane of immanence (where everything is in state of formation). This means all assemblages' one side faces strata, make it a kind of organism or signifying totality or determination, attributable to a subject; other side that named as "body without organs" continually dismantles this organism, causes a signifying particulates or pure intensities to pass or circulate. (Deleuze & Guattari, 1987)

Our contemporary era marked by emergence of new subject which is no longer simply in relation with one place; instead defining its identity within the array of multiple interconnections and interdependences. This shift marks detachment from what is previously familiar, determined, ordered, in words of Deleuze, ‘territorialized’. As dependent phase of territorialization, de-territorialization decodes the established orders though leavening the internal homogeneity and sharpness of the territory. The new subject emerges through this process of detachment; and during this process there appears a profound difference in his relationship to place. The relationships do not rely on belonging and exclusions, and thus identity is never stabilized.

As following two poles of a spectrum that informs all of Deleuze’s work, Aldea (2014) considers use of space and people’s relation to land through these two terms: ‘sedentary’ and ‘nomadic’. The territory-based identification of subjects implies a sedentary order in the use of space with clear boundaries separating one group from another, which is opposite of nomadic order that requires movement in space without clear boundaries and exclusive use of space. In the sedimentary order, land is distributed and dedicated to determined groups of people. Movement in this order is highly restricted by these boundaries. In contrast, nomadic order is built on movement of subjects along space. Then people are distributed on the land. As Aldea (2014) mentions:

*The nomadic distribution is in itself undertaken through movement. This means that travelling is the default mode of relating to space. Some people may well stay in one place for a long time, or even forever. However, their relationship to the place they occupy is always intermediate, or secondary to the principle of movement. They do not become defined by place, and do not differ in their relation to the land from those around them who do travel. Under the nomadic order everyone is a nomad, whether they move or not. So, complexity and contradictory nature of identity formation under the current circumstances lead to think that more than primitive or natural relation to the land, the nomad is such a idea that seems to be a useful for debates about new sense of place and belonging in the era of globalization.*

Given in this thesis upon extensity, intensity and velocity of cultural flows, all those discussions imply the complexity and contradictory nature of such an identity

formation in the contemporary era. It could be idealistically said that subjects are not anymore stably member of any cultural formation and their locations do not refer any stable place; instead they generate multiple, overlapping and shifting relations over space within engaging several cultural practices, and thus, the process of re-identification of the subject has become a very complicated and multi-layered process. Positioning the subject in the process of globalization is a crucial starting point of the thesis, in particular, in order to think on how the globalized forms of networks and mobilities penetrate into an urban everyday life through art and cultural practices, as long as introducing new types of economies, employments, lifestyles, and consumptions habits. Which is why after this introduction, the thesis focuses on particular accounts in the literature discussing the outcomes of cultural globalization in the context of reproduction of relations among individuals in urban settlements. In this respect, 2 groups of approaches could be drawn.

First, some accounts of cultural globalization explain outcomes of the intensified global interconnectedness and worldwide mobility with emphasizing expansion of human sense of belonging for local urban environment to global ones. Today, many individuals have belongings to the cities other than where they inhabits; or they might be rewarded by multiple entities of citizenships. Nothing expresses this hybrid identification of the self-better than a notion of cosmopolitanism. The word “cosmopolitan” comes from the Greek cosmos, ‘world’ and polis, ‘city’. It goes back to the Greek philosopher Diogenes, who, upon being asked to give the name of the city-state in which he had been brought up, responded with the remark that he was “a citizen of the world”. Cosmopolitans define prototype of citizens ready to immerse themselves in other cultures, engage with difference, and acquire diverse cultural competence. According to Nussbaum (1994), cosmopolitans refuse to be defined by his local origins and local groups of membership. They insist on defining themselves in terms of more universal aspirations and concerns. This holds in particular for internationally mobile persons, like managers of global firms, politicians, artists, and professors lecturing overseas and so on.

Second, some other accounts focus on empowerment of social exclusive mechanisms within the global ideological climate of neo-liberalism and insufficient social policies counteracting these developments. As Byrne (1999) and Anderson (1999) noted, social exclusion literally refers to a failure of social integration at economic, political and cultural levels — a market phenomenon reinforced by failures in the welfare regime and by the lack of cultural integration. Within the urban context, Mandanipur (1998) explains the connotations of social exclusion with spatial segregation and consistent inequality in the experience of space. Some other accounts issue on the thesis of polarization between emergence of global elites and those that are left behind in globalizing cities of third world. (Fainstein, Gordon, & Harloe, 1992) Like Goldin and Reinert (2012), on the other hand, put an emphasize on the different processes of globalization which is empowering mobility of unskilled labor and undocumented immigrants as long as mobility of highly skilled, officially documented professions.

Without approaching the outcomes of cultural globalization through fetishizing one-sided perspective, the thesis approaches different faces of cultural globalization on the same plane. It approaches accounts of cosmopolitanism to provide insight into an emergence of new forms of shared values cohering people around cultural and artistic tastes, preferences and interests and additionally their reflections to the urban experience. However, it does not ignore how these circumstances empower exclusive mechanisms in different urban geographies, especially social polarities in the third world countries. In this respect, the thesis does not go far in the discussion of globalization, but it brings its focus on how global flow of culture is empowered by art and cultural events and accompanied by reproduction of social relations within new social coherence mechanisms over urban space.

### **3.2 Art and Culture Mediated Social Coherence**

That such an idea has become widely accepted is, as a response to this rapidly deepening multi-layered interconnectedness and interdependencies, the relations among individuals and what lead them to gather at a particular place and collectively

experience such an event go under intense transformations. The transformations emphasizing complex process of identity formation within engaging several cultural experiences at first place do not mean disappearance of people's collectively shared experiences. Instead, the presentation of large variety of communal-type of experiences distinguishes some group of people perfectly from others in terms of differences in people's shared lifestyle arrangements. In this regard, social coherence at global scale on basis of the shared artistic and cultural tastes, preferences and interests have become totally unambiguous paths of generating new relation patterns between individuals regardless to the established territory based distinctions.

Originally, Bourdieu's (1984) study on relations between social classes and cultural tastes, named *Distinction: Social Critique of Judgment of Taste* brings a light on an identity signaling role of use of cultural artifact and taste which people develop for culture (everything from food, clothing to life-style preferences). He develops an idea of cultural choices demarcates social groups and put an emphasis on generative nature of identity formation process, in other words, continuity of the established social differences; and his discussion on relation between identity and choices in case of 1960s and 1970s France is today seen overly deterministic manner. Of course, these traditional identity markers could not explain contemporary social structure. Although Bourdieu's point on persistence of reasonably entrenched identities is heavily not qualified, it could be still found such relation between identity and choice in contemporary social structures.

However, what individuals culturally share today is under an impact of the complexity of linkages established by globalization processes. People can simultaneously know what happened in the world and exchange their ideas; and thus new ways of self-identity-signaling mechanisms are emerged. As the dynamics of culturally globalized world enables individuals to partake in extended social relations outside the borders of where they inhabit *\_put it differently, as the self-identification mechanisms become more independent from territorial processes\_*, what art and cultural tastes, preferences or interests are shared among individuals differ on

myriads of dimensions. It has been very difficult to reach a consensus on how to best differentiate one shared cultural value from another.

For the very reason, it is difficult define such composition of related individuals into distinct categorizes. But, the enormous diversity in what is potentially shared by individuals with respect to variables of shared cultural values apparently signals a shift in the ways of social coherence in the contemporary age. Under current circumstances, such particular norm or value should definitely not bring people together. Instead, individuals are more likely to cohere on basis of their shared tastes, preferences, and lifestyle; and the social relations are generated in parallel to these proliferated and fragmented commonalities among individuals.

Of course, different motivations can lie behind this new tendency of social coherence mechanisms in the contemporary societies. One of the most remarkable one is empowerment of individuals and their ability to self-expression. It seems that today this communicative global network give more opportunity to one or groups for self-expression and emergence of new cultural identities. According to McCracken (2008), as world become ever more connected via new media technologies and global exchange of goods, the stage for identity signaling is expanding. This empowers individuals or any groups of people because they are no longer have to bind to the resources or agents of their local community or place.

As well as self-expression, the social process underlying contemporary way of cohering people implies that people often wish to diverge themselves from others. They select cultural tastes (behaviors, possessions, attitudes) in order to distinguish themselves from others. As people are more likely to engage in different social networks, they at the same time select their tastes and expose their preferences because of distinguishing themselves from others. Some accounts in literature such as Snyder and Fromkin (1980); Lynn and Harris (1997) argue that people have a drive to be unique and that too much similarity leads to a negative emotional reaction. Berger and Heath (2008) also mention that people sometimes abandon

some preferences, practices or tastes as exposing other way of implication on identity signaling.

Rather than normative and cognitive independence, more places for self-expression and more desire to distinguish oneself from the mass of people empower the mechanisms cohering individuals through their new-shared cultural and artistic values. Different types of people may diverge in tastes they select and could interact other people through these commonalities. When the cultural practice is shaped on basis of shared life styles, interests or tastes, the potential population engaging that practice may widely vary with respect to variables, such as race, age, and nationality as long as their ethnicity and religion. So far so forth, certain patterns of social cohesion established in the societies seem to be delineated by empowerment of new cultural distinction mechanisms.

However, the patterns of fragmented and proliferated relations among people cannot be read as a stable picture; potential interactions, communications and dialogues among people always come to happen and lead to continually restructure those patterns of relation. In other words, people related to each other on basis of shared cultural and artistic tastes, preferences and interests do not glue each other and not devote themselves to a particular type of living arrangements, which is often presented as an alternative to the others. Hence, the thesis does not see that a potential integration on basis of particular artistic or cultural preferences among people should necessarily maintain communal type groups, which used to describe them say, collectives, cooperatives, communities or communes.

In several ways seeing this composition of related individuals, as communities would direct the thesis in other ways. In the first place, understanding and distinguishing community-like structuring is totally out of the scope of this thesis. The thesis will not present the findings of communal arrangements among people adhering to the norms and values of a particular social association. However, the thesis takes around shared cultural values for the purpose of their stimulating role on social interactions with people. Perhaps more surprising is the fact the thesis will track these relations

through art and cultural events for the most part, that will let to depict the looseness and fluidity in the pattern of the relations is typical. Of course shared cultural and artistic tastes make it easier to find people of the same type. However, this is not enough to label them as members of such communities. Instead, the art and cultural tastes, preferences and interests are just signals of identity to others so that they can enjoy fulfilling interaction with people similar to them. So, they are source of stimulating social coherence among people but not enough to say constructing such communities assembled via communal arrangement.

Overall, the relations among people cohered by the shared cultural and artistic values aroused within the interconnected global networks among mobile subjects could be categorized many particular sub-groups in terms of what people are sharing. However, this is less helpful to understand how globally driven temporal order imposed into the everyday of urban environments by art and cultural events reproduce of the relations in the societies. Alternatively, instead of focusing on differences in shared values, this whole pattern of relations among those who become part of global networks could be seen as a divergence from the rest of society who are left out. Those left out these networks are particularly inhabitants of an area and have survived in an established and locally oriented position for a long time so that the change from their sedentary position to more globally oriented position for those is quite difficult. This perspective acknowledges both the new social coherence mechanisms and also social bifurcations in the contemporary societies in which the established locally bounded relations among people are fragmentized, and then select strands of population globally are integrated by global circumstances.

### **3.3 Transpatial Integration among People**

The ways of social coherence mechanisms via generating new patterns of relations among people, notwithstanding the spatial process simply renders interdependency of time and space. When the emphasis on acceleration in temporal dimension of art and culture-mediated urban experience turn away from time to space, we come cross some thinkers comprehending place of ‘space’ in schemes about global cultural flow

as a spatial compression. Shields (1992) highlighted that most of the familiar understandings of space, like location and position might have to be abounded. Indeed, Virilio (1993) asserts total dissolution of space and consequently human subject. Castells (1996) argues on the lost familiar form of cities and its reduction into a wider space of global flows. The thesis does not reduce this marked and deliberating shift in the ways of maintaining social relations among individuals into a notion of compressed geographical distances. The thesis, instead, aims to put an emphasis on spatial dimension through which the social interactions with individuals organize physically.

One of the remarkable notion drawing our attention to spatial organization of social process is ‘transpatiality’ which is extensively issued in the book, named *The Social Logic of Space* depicting spatial logic of social processes. Transpatiality is taken by the thesis in order to refer to spatial organization of the art and culture mediated encounter and coexistences along with urban space. The thesis assets that the proliferation of shared artistic and cultural values within crisscrossing territories lead to pattern ’transpatial’ integration among the population engaging these events. According to Hiller and Hanson (1984: 222), transpatial integration can build patterns of space on the basis of integration through the similarities of belief and group structure. In other words, it creates an ideological superstructure in which the action complexes of non-interchangeable relations are ensured through ritualization of life. Any social system structured in this way requires categories positioning individuals in itself.

Furthermore, they distinguish transpatial relation from spatial relation through referring both mechanical and organic solidarity, which found in the general sociology of Durkheim. (1984: 18) Despite of the missing component of a theory of space in the work of Durkheim, his dual conception of solidarity implies two forms of relations: at one end the relations are structured and generated through spatial domains, which is called organically while the relations are conceptually maintained regardless of what space relates, named mechanically. The former one is based on interdependence of differences, such as those resulting from the division of labor; the

subsequent one is based on integration through similarities of belief and group structure. But the transpatial integration does not express categorized relations are non-spatial but it overcomes spatial separation and conceptually unites people who are, more often than not, separated by distance.

There might be in effect two spatial formations on basis of this distinction: an organically agglomerated space, dense and integrated in order to interdepend differences and a mechanically agglomerated space, segregated and dispersed due to the conceptually constructed integration. The former one is based on interdependence of differences, such as those resulting from the division of labor while the subsequent one corresponds to transpatial integration through which objects are summed into composite entities without regard to either spatio-temporal indicability or reference of a location. It means the elements and relations introduced into a system whose reference points are not simply within the system, but outside it in other comparable systems across space. In case of this introduction, besides particulars, there might be categories in the system, which can integrate locations spatially not integrated.

(Hiller & Hanson, 1984: 12-40)

In this regard, the shared cultural and artistic values arisen with intensified global interconnectedness and dependencies seem to let individuals transpatially integrate across space. Put it differently, the mechanisms of contemporary era cohering individuals on basis of the shared cultural values introduce transpatial integration into socio-spatial system that relates individuals without regard to their spatial relations, on basis of what preferences and tastes they share. Like many globalization theses, the proliferation and diversification of shared cultural values day by day principally fragments the established relationships between people, especially the spatial one. After that, there appear new mechanisms of cohering people, which let to arise new differential social solidarities among societies. Seen in this way, the function of expanding range in differential social solidarities in socio-spatial systems of globalizing era is maximizing the spatial scope of its network around world. As individuals simultaneously partake different kinds of social and cultural networks, the spatial arrangement indicates that conceptual ordering constituted by the shared

interest based transpatial integration do not stay stable. It is continuously being into change, and becoming strongly asymmetric and distributed.

As well as members of societies in different urban geographies could be marked by the shared cultural and artistic tastes and preferences with one whom from another member of society in the world, this in turn, explains that different urban locations spatially not in relation are being temporally synchronized through the categories established around shared tastes. People inhabiting different places in the world could enjoy similar cultural practices. Any location in world at the same time could be marked by similar cultural reference with any other location in world. The place where people inhabit could not limiting factor on people's preferences to enjoy such art and culture product whose origin is not related to its location. This location-independent integration among people and cultural marker independent integration among locations is identified as 'transpatial integration around shared cultural tastes'.

Through introduction of transpatial integration on basis of shared cultural values, it can be said that the encounters and coexistences in space are indirectly controlled and regenerated in the societies. Seeing societies as a system of encounters and movement at first place, Hiller and Hanson (1984: 6) assert that the transpatially organized encounters are structured across spatial relations. It is embedded in the use of space via descriptive forces introducing conceptual model how to use space. These conceptual models could be highly formalized and normative. On contrary to spatially organized encountering patterns, this pattern might lead exclusive restrictions, symbolic order and control on access.

*The existence of transpatial relation has very precise effect on the way in which this relation realized in the local spatial system. It renders certain elements and their relations non-interchangeably with others.... The introduction of transpatial dimension into the system means that particular spaces are required to be in specific relations to other spaces. This is the formal correlate of what we mean intuitively when we say that one system has more structure than other. It means that more necessary relations between elements have been introduced. (Hiller & Hanson, 1984: 41)*

In the world culturally globalized, the introduction of transpatial integration among people around shared cultural tastes, interest and sensibilities could ask for more structure into a spatial system. It could be then said that this introduction operates on the basis of disrupted linkages between culture and territory, re-codes new conceptual relations between local systems. The spatial logic of processing principally fragments people into as small groups and fragments collective occupancy patterns as possible while maximizing the spatial scope of its network. The organization of the multi-layered relations among people in this way must be interpreted as liquidification of spatial structure or its neutralization.

However, the socio-spatial systems are built on both duality of spatial and transpatial relations. For Hiller and Hanson (1984), individuals are both spatially and transpatially defined.

*Every individual is, whatever his circumstances, normally a member of two radically different forms of social grouping: the first we might think of as spatial groupings of various kinds, of which he is a member purely by virtue of proximity, and being in the same everyday encounter zone; the second is of categoric or transpatial groupings of various kinds, which quite specifically unite people independently of space. (Hiller & Hanson, 1984: 263)*

They exemplify this duality in different social formations. For instance, an inhabitant of a village is related to their neighbors spatially, in that he occupies a location in relation to them, but also he relates to them conceptually, in that his interior system of spatialized categories is similar or different from those neighbors. He relates transpatially as well as spatially. (Hiller & Hanson, 1984: 20) Similarly, a university student is into spatial and transpatial relation with other members of university. He is member of university, which is spatially defined. Besides that he is a member of academic discipline which transpatially defined. (Hiller & Hanson, 1984: 42)

The spatial-temporal systems in which transpatial and spatial relations correspond, in words of Hiller and Hanson (1984: 6) a “correspondence between socially identifiable groups and spatial domains” through co-residences and proximity strengthen a sense of territory and territory-oriented community structure. In this

case, spatial location and label reinforce one another locally, to produce a unified picture of reality in which transpatial identities are also spatial identities.

Traditionally, the occupants of particular place are at the same time the residents of this place. In other words, the place is dedicated to their use or their occupancy; and at the same time they reside in this place.

The use of space primarily maintains this correspondence. This kind of places ensures encounters among the inhabitants of space, but hardly conditions encounters between inhabitants and strangers. Indeed, socialization and communication could be potentially experienced among members of same community.

*The correspondence model requires the physical arrangement of space by society - houses, neighborhoods, towns - precisely to reflect the material physical groupings - families, interest groups, communities - which result from forms of social categorization. (Hiller & Hanson, 1984: 20)*

In some other systems, spatial and transpatial integration might not correspond. This kind of urban system argued by Hiller and Hanson (1984) as ‘structured non-correspondence’ in which there is not working relation between social and spatial formation. Space and label are in a warp and weft relation. Space assembles the non-homogeneous and labels suggest analogies across space to knit together people in different locations. Thus in a non-correspondence system, individuals participate in two realities, not one. Each individual has spatial and transpatial identities which are distinct, and involve him or her in different modes of encounter. (Hiller & Hanson, 1984: 265) This exemplifies such a group structure that crosscutting spatial divisions and integrating people across space. In the era of globalization, we occasionally come across the mechanisms empowering transpatial integration among people regardless to the existing spatial domains. Literally, these kinds of integration reinforce global system.

As this is the case, the introduction of transpatial integration on basis of shared artistic and cultural tastes, interests and sensibilities in contemporary era cross cuts the spatial divisions established at local scale in the cities. It re-structures the relations between individuals without necessarily considering that those are

inhabitants of same neighborhood, city or even country. Either co-residence or spatial proximity is not necessarily pre-condition for developing social relations. Individuals within diverse backgrounds inhabiting different places might generate relations among themselves on basis their shared interests.

Nevertheless, the encounter patterns in any socio-spatial systems rely on both spatial or transpatial relations, but not under the control of either spatial or transpatial. Imposition of transpatial order into the system does not rule out the social role of spatial relations. Spatial relations in each case, both correspondence and non-correspondence, deploy encounters among people either spatially related or not. Furthermore, it can in principle function as a social mixer in the urban environments in which the tendency of transpatial relations divides society in discrete groups. (Hiller & Hanson, 1984: 265)

As long as those who subjected to this transpatial integration, the ones out of this integration are also influenced by the articulation of this kind of superstructure because this articulation takes place through spatial articulation and generate social and spatial relations with local environment as well. They definitely generate either negative or positive impact on restructuration of relations in the local environment. One option might be an experience of strangers, which is charted on bad continuum, which can maintain a divide between inhabitants and so called ‘strangers’. Alternatively, this confrontation might enable more encounters with inhabitants and ‘strangers’, which make more places for coexistences and inter-dialogues between individuals with different social and spatial backgrounds. Each of option implies a radical change in the conventional way of dwelling where each member knows each other.

So far, the fragmentized and dispersed spatial distribution of subjects through introduction of transpatial integration into an urban system heralds a replacement of space oriented community structures with category oriented social relations. But we already see that the existence of transpatial relation does not mean the relations are generated non-spatially. Instead spatial organization is precondition for transpatial integration. That is to

say, spatial relations have a social role to play. Indeed, they might work against the tendency of categorization empowered by transpatial relations and its role might be condition multi-voice social interactions and communications among place.

Hence, the differential encountering patterns under the impact of both spatial and transpatial relations might then have different influences on reproduction of the relations in the societies. To say, the characterization of relations in the duality of spatial and transpatial integration contributes understanding of social qualifications of any local environment. On basis of the spatial relations, it could be possible to guess properties arisen within a physical system, which appear to us being social in some sense. It is, thereby, how the art and culture mediated solidarity situated in urban environment; in other words, the spatial location pattern of this solidarity in different urban environments is crucial point for judge on social role of the study area on reproduction of relations.

### **3.4 Art and Cultural Events Mediated Spatial Practices Conveying Globally Driven Temporal Order**

A whole discussions associated to global cultural flow imply a rise of '*globally driven temporal order*', a rhythm embodied dominantly through social and spatial forces of cultural globalization. This rhythm has a capacity to organize everyday life in cities through its reference to the global circumstances, while the placeless orientation of this rhythm has received much scholarly attention in different areas of disciplines. Besides them, the accounts on transpatial integration imply that this imposition might exert a dominant influence upon the place-based temporal orientation of living in most of urban environments. While one dimension of this imposition is a reproduction of the relations among individuals who experienced subjective transformations of identities, other dimension could be seen as reconfiguration of conception of spatial practices that is experienced in company with other people. Through artistic and cultural expression has been central to contemporary way of self-expression and generating shared experiences with other

people, the cities of globalized age have increasingly confronted with varied kinds of art and cultural events gathering groups of people at particular place.

At that point, two aspects of art and cultural events should be taken into account in order to grasp their increasingly vital role on survival of contemporary cities. As long as they mediate spatial practices corresponding to the demands of the fragmented and diversified shared values oriented relations among individuals, they have increasingly gained instrumental roles on conveying globally driven temporal order in the cities.

One major sphere of contemporary urban environments in which global temporal order is employed is the realm of the global culture industry. Adorno and Horkheimer's (1993) theory of culture industry has already pointed that a previously autonomous sphere, culture came under the industrial principle and the principle of instrumental rationality. They direct their critics on how culture becomes instrumental in the hands of capitalist economy. As globalization has given cultural industry a fundamentally different mode of operation, cultural entities could be encountered everywhere, as information, as products, as practices, as services. They are not anymore exceptional in the everyday practices of the contemporary cities. They are *thingified*; and those things in everyday primarily establish mediation. (Lash & Lury, 2007: 4)

Exploring everyday in terms of mediation by art and cultural entities, the events have vital role on how art and cultural entities become things, which could be consumed. Because the cultural objects or volumes have become less question in global cultural industry today. Instead, global cultural economy relies on multimodal experiences not just that of vision, but as a space of actualized events. Today, cultural objects tend to actualize themselves as events. In Lash's and Lury's (2007: 18) words: 'Contemporary culture –unlike that of the classical culture industry- is event-culture'

In this sense the events are the objects of contemporary culture industry to produce multimodal experiences and circulate them through networks. As Strallabrass (2006)

said, the events-mediated spatial practices creatively pack and circulate art and culture among different cities of world. Many cultural entities become accessible in most of the cities regardless what they are embodied. People could easily engage with cultural products and practices originated in another place other than they inhabit in one particular city and involve more intact relationship with far societies, cultural identities. For instance, some cities function as a nucleolus for global circulations of goods, people, services and goods even on such an everyday level. People travelling continentally for diverse range of purpose organize their daily agenda on basis of these events. The globally well-known events could mark the city internationally as a world-class entertainment and cultural experience.

The accessibility of far cultural entities in different metropolises of globalized world enable people to engage familiar cultural experiences in different urban geographies. In most situations, there is no necessity to travel abroad to engage far cultural experiences. For instance, most of music bands travel around the world in forms of events and festivals. In this sense travelling is not anymore target to reach inaccessible cultural goods and products or in order to meet with culturally distinctive practices. In most instances, people prefer travelling to experience familiar cultural or artistic practices in different geographies. Visitors could engage familiar experiences in different urban geographies.

Besides increasing visibility of local cultural entities in global network, the cultural entities once thought to be marginal, or even oppositional now more visible as well; and their resistance position against which is dominant seems to be neutralized by this visibility. Apparently, as Lash and Lury (2007: 7) mentioned, the way in which global culture industry does not operate through oppositions, but instead, generating difference and less question of resistance than a way in which capital successfully accumulates.

Animated production of differences and their constant circulation are the main source of this reassembled system of global cultural flow. Yet the events contextualized by artistic and cultural entities are one of the creative and design-sensitive ways to

produce differences in the global cultural industry. Additionally, it is important to note that as if the local, marginal or any specific cultural formation is not be part of this global circulation and inter-cultural interaction process and stands outside of these dynamics, they could function in the scope of the territories they are embodied. They could not reach people inhabit other than this territory. Or, when it becomes a part of this global circulation, it seems unavoidable to lose its authenticity and originality.

Once again, the distinction between global and local, mainstream and counter cultural became blurred, any spatio-social system, is no longer that of explained within the frame of these oppositions. The loss of this double sense is highly related to there is nothing explained through one-side of these poles. This dualism instead replaced by production of differences. This is matter as multiplicity, matter not as production of stable identities but as differences. It is hard to talk about such cultural entity either purely local within its original state or solely global. Instead, they are reproduced within generating both local and global relations.

Within the context of multiple and overlapping circulation of cultural entities, these events, on the other side, carry potentials to constitute spatial practices of socializing, interactions, communication, debates, in other words, contemporary manifestations of collective lifeway in the globalizing cities. In doing this, they enable sociality with people which is previously seen as a stranger. This potential cross-boundaries cultural interaction can nourish communication among people within diverse cultural identities and enable interactions between different local lifestyles. Yet the events efficiently create quasi-ritualized spatial practices of contemporary era in similar way in different urban environments. The individual can also grasp his/her social identity under the impact of multiple global connections and interdependencies and their place in the world based on relationship among strangers.

In art and cultural studies literature, there is variety of accounts issuing on potentialities of artistic and cultural practices on development of human subjectivity, creating a site for critique and place for non-identify. Groys (2009) highlights this

kind of potential in art installations, which is contemporary form of art. According to him, art installations eliminates difference between making art and displaying art, in other words, art production and art exhibition. Conventional art exhibition are placed art objects next to one and another in the space. This exhibition space becomes an extension of neutral public space – like side alley. Visitors move through exhibition space as passer-by walking down a street and watching around. The exhibition space is here as symbolic property of the public and art becomes as a de-functionalized autonomous objects put up for mere purpose of being viewed. O’Sullivan (2001) issues on being obviously destined for the museum (collection, conservation, exhibition) and for the museum audience, art practice is aspired to win its autonomy and the right to make sovereign decisions regarding the context and form of their art beyond any justification and explanation.

When artistic practice able to free itself from any of the discourses to which artwork belongs that is tribal, imperial, republican, monarchical, theocratic, mercantile, autocratic, capitalist, post-fordist and so on, it could expose its potentialities. This potential can make visible the subjectivities in public space more easily and creating new public platforms in the place. Their potential to create such new platforms of public engagement is highly critical in new world order where all conventional places of public domain are disappeared. As long as there is no one-way dialogue, those practices seem to produce sense of place in creative way, and might create new places of public engagement.

While there is clearly two distinct proliferation of art and cultural events mediated spatial practices described here, and these are their role as instruments of producing differences in the global cultural industry and their potentials for creating places for new public engagements in the contemporary cities. However, most of third world global cities, in order to accommodate these kinds of events in their territory, are required to establish some pre-conditions. The workforce, for example, who is mainly constituted by called white-collar workers, enabling this industry in operation should be established. Along with workforce, the population demanding and needing to consume these services should be created. Better-educated and experienced people

able to value the creative and cultural goods and services and relatively rich individuals looking for experience and psychological reward are co-partners operating these economies. And lastly the required new urban facilities for public services accompanied these facilities have to be established along with them.

In this regard, it remains for us to reconsider whether this globally driven temporal order empowers social exclusive mechanisms in the third world countries in terms of creating social polarization between those at the helm or close to the heart of these global structures and the ones who left out. Even though it is not easy to draw distinction among groups of people on basis of their cultural and artistic preferences, the main distinction among people could be drawn their ability to integrate this temporal order into their everyday practices.

## **CHAPTER 4**

### **METHODOLOGICAL FRAMEWORK**

As appeared precisely, there are three main premier assumptions, which the main question of the thesis is built on. Each assumption basically provides questions to test how these globally observed and discussed debates are happened in Istanbul urban environment. First, articulation of the cultural events into the everyday of Istanbul is approached as a temporal re-appropriation of the everyday life; and it is assumed that their imposition as globally driven temporal order leads to pattern 'transpatial' integration among the population engaging these events on basis of transculturally shared and shaped cultural values by allowing them to collectively use and occupy urban places in Beyoğlu. The initial question asks for the role of the cultural events on encounter and coexistence in Istanbul. The second assumption says that this art and culture events mediated temporal order does not built on only transpatial relations, but also maintained through developing spatial relations in Beyoğlu; and the possibility of space is not just contingent location, but also it might condition, as Netto (2007) said, essential constituent of socialization and communication. The locations of the events would thereby enhance new patterns of coexistences and coexistence between groups of people within distinguished everyday routines. Then, the second question directs its focus on the patterns of the event locations in Beyoğlu. It asks for whether the locations of the events take advantage of accessibility potentialities of the open urban space network. The conclusive assumption builds on the different productive roles of the rhythms in urban production process, the relation between the imposed and improvised rhythms. And, it assumes that the temporal order latent to the open urban space network of Beyoğlu would potentially hinder the exclusive mechanisms operate, and prevent a rise of

disintegration in rhythmic orientation of everyday life in Istanbul to some extent. The conclusive question is asked to bring a discussion on two speculative arguments derived within the outcomes of the previously asked two questions.

Beyond that, the conceptual frame of the thesis provides an analytical tool to investigate these assumptions interpreted in the context of Istanbul through the notions of differently oriented rhythms each of which is structured within urban form and its formation. ‘Rhythm’ as a notion provides an insight to see how the art and culture mediated urban experience is temporally structured within generating new spatial relations in the cities. Recognizing the rhythms imposed to the everyday life allow to contemplate on cultural events mediated encounters and coexistences under the influence of globally driven cultural flow, and speculate on whether it is inclusive or not, in other words, whether it reaches out different segments of society and let the people within different social backgrounds socially engage at particular places.

The latent temporal order afforded by the open urban space network of Beyoğlu, on the other hand promises an appropriate ground to investigate the articulation of the events into the everyday urban life of Istanbul from perspective of space dimension. It directs us to contemplate on the rhythmic affordances of ‘Beyoğlu’s urban form, and speculate on its transformative role on communication and socialization at local scale which is now highly under the pressure of globally driven temporalities. The locations of these practices and the capacity and quality of the open urban space network become the core objects of those investigations in order to see whether the rhythms afforded by open urban space prevent this exclusive mechanism operate as it is conceived.

Approaching to an urban phenomenon from two perspectives of rhythms practically requires two-fold research analysis. First fold, after evaluating initial assumption in the context of Beyoğlu, structures set of methods to answer how the temporal order manifests itself through mediating encounters and coexistences at particular locations in Beyoğlu. The other fold constructs different set of methods to investigate whether spatial relations conditioning the latent temporal order afforded by the open urban

space network grant access to the event locations and, in so doing, expand the repertoire of social encounters and co-existences. The initial one provides such knowledge that aids to judge on social aspects of how inclusively people allocated among urban space. The subsequent one reveals out knowledge that make us capable to give an opinion on the spatial qualifications of the network let it works as spatial mixer.

In parallel to this two fold methodological structure, the following chapters involve with two parts of the research analysis are structured through two distinct ways of methods. They extract data through appropriate methods under the heading of two-research analysis. Respectively, the descriptive methods are followed in order to set out initial fold of the analysis. It relies on qualitative data extracted through written documents, and more importantly, in-depth interviews with the operative agents in the art and culture scene of Istanbul. The subsequent fold, on the other hand, is explorative in nature and uses methods to quantify the qualifications of the open urban space network in order to represent rhythm afforded by urban form.

These two research analysis, however are not independently driven. Both of them investigate and extract data on same urban phenomena but apprehending it from different perspectives. But, they meet up at the point, which both investigations say something on the same issue, on art and culture mediated urban experience in Beyoğlu. It can be said that the outcomes of each research study compensate the drawbacks of the other research study. The temporal dimension of the cultural events mediated urban experience is explored through investigation on large amount of documentation on art and culture scene of Istanbul, onsite fieldwork and observations, and additionally in-depth interviews with the operative cultural agents in the sector. However, this research study overlooks the spatial relations ties up these events among urban space. Research study two explores spatial materialization of the events through concentrating on social implications derived from morphology of the urban space. Appropriate spatial analyses implying knowledge on social dimension of the cultural event mediated urban experience are conducted. This approach alone, however, conceals many dimensions of the culture mediated urban

experiences, such as the agent-based knowledge. In spite of their drawbacks, they collaboratively maintain a ground for interrogating the derived findings through different perspectives. Thus, the collaboration of these two sets of methods exploring urban phenomena from different perspective proposes an innovative methodological approach to contemplate on disintegrated socio-spatial clues on the urban phenomena in reflexive manner.

#### **4.1 Research Analysis 1**

The very context-specific initial question directs the focus of the research from global debates to Istanbul's urban landscape. For the very reason, it is required to specify on how the globally driven spatial-temporal processes are experienced in Istanbul, in particular Beyoğlu. The socio-historical context of the city that put it at the heart of the global circumstances promises that Istanbul's urban environment becomes the target of similar changes as the other globalized cities did. The art and cultural practices similarly undertake instrumental roles in the spatio-temporal reproduction of relations in the society. The research study one primarily does these evaluations before examining its main assumptions.

Under the heading of the first research study, the operative layers of cultural infrastructure of Istanbul conveying globally driven temporalities are initially clarified. By doing so, the operative cultural agents in the sector facilitating the globally driven mechanisms are distinguished through articulating art and cultural events-mediated spatial practices into the everyday of urban life of the city. In the context of globalizing Istanbul, which agents take the responsibility of translating urban culture of Istanbul from inward orienting city to outward oriented city; which other agents are empowered in the urban environment re-identified with the triggering effect of globalizing city image and extraverted urban culture; if they are differently empowered, do they own relatively distinct or close visions and missions.

For sake of acquiring these data, it is required to both look at the recent history of art and culture scene of Istanbul back to 1970s and also be up to date with the recent

statements and the pressed media issuing on art and culture scene of Istanbul. For the very reason, one of the monthly released art and culture magazines since 1950s, Milliyet Sanat was investigated to see which agents has appeared and facilitated the art and culture events mediated spatial practices since 1970s till 1990s. These magazines also include some critics on art and culture scene of Istanbul during this time period. The documentation on the events organized by one of the leading cultural operators, named Istanbul Foundation of Art and Culture (IKSV) in Istanbul was also investigated. This supplies important data on both its own dominant role in the art and culture scene of Istanbul and guide to follow the path of arising culture and art scene of Istanbul in global networks.

Additionally, the pressed interviews with art initiatives, artists and curators, for instance four series of Contemporary Art Talks edited by Çalıkoglu (2008; 2009) were reviewed. They all provide important insights on profiling differently empowered agents in the sector. Additionally most recent reviews and critics on art and culture sector, art blogs and online media were regularly tracked. For instance, e-skop online art press, remigörüş.blogspot, guncellemeblog.wordpress are highly useful web magazines and webpages to find most recent debates on art and culture scene of Istanbul. The recent book on cultural inventory of Istanbul, written by Aksoy and Enlil (2009) is also guiding to find quantitative data on cultural industry. Besides that, I made informal interviews with some experts and scholars studying on Istanbul cultural scene. For instance, the informal interviews made with Ali Artun (January 2012) and Nora Şeni (January 2012) contributes to figure out the agents empowered in this sector and their actions (the events they are organized, the venues they founded, the urban regenerations they triggered etc.).

Furthermore I had on-site observations in Beyoğlu through engaging and accessing many aspects of both the cultural event mediated urban experiences and street life in Beyoğlu. Specifically, I have spent all my time in Beyoğlu during my three months stay (between Jan 2012- April 2012) in Institute of French Anatolian Research Center (IFEA) that is located at the heart of Beyoğlu as a visitor researcher. This enabled me to be on site during this time period at all and offered close visual

inspection of art and cultural setting. I gathered field notes, photographs and videos. Additionally, I have engaged some conversations with old inhabitants of Beyoğlu. Most importantly, I was dedicated to fully join different aspects of the everyday urban life in Beyoğlu in this time period.

This initial data collection and synthesis eventually provides fine-grained picture of the differently operated agents in the art and culture sector of Istanbul and some sense of recent dynamics of the everyday urban life in Beyoğlu. It shows that the different operative layers constitute the complex cultural infrastructure of Istanbul. After this identification \_identifying both different operative layers of cultural sector and the agents with distinguished and sometimes intersecting roles-, it could be determined which cultural practices have instrumental roles on framing urban experience on basis of globally-driven temporal order.

However, the role of recently flourished art and cultural scene in Istanbul on constituting new spatial domains of communication and socialization by enabling new social coherence mechanisms is still question mark. As an extension of this already derived data, it is required to contemplate on this fundamental question to answer how the cultural events mediate encounters and coexistences in the society. To reach this answer, some other minor questions, for instance what importantly lead the population come together at specific places through attending the art and cultural events-mediated spatial practices in the neighborhoods of Beyoğlu and let them have shared experiences at those places should be addressed.

In order to extract this data, it is not feasible task to reach the population engaged these events and interview with them or even to profile them as say ‘globalized elites’ through synthesizing the already acquired quantitative data on social conditions, income level, education, age, living place. However, at very least the agents of these practices, say the event organizers or the managers of cultural venues could provide relevant data on prolife of the public they aimed to reach and who actually engage their events. They would possibly have an idea on what would possibly let the population engaged these practices come together at these places.

The agents are competent to answer this question, because they are running their own event programs to create a ‘public’ potentially engage their events. As structuring their event program, they also conceive what will be shared and among whom it is shared. Therefore, they seem to be the operators of public infrastructure as long as being cultural operators. They must have, clear or not, some target population aimed to reach at first place. Even though this target population would be re-defined for each event or might be spontaneously emerged, they must hold such pre-knowledge on what is the general socio-cultural characteristics of the population probably engage their program or their frequent pursuers and so on. Therefore, this makes them right data provider to answer this question.

By doing so, I have accessed twelve representatives of differently empowered agents operating in the art and cultural sector of Istanbul. When I was choosing the interviewees, I followed up a strategy to ensure greater differences. They range from mainstream cultural operators to members of self-organized cultural affiliations; and also range in organizers of events focusing on music, visual arts and dance to mixture of them in order to cover all the key stakeholders in this picture and to present an analytic analysis through different perspectives. Some are organizing events; some manages art venues including directors/artist liaisons/producers/of art venues, theaters, music venues and organizers of international events and also artists as patron of their own spaces. Some are experienced professions in the contemporary art and culture sector and had deep knowledge on emergence and growth of this sector in Istanbul. Some hold relatively less knowledge but still have direct experience in this sector. (See Appendix A for list of interviewees)

Nine structured in-depth interviews with each of the agents operated in Beyoğlu were conducted. 3 more interviews with the agents operated out of Beyoğlu were also included to the analysis because these agents run similar venues and organizing similar events as the events organized in Beyoğlu. 2 representatives of key cultural operators of Istanbul out of 12 were interviewed. One is representative of Istanbul Modern, the only private modern museum of Istanbul; and the other is the music director of Salon IKSV. 4 interviews were made with the representatives and

directors of privately funded culture operators, SALT and AkSanat, distinctively operated art venues fundraised by two distinct bank foundations. 5 self-funded and self-initiated art operators were interviewed. One of them is director and owner of the small-scaled gallery, Daire Sanat. Similarly the other is artists liaison of Gallery Mana. Additionally one interview was made with member/co-founder of Pasaj-ist that would be exemplified as artists run space. 2 out of these 5 self-organized and self-funded cultural formations were done with the directors or music managers of the music venues, named Nardiss Jazz Club and Peyote. Besides them there are 3 more interviews were done with art operators located out of ‘Beyoğlu’. 2 of them are self-funded and self-organized galleries, Kare Sanat and X-ist located in Nişantaşı. One of them is theater group named, KREK located in Santral İstanbul, Eyüp. List of interviewees is provided in Appendix A.

The in-dept. interviews have been organized in two ways. Some was interviewed through e-mails. Some others were face-to-face interviews. The respondents have had opportunities to give long answers and develop their own idea for each question. Each face-to-face interview lasts at least one hour. During some interviews, I had opportunity to discuss the issues in more detail. The outcomes of them were used to improve already extracted data on art and cultural events mediated spatial practices.

The questions were prepared in 2 steps. During my initial interviews, I encountered the problems to take answers to my questions. I have asked direct questions to get answer to my research questions. For instance, do the audience to engage has global aesthetic taste? The respondents hesitated to categorize the audience into a very strict proliferation such as ‘globalized elites’ or ‘young educated professions’. They gave open-ended answers to these kinds of questions. It was to be noted that this made hard to profile the population engaged these events. However, most of interviews were naturally concentrated on their events programs, their missions and goals in the sector. Soon after, I revised my questions in order to avoid these problems again. I have changed my direct questions into indirect questions implying clues on what I look for. Eventually I have re-organized my questions seeking answers on the population these events engaged into two groups of questions: one group of

questions is on what public these agents conceive; the other is on whom these events actually engage. First group of questions are all based on the context of event programs and the agents' missions and goals in the sector. Second groups of question are based on their observations on the audience profile.

On the other hand, I realized that it is required to follow up with different questions during interviewing to the music events or performative arts event organizers. Based on my impressions, these organizers do not importantly concern on conceiving the public by organizing their event program. Rather than audience profile, they are more likely to concern on what they display on the stage and the quality of it. However, these interviews still give some idea on the role of music venues or other performance venues on constructing public and shared experiences.

As a result, there appeared an interview made up with fifteen questions and several follow up questions at all. The interviewees were asked to share their own perceptions and experiences. They were all asked similar fifteen questions. But during the interviews, all questions were followed up by some spontaneous questions. Initial three questions are pre-questions before asking for the main purpose of the interviews. They were prepared to reveal out whether these practices create places for accommodating globally driven temporalities. The interviewees were questioned to position their venues in cultural infrastructure of Istanbul. After that, 2 main questions were asked to profile the events they organize and to describe how these events conceive its potential public. Additionally, they were asked five more questions in order to profile the actual population engaging their events and whether they are successful to produce the public they are conceived. After all, several more questions were asked to share their own views about whether they opt into everyday of the inhabitants of Istanbul at all. The interviewees were asked whether the current engaged population of their events is limited or not as comparing to whole population of Istanbul. List of questions is provided in Appendix B.

Essentially, the main goal here is not categorizing the population engaging their events into groups or distinguishing them from the rest of the society through asking

these questions. Instead, the main purpose is reaching out their main attitudes and sensibilities of the agents when conceiving the context of their events and to see whether these populations could actually produce this public. I expect them self-evaluate whether they are successful to perform the public engagement they aim to constitute or not successful enough to achieve their goals. In short, what actual social relation pattern has been reproduced in the society through this temporal imposition is aimed to be revealed out. Reaching such evidences proving that these events produce their public or interest groups through structuring new shared values will depict their operational logic to sustain public engagement. These new-shared values could be tastes, preferences, sensibilities whatsoever, but they may sometimes not operate socially inclusive manner in Istanbul urban geography.

Data analysis was grounded on fully transcribing all in-depth interviews. All audio-recorded interviews were line-by-line transcribed; and the written interviews were taken as it is. For each interview, a synthesis of his/her ideas and points of view was reported and illustrated by quotes. Quotes were exact citation of the informant speech about an idea or a practice, translated into English. This has facilitated more reflexive way of looking at the content of the interviews and at the same time made a self-evaluation of my assumptions. After transcription, I grouped all the answers according to which question group they are referring. Based on these answers, I made such inferences. I proposed one or more interpretations of these quotes.

Upon the descriptive analysis of in-depth interviews, I drew the conclusions on the art and cultural events-mediated encounters and co-existences and the speculations on their promising impact on rhythmic re-organization of the everyday in Istanbul. In this way, I can generate speculative outcomes and questions on whether this temporal patterning contributes on constitution of new public domains in the outward-orientated, globalizing and liberal-minded Istanbul through reaching out different segments of society.

## **4.2 Research Analysis 2**

Under the heading of the second research analysis, I carry the analytical evidences and speculative outcomes assessed in the first part of the research analysis to another ground of analysis. Instead of concluding the thesis at that point, this forthcoming analysis interrogates this initial results on basis of the assertion, saying that, the qualifications of the open urban space network associated to Beyoğlu in which each location of the events is varying due to its accessibility values might allow more encountering and coexistences among the regular inhabitants and the population engaging the events. Thus, the potentialities arisen within spatial materialization of the events in Beyoğlu might prevent arouse of arrhythmia in the everyday of Beyoğlu. It asks for whether the locations of art and cultural events-mediated spatial practices take advantage of accessibility potentialities of the open urban space network and by this way the network might provide more potentialities for encountering and coexistences among regular pedestrians and the population engaging to these spatial practices.

This assertion calls for different set of methods than the previous one providing convenient evidences to decode the temporal order latent in the urban form of Beyoğlu. This decoding operation cannot be maintained through obtaining data from the informants. Because, these is no already existed data hold by any informants. The users might give information on how they perceive and experience these rhythms. However, exploring one of the fundamental tools of producing these rhythms would extract more useful and objective data on these rhythms. Yet, this inquiry requires approaching the research area from an explorative point of view. For this reason, the set of methods applied in this part of research study is designated to explore relevant measures derived by conducting spatial analyses method.

The accessibility potentialities of the locations of the events seem to be the most relevant measure to judge on how spatial dimension aids to encourage encounters and coexistences of different segment of the society. Should locations of the events take advantage of qualifications of open urban space network associated to the

Beyoğlu urban area, they might expand their potential public exposure. This exploration can be applied through quantifying the relative qualifications of the network. In contrast to the previous part of research study, this research analysis, therefore, relies on qualitative data on urban form.

There are two preliminary investigations in this exploration before conducting the main spatial analysis techniques. One is deciding on which exact list of the events this exploration deals with and which exact locations these events took place. This prepares an analytical ground to see at which locations the imposed rhythm embedded in the use of urban space and get involved into the temporal order afforded by the urban form of Beyoğlu. The substantial investigation characterizes range of elements constituting open urban space of Beyoğlu as network of pedestrian movement.

Preliminary data collection procedures are maintained through several steps:

Written Data on Art and Culture Infrastructure of Istanbul: This phase of the analysis relies on scanning the written data on where the recently structured, globally profiled art and culture infrastructure is localized in Beyoğlu since 1990s till today. It is aimed to see which venues were used for hosting art and cultural events and along which streets and neighborhoods these venues were clustered and how this clustering has patterned and transformed during this thirty years time period. This phase gives very brief insight to the intensification of art and cultural practices in Beyoğlu and demonstrates some fundamental shifts in the location patterns of them from the time of their flourishing till today. It aids to understand that the current location pattern has been appeared through the spatial spread of the events in very recent time period.

Field Research: In order to comprehensively capture the very recent location pattern of the art and cultural practices including art and culture venues and places temporary used to host art and cultural events, I have directly visited all the event locations remarked in the previous study. This validates the locations of the events, their architectural state and their active usage potential. I have fully obtained general

location layout of the contemporary art and culture mediated urban experience in Beyoğlu, could map out both the cultural venues operated in the sector and the venues other than art and cultural venues preferred by agents for temporary uses. Within the background data on the locations, the main clusters of art and cultural events-mediated spatial practices are extracted. Besides that, this initial investigation basically aids to determine through which locations the imposed rhythm letting to arise arrhythmia in the everyday life of Beyoğlu manifests itself along the urban space of Beyoğlu.

Tracking the Events in Several Online Publications, Webpages and Weblogs: There should be a sample of events and their exact locations in order to examine whether these events take advantage of the qualifications of the open urban space network. For this reason, it is decided to look at recent one year time period, between Jan 2011 and Jan 2012. Besides determining which time period is to be looked at, it is also crucial which resource is able to provide appropriate data for this examination. This determination should be based on logical and reasonable ground of reason, because what is tried to determine is the events responding varied kinds of transculturally shaped and shared tastes, preferences and interests.

The ways of conveying information and communicating have radically changed over the last century. Most of the press-media including newspapers and magazines have transformed into online magazines; the digital publishing platforms has recently appeared, such as Issuu, which make simple to publish magazines, catalogs, newspapers and books online. Many websites, on the other hand, function as providers of data and become main communication tools. For instance, city guides, webpages functioning as event calendars of the cities or personal web blogs guiding travelers and city dwellers on basis of personal advices are all built to convey information and communicate, and they highly replace the conventional way of communication. As long as them, social media like Facebook, Instagram, Linkedin, Twitter and so on has become an intrinsic part of how people experience almost every event now. The effective use of online communication tools is accepted as one of the main prerequisite in event-marketing strategy. In many event-marketing

strategies, online communication tools are issued as main rule to boost awareness of the events and encourage event attendances. Several webpages give several tactics to develop online media marketing strategies. Including the events at these blogs, webpages and social media, including and sharing a link about event, providing live twitter feeds, displaying a details about event accessible in the online media, spread of a word about an event, incentivizing people to share these events are some strategies of event marketing. (Kelley, 2014; “Event Marketing,” 2014)

Besides conveying information, the significant impact of online magazines, websites, weblogs and social media is expanding worldwide networking and synchronizing everyday rhythms within the cities as much as between the cities. The studies on media, communication and city became a main site where these concerns become prominent. Many scholars in media, communication and urban studies have concerned with growing role of online media in changing urban societies. For instance, Shepherd (2013) seeks for different perspectives to explain contemporary entanglements of people, technology and space in the context of everyday urban life. In his several articles, there is an observation on online tools appears as a main platform to promote cultural interconnectedness in the metropolitan center across globe. (Shephard , 2013) Furthermore, the most recent research and artistic affiliations, like Connecting Cities Network, investigates creative uses of interactive media technologies enabling to build up connected infrastructures on point of articulating on physicality of urban spaces. It has presented the ways of how constant advances in technology, digital evolution of Web 2.0 and social networking add a meaning and value to existing collective experiences. (“About,” 2012)

Within this context, as long as reinforcing, subverting and expanding the interconnected ways of everyday urban living and underlying rich mix of the cities through synchronizing the local temporal order in accordance with global one, the online media seems to set up substructure of spaces for intercultural exchanges and encounters. Thus, they serve as principal virtual spaces where one could easily engage far-distant cultures; and where cross-cultural interactions and learning take place. The advent of online media could be also seen as a platform where

transpatially-shared interests, tastes and concerns are actually born and spread along cross-territories.

Within the everyday uses of online communication tools, the online magazines, websites and weblogs have become crucial mediatory tools between what people demand and what the agents supply in art and culture sector as well. Many agents, including mainstream event organizers, businessmen and small-scaled cultural formations use these tools to effectively publish their events to reach their potential public. They show special effort to publicize their events in specific online platforms. Some preferably publishes their events on travel guides, newspapers or city guides, while some others primarily prefer to be visible at online art magazines, weblogs, and local event calendars. As long as reporting urban trends, experiences, tourism, nightlife and more, but one can find discussions new art genres, introducing new artists are also important tools for pursuing this communication. They become inseparable part of this sector and vital role on its survival. All agents interviewed have also confirmed the vital role of online media and social platforms to publicize their events and survival of their venues.

In response to increasing visibility and accessibility of knowledge about what is going on in the city in online media platforms, people can more easily engage with recent news and discussions in the global and local art and culture scenes. They easily trace the events in their city as well as the others cities in the world. The one who wants to be got informed about these events, the regular tracking of such online presses or subscribing the e-mail lists of the webpages makes easy to be up-to-dated about the events in the city. By their invasion into our daily life to that extend, we are nowadays motivated to assume that the city, with regards to urban experience, has been affected by what is represented in these online tools more than ever before.

On the other hand, there is important number of population in the world frequently travelling and requiring detailed information about what happening at the cities they are arrived in advance. These web-guides of city culture, art presses are also frequently used by these travelers and tourists. They can easily reach to an extensive

number of web presses informing about urban life in the most favorable metropolises. Many events are accessible to any person in the world as long as the Internet is accessible. They could organize their trip on basis of this knowledge. For instance, the cultural tourists may wish to visit Istanbul during the time of Biennale between September and November.

It is possible to access a number of online media, which are both informing and orienting the inhabitants of Istanbul and overseas visitors about things to see and do. Of course, the global cultural flow let Istanbul be more recently issued city in the global media. This could be accepted as ubiquitous symptom of globalization. There are many online presses or web sites representing Istanbul on basis of art and cultural practices, such as city event calendars including all details of leisure time activities, travel guides informing the art and cultural events happening in the world, art magazines writing on the development of art in the world additionally range of blogs within useful information on art events. On the other hand, the diversifications of online sources to reach data on art and cultural practices is related to the increasing number of self-organized or small company organized art and cultural events responding diverse transculturally shaped tastes and interests. Most of these small-scaled formations reach its potential public through weblogs. However, this does not prevent them not to be published in mainstream online presses.

In the scope of this analysis, the thesis concerns about online media as far as they provide data about the cultural events of so-called the globally driven urban experience, in other words, the events responding varied kinds of trans-culturally shaped and shared tastes, preferences and interests. The online publications, blogs and websites issuing both contemporary urban culture in Istanbul and global contemporary art scene are investigated. The thesis initially looks for online resources which ones provide sufficient data on the events happened in Beyoğlu, Istanbul and represent contemporary urban culture oriented among art and cultural events. Choosing range of online presses that best and comprehensively guide the thesis for outlining the events and their locations in this research study, the wide range of publications are extensively reviewed. After they are evaluated in terms of

their effective role on representing and reframing contemporary way of living in Istanbul, representing cosmopolite face of the city and serving to maintain transpatial shared urban experiences, thirty two online presses and several blogs are selected.

Among 32 resources, 17 are the main source of data because their primarily concern is urban life and events in the cities. These are 5 event guides of Istanbul (Time-Out Istanbul, Lecool Istanbul, Gongo Live, Zero Istanbul, The Guide Istanbul), travel guides of 3 well-known newspapers (Guardian Travel, NY Times, Frommer's Travel Guide), 9 contemporary art specific internationally well-known presses and online platforms (Frieze, Artdaily, Art forum, Art&Auction, Visualartbeat, Art Radar Asia, Artclue, Artaganeda, e-flux).

Additionally, 15 Istanbul-based art magazines and weblogs are reviewed even though they do not primarily focus on urban life and events. These are 5 local publications issuing contemporary art Istanbul (Lebriz, Andante, Art unlimited, Cornucopia, Contemporary Istanbul) and additionally 5 locally oriented art specific web-presses (grizine, bantmag, futuristika, XoXo, bananamag) and some weblogs writing on art (yeryuz. blogspot, boyalikus, fotografium, amalgi, atilkunst).

First group of online presses, the event guides of Istanbul are active in last least 5 years as art and culture event calendars of city. They weekly updated themselves and heralding upcoming events with well-designed location references, all events could be placed on Google map. Commonly, they introduce themselves as local city guide for cultural and artistic experiences. Even if most of them (Lecool is Barcelona based - Timeout Istanbul is London based – Zero Istanbul is Milano based) are foreign country based publications, in order to explore local events of Istanbul they work with local editors, writers, photographers and journalists.

The travel guides of the globally recognizable mainstream presses are also effective to publicize some art and cultural events happened in Istanbul. Especially, the placement of one cultural event in these presses implies that they might attract attention of tourists, travelers at first place. However, as compared to previously

mentioned city guides, they give generic information on Istanbul; only few numbers of events, which are globally known, could be published here.

The groups of presses including mainstream contemporary art specific presses and art blogs and forums are all important for survival of global art market. Being news on these global forums are especially important for art institutions or formations that could wish to strengthen their global visibility and to prove their artistic quality. Some few numbers of art venues and events in Istanbul are interviewed or being a new in these presses. 4 out of 9 publications, Art& Auction, Frieze, Art daily and Art Forum are the ones having prestigious place in the world of contemporary art. The other is also crucial for survival of global art market but they may include the art event that might could attract attention of the mainstream ones.

Beside these magazines primarily focus on urban life and events in the cities, some local online and pressed art magazines, the ones more prestigious and long termly existed in local art scenes, say Lebriz, Andante, Art unlimited, Cornucopia, Contemporary Istanbul and the ones can be identified as non-profit, alternative, self-organized publications, say grizine, bantmag, futuristika, XoXo, bananamag were also reviewed the scope of analysis to figure out compressive list of the events. Even though these publications do not primarily publicizing the art and cultural events happening in Istanbul and they, instead include articles on art and culture, they occasionally advise some several contemporary art events.

Additionally, the locally oriented, art specific web presses and blogs are used to distinguish some very specific events responding very specific trans-culturally shaped tastes, preferences and interests. These blogs say yeryuz, blogspot, boyalikus, fotografium, amalgi, atilkunst are separately investigated in scope this research because they are not actually provide adequate information guide in the city or they could not function as art and cultural events-guides. Instead, their context is diversified in terms of personal interests of blogger. Some expresses their opinions on art and cultural, political or any social events, some function as artist portfolios.

However, they are useful to gain insight on very specific art and cultural event that might escape from the watchful eyes of other publications.

Among the selected ones, it aims to distinguish the ones having more global reach and the ones appealing the professional art community at first place. For the sake of this categorization, it distinguishes two main groups from the rest of others. The publications having more global reach includes travel guides of the mainstream newspapers and mainstream contemporary art media. The publications addressing to professional art pursuers includes contemporary well-known and prestigious online art magazines, web presses and some web-blogs. This classification serves to distinguish some events from the whole list of events in terms of their potential global access and the potential public they engage at first place.

Eventually, this 32 online publications are traced to demonstrate the list of events happened in Jan 2011- Jan 2012 time period and their locations, as shown in Figure 4.1. Among the extracted events list, some events are distinguished in two specific categories. On basis of the list of events, the locations of events and the exact boundaries of the research area could be obtained. This final map basically demonstrates how dense and how distributed the events assembled via open urban space network. This figure, of course, is not stable, however, it is still valid to represent density and locations of art and cultural event mediated spatial practices in Beyoğlu. Indeed, this data is substantial to conduct further spatial analysis. By this way, this location pattern will be taken as a sample to bring out evidences on whether the locations of art and cultural events take advantage of qualifications of the open urban space network.

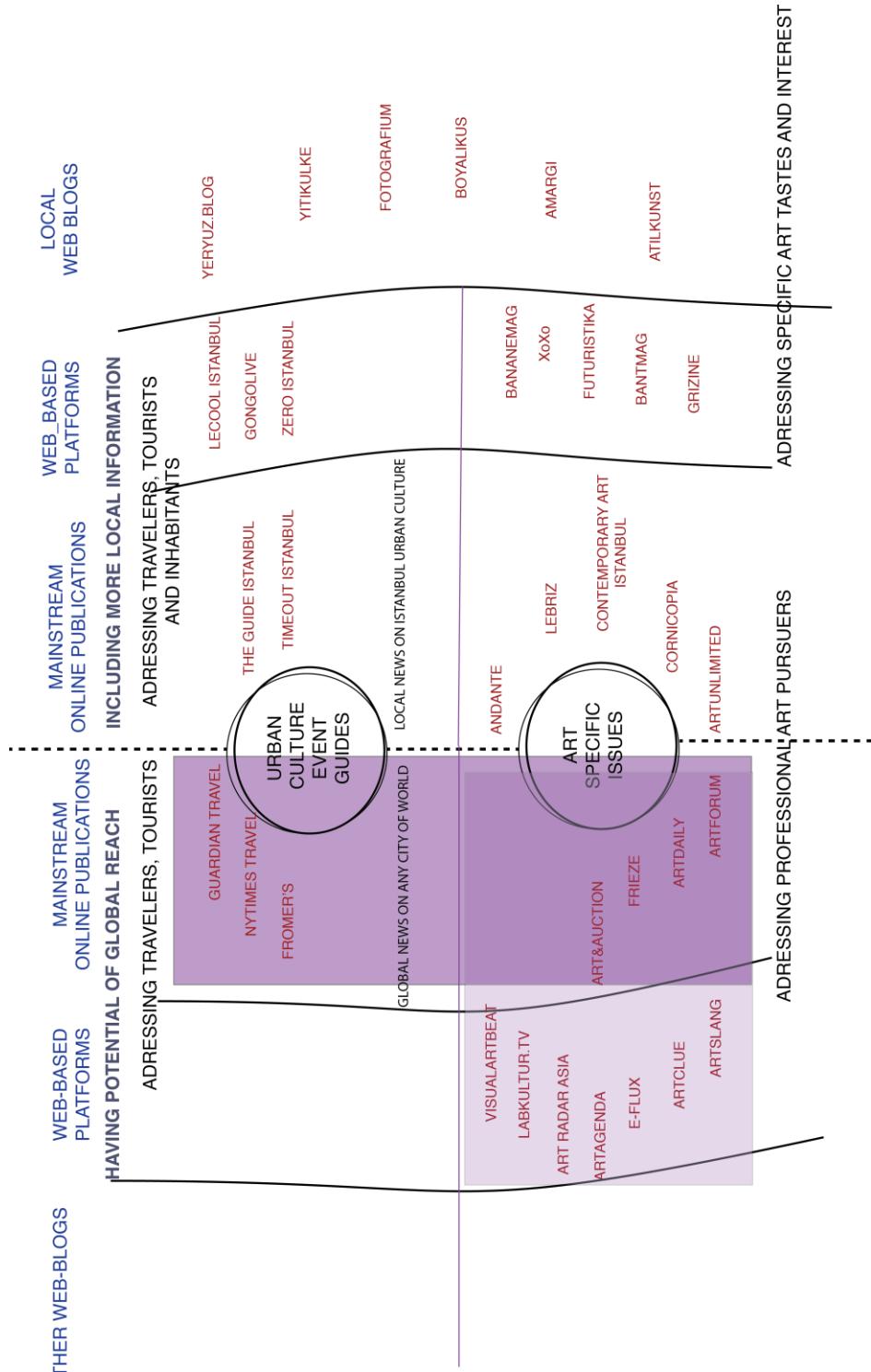


Figure 4.1 Groups of Online Publications and Webpages Conducting Data on Urban Culture of Istanbul

Besides the list of the events and the locations where they took place, range of elements constituting open urban space network of Beyoğlu should be characterized as a network of pedestrian movement. As mentioned previously, the affordances of open urban space network on paths of pedestrian movement is core concept to grasp the latent temporal order afforded by the open urban network of Beyoğlu; and give and opinion on potential improvised rhythms. Even though the notion of movement is crucially important to understand these rhythms, it however, is not preferably observed and quantified to feel this rhythm. So, it should not be expected to see some quantitative data on the actual densities of human movement or actual human movement routes from one location to another about research area. Instead, it is preferred to position the qualifications of the open urban space network, as identifiers of the rhythm inherently exist within urban form because the open urban space network essentially made off with the paths of movement, in other words, all parts of this network are themselves the place of movement. Therefore, the relative qualifications of the open urban space network imply knowledge on the rhythms potentially embodied by pedestrians.

For sake of this, the thesis puts the test several spatial analysis procedures to profile the network as network of movement. In this sense, the initial spatial analyses includes:

**Basic Quantifications of The Streets in the Beyoğlu:** The thesis begins its explorations with simple quantifications characterizing streets pattern of Beyoğlu, which is taken independent from the event locations. The methods of qualifying the streets are traced through the *Street Pattern* book of Marshall (2005) in which he explores variety of traditions of analyzing street patterns. These sets of analyses practically make clear how some very basic characterization of streets and street patterns are useful to see movement capacities of the streets but not enough to analyze accessibility of the locations because of their deficiency to apprehend urban formation as a structure.

**Route Structure Analysis:** Over against and synthesis of all the introduced methods in the book, Street Pattern, Marshall introduces Route Structure Analysis as a alternative method representing streets in different manner, through routes and characterizing the street pattern based on the relations between these routes. Routes basically represent set of linear links in the network, which carry continuously paths of movement. Routes might extend through continuous streets. Based on formation of routes in the network, the structural character of the result representation is revealed out. This analysis is applied to generate new expressions of route type and used to differentiate types of network based on their structure of routes. (Marshall, 2005: 108-20)

This research applies the route structure analysis in order to see how different pedestrian routes are in relation with the main pedestrian route in Beyoğlu, the İstiklal Avenue. Thus far, whether the open urban space network of Beyoğlu comforts continuity of pedestrian movement is aimed to be obtained. The object of this analysis does not cover whole urban area of Beyoğlu. İstiklal Avenue and its surrounding defines boundary of the network. This boundary is significantly carry pedestrian movement both along İstiklal Avenue and the other connector streets.

When determining the through routes in the network, the site experience and plan of the site are guiding. The main through route is İstiklal Avenue that goes through Taksim Square to Tünel Square. It is chosen as a datum route having a depth of 1. All other routes' depth value is determined on basis of the datum. Because of circular street pattern of the site, some angular changes are not changes continuity of streets and they are mostly accepted as part of through routes.

The strengths of this analysis are that it alternatively sees both junctions in the network and angular orientation of junctions as well. It also represents the network through highlighting the focal nature of the street pattern. Three basic route properties could be obtained: continuity, connectivity and depth. Continuity is a number of links that route is made up of. Connectivity is taken as the number of routes with which a given routes connects. Depth is how distant a route is from a

particular datum. This analysis, on the other hand, guides the research to reach an appropriate way of look to characterize urban network as a continuous structure and distinguish the differences in this structure. This extracted knowledge contributes to characterize Beyoğlu's urban layout and distinguish spatial hierarchy that it possess.

The knowledge gained so far, is still not enough to make an option on role of the latent temporal order afforded by the urban network on constructing social relations. Hereby, the knowledge on accessibility potentialities carried by the open urban space network and to what extend the locations of the events take advantage of the accessibility potentialities of the network would provide wider insight to make an opinion the role of improvised rhythms afforded by the urban form on social relations. Within the pursuit of this knowledge is, several spatial analysis methods were applied to see statistically relevant role of spatial relations on social ones. Throughout 9 months research on in Georgia Tech with the supervision of John Peponis, I have an opportunity to conduct different spatial analysis techniques to gain configurational values of urban network and how the locations of the events take advantages of these configurational values.

Axial Lines Analysis introduced by Space Syntax Community and Segment Lines Analysis conducted through ArcGIS based tools are two methods produce relevant measures contributing to this study. Both methods are generated through representation of movement along space so that the measures obtained from these techniques imply knowledge on the afforded movement within the open urban space network in all reason. Axial lines analysis is built on lines of movement along the network and quantifies each location on basis of this pattern while segment lines analysis is built on links aligning one turn to another one and each location could be valued the accessibility of the event locations within comfortably walking distance.

Respectively two introduced network analysis methods answers two relatively close questions. Axial Lines Analysis answers whether these art and cultural events take advantage of street connectivity and integration and, by inference, of its exposure to high densities of the background movement due to the accessibility potentials of the

places. Segment Lines Analysis with statistical calculations, on the other hand, answers how much structural qualifications of the open urban space network of Beyoğlu make events of the study area accessible to people.

**Axial Line Analysis:** Space Syntax is a method Bill Hiller, Julianne Hanson, John Peponis, John Hudson and Richard Burdett developed at Bartlett Unit of Architectural Studies associates to describe and analyze patterns of architectural space –both at building and urban level. (Hiller, Hanson, Peponis, Hudson, & Burdett, 1983) The method is based on topological arrangement between elements of any spatial formation. For analysis of any architectural space, rather than compositional attributes of the buildings, the streets, squares, cul-de-sacs, how these architectural elements relates to each other become important so that the topological attributes *independent of its size and shape* are underlined. Axial Lines Analysis is based on representation of architectural space through axial lines, the longest visibility lines for representing continuous movement along individual linear spaces. The least numbers of axial lines cutting cross-space make up lines matrix, called axial maps. Through this translation, these axial lines are represented as edges and linked to each other as if they are connected in the map. Based on axial lines map, depth graph of nodes representing axial lines and links representing intersecting axial lines is deployed to see underlying spatial order of configuration of space. (Hiller & Hanson, 1984; Hiller, Penn, Hanson , Grajewski, & Xu, 1993)

Space Syntax conceptualizes ‘movement’ as a component of urban form. In Hiller and Hanson’s (1984) words, it internalizes movement within the representation of space. When movement put in heart of conception of space, rather than individual or partial understanding of the urban form, the dynamic, relational and continuous understanding of urban form, as a structure, as a pattern, as a network or as a system, that means, grasping any architectural formation within both their parts and the relations among them become crucial departure point of analysis methods.

In doing so, any architectural space as a spatial formation can be seen as a mechanism that produces the patterns of social activity. Approaching any

architectural space through movement within space, the measures derived through the introduced methods imply knowledge on density of movement along the network. Thus, the axial line analysis should give implications on social activity in the place. This point of view is very parallel to the understanding of open urban space network as an instrument of producing rhythms. The main reason to include this method in the scope of this analysis is this parallelism in the understanding of spatial and temporal relations.

Parallel to Space Syntax approaching human movement as a principal constructor of social characterization of place, the thesis takes movement as an identifier of temporal order latent to an urban form as well and the techniques generated by Space Syntax Community are principally appropriate for this study. Through conducting Axial Lines Analysis, the constructive role of the configuration of open urban space network of the research area on flow of movement is examined to see whether the locations of art and cultural events take advantage of configurational attributes of the open urban space network and, by inference, of exposure to high densities of background movement.

Axial Lines Analysis is based on the idea that more accessible locations on the open urban space network are more likely to be spaces where high densities of human movement embody. In order to conduct Axial Lines analysis, Axial Maps of the research area, which represent open urban space network through visibility lines, are prepared. Each lines of sight, here have such values, like integration, mean depth, connectivity and so on. The density of movement both vehicle and pedestrian that passes through open urban space is strongly dependent on these values. (Hiller B. , Hanson, Peponis, Hudson, & Burdett, 1983: 160) For instance, in most cases of space syntax analysis the real one could observe spatial directional attitudes among moving bodies around the street parallel to the values derived within axial lines.

Mean Depth is key value of calculations refers the depth of any axial line relative to any other in the map. It is a measure of network distance between axial lines. Among many other topological values derived through Space Syntax, connectivity and

integration values are used in this thesis as relevant measures. Integration value is topological measure of average depth of space to all other spaces in the system. On basis of this value, spaces in the system could be ranked from the most integrated to the most segregated. Space Syntax applies two indexes namely local and global integration respectively to depict local and global characters of spatial configuration. Good correlation between local integration with limited step (such as radius: 3 means 3 steps away) and global integration at unrestricted radius ( $r=n$  means up to all steps away) shows that local structure of the system remains the same at global scale. (Yun & Funito, 2013) For each axial line in the map, it could be derived integration value as a proportional value of its depth from all other axial lines in the network, is that, measure of depth in terms of number of turns from A to B. 'The most integrated lines are those from which all others are shallowest on average, and the most segregated are those from which they are deepest' (Hiller, Penn, Hanson , Grajewski, & Xu, 1993: 35) It is accepted as the most consistent measure within the field for correlation for pedestrian movement. Connectivity value is local measure representing numbers of intersections along the length of axial lines, in other words connected axial lines, which is only one step away from the original line. A higher correlation between connectivity and integration means more intelligibility of the entire system. Intelligibility of space represents person's ability to make judgments about one space's relationship to entire system. (Yun & Funito, 2013)

For deriving these measures, a software tool, *DepthMapX*, developed by Space Syntax Community could be used as well as calculated by self. All these values are derived within translating line matrix into graph structure as illustrated by Hiller et, al. in Figure 4.2. (1983: 54) Figure 4.2 and 4.3 depict Apt and Marquess Road urban areas through representing axial lines as long as a depth diagrams from some specific points. In Figure 4.2, the depth diagram is drawn from points on axial lines 29 and 1 in Apt, respectively residential and market areas. They show very different relative depth values. Axial line 29 is segregated from the urban area, whereas Line 1 is integrated to all points in the system. At the bottom of the figure, it is illustrated %10 of the most integrated lines in the Apt urban area in thick red lines, that represents the underlying structure of the global integration. The ones in thin black color

represents %50 of the most inaccessible, segregated areas. In Figure 4.3, there is axial map of Marquess Road Estate; and the depth graph is drawn from the point 1 at the entrance of Marquess Road Estate, placed at right top of the figure.

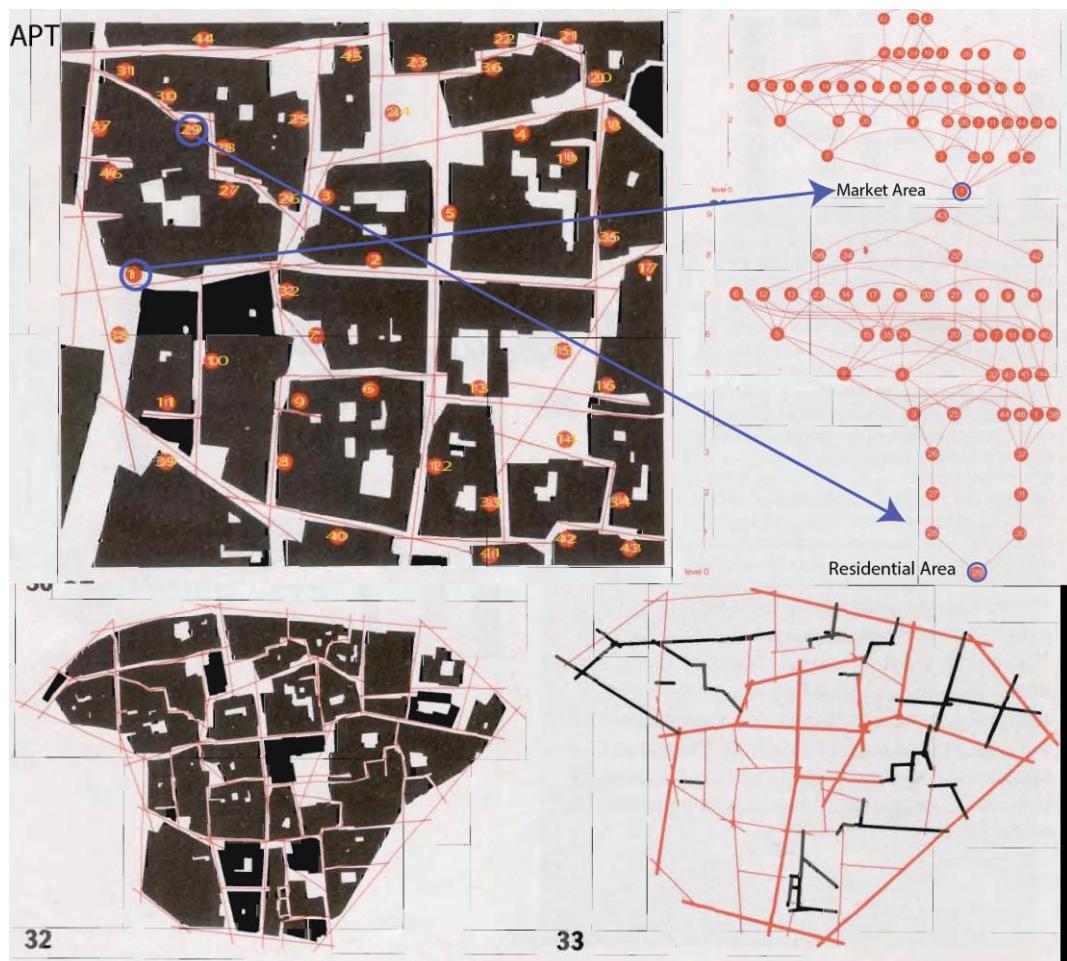


Figure 4.2 Axial Lines Map and Syntactic Calculations for Apt (Hiller B. , Hanson, Peponis, Hudson, & Burdett, 1983: 54)



Figure 4.3 Axial Lines Map and Syntactic Calculations for Marquess Road Estate (Hiller B., Hanson, Peponis, Hudson, & Burdett, 1983: 54)

Through representing the research study area with axial lines and derived relevant measures of connectivity, integration, depth and so on, it is possible to answer whether the art and cultural events take advantage of street connectivity and integration and, by inference, of its exposure to high densities of the background movement led by the accessibility potentials of the places. If the urban network of Beyoğlu has more harmonic relations among different locations, people, then could control and form flux of motility. This spatial environment could potentially condition more coexistences and encounters among people using or dwelling in the district.

**Segment Lines Analysis:** Segment Lines Analysis is conducted through set of calculations including both ArcGIS based network analysis and statistical data synthesis tools. The ArcGIS network analyst extension allows building a network dataset and perform analyses on network dataset. Through performing a set of analyses, ‘spatial choice’ value could be derived for any street network. This value gives quantitative data on how much percentage of the streets access at least 2/3/4/5 event locations within 2.5 minutes by foot. In our case, Spatial Choice Value defines how much the network allow to access varied kinds of events within 4 minutes, 250

meters long walking distance which is defined as the average walkable distance for any pedestrian in US Urban Design Standards.

In this analysis, the open urban space network is represented by segments which measurable lines are continuously going one turn to another turn in the network. Different from space syntax analysis, the calculations do not based on graph theory. Relations are still important to calculate distances, but here the compositional attributes of the network, distances are taken into account and the concept of movement is taken as spreading of ground movement for any pedestrians in the open urban space network.

The designation of this analysis is based on the idea that accessibility of locations within 4 minutes is determinants of value of spatial choice that one urban network has hold. Each location in the network is valued on basis of how many venues are accessible in 4 minutes. This calculation is generated through using several ArcGIS based network analysis tools. Service Area Tool is used to define 250 meters network distance along mid points of the segments towards any possible direction. After defining 250 meters network distance around each segment, each event location associated to this defined network distances could be assigned. Lastly, though statistical analysis tools, these data converted to numerical data as one segment associated 4 events. In this way, how much the configuration of open urban space network make the events of the study area accessible to people could be extracted.



Figure 4.4 Representation of the Streets by Segment Lines - from one turn to another turn (on left) Calculation of 250 meters Service Area Distance - around the midpoint of the segments (on right)

These two spatial analysis techniques *Axial Lines Analysis and Segment Lines Analysis*-are respectively conducted. They separately give several measures (integration, connectivity, spatial choice) on accessibility of any location at the network and provide implications on movement density and intensity of use on the locations. They answer whether locations of events take advantage of accessibility potentialities of the network and by this way produces evidences to imply on whether there is more place to encounters and co-existences among regular pedestrians and the population engaging to these spatial practices.

Beyond that, these values of accessibility are brought into dialogue with the categorized online publications each of which holding different public accessibility. I have correlated the values derived through network analysis techniques with the categorized events on basis of in which publication they are published. Each location in the network qualified on basis of the measures of accessibility and the meaningful

correlations between public accessibility and spatial accessibility of the events are asked for. The main meaningful correlation was derived between accessibility values of the events within wider global reach and less global reach and the events targeting professional art community and others. These results are included the scope of this research analysis because they provide such diversifications in how far the events take advantage of accessibility potentialities of the network.

For the very reason, these results and implications extracted from these two analysis further serve to contemplate on whether the open urban space network acts as a social mixer, having a potential translating disassociating temporal processes into more tangling temporalities. And by this means, it would be possible to cross the temporal order afforded by the open urban space network and the globally driven temporal order of art and cultural events-mediated spatial practices on production of public in the city and speculate on as the imposed rhythms distinctively pattern everyday life, it is possible to ask for the potentialities that open urban space network carry to embody the other everyday rhythms.



## **CHAPTER 5**

### **RESEARCH STUDY PART 1**

The instrumental role of the art and culture mediated spatial practices on reproducing relations in the society has extensively discussed in the light of world-wide issued arguments on global cultural flow, multi-layered and interconnected relations among individuals and changes in what lead people to gather at a particular place and socializing and communicating through engaging collective experiences in Chapter 3. This has provided an insight in a key role of art and cultural practices in constituting spatial domains of communication and socialization in the cities of the contemporary era. It has pointed out the fundamental differentiation in the logic of art and cultural interest based collective experiences from larger cooperation between people as an act of identifying a permanent member of any particular collective. As will become clearer, Istanbul is particularly appropriate city to pose these discussions appeared in urban and cultural studies literature in the context of third world developing city. These phenomena discussed in the context of globalized world could not be disregarded when contemplating on an urban experience in Istanbul and a causative role of art and cultural events-mediated spatial practices on conveying global temporal order.

Through the lights of these arguments, this chapter will issue on articulation of some art and cultural events into the everyday urban life of Istanbul as an attempt of manipulating the urban experience in Istanbul along with conveying globally driven temporal order. It give an explanation to the cultural events-mediated coexistences and encounters in the context of global temporal order. It will further speculate on whether the imposition of such temporal order to the everyday urban life of Istanbul

reproduces relations among individuals in inclusive manner or not. What is followed in this chapter is resolving this fundamental question into several analytical sub-questions, which are already built in this main question.

Primarily how this world-wide operating spatial-temporal process impact on the urban culture of Istanbul is puzzled through tracing actions of the empowered agents who are structuring art and cultural events-mediated globally driven temporalities in Istanbul. By doing this, the reader become familiar with the art and cultural events happened in last 40 years in Beyoğlu. Following that, this chapter will shed light on productive role of this temporal order on the relations among individuals through initiating transpatial integration among the population engaged those events-mediated spatial practices. After answering these sub-questions, there is enough knowledge for further speculation. It is developed under the conception of rhythmic re-orientation of everyday life. The chapter concludes with further interpretations and speculations criticizing the reproduced relations in the society.

### **5.1 Globalizing Istanbul and the Beyoğlu Urban Area**

Today, one of the significant factors determining social and spatial development of the contemporary cities is their economic and political tendency of being more synchronized to the outward oriented market driven temporal order through clearing off temporalities structuring the inward oriented nation-state system. Along with changing temporal orientations structuring contemporary world order, the global market driven political and economic priorities have an influential impact on generations of urban policies visioning the paths for spatial-temporal changes in cities. Most of the ‘world cities’ have politically and economically re-organized their spatial and temporal structure to be in accord to this new world order.

Under those circumstances, Istanbul has increasingly influenced by the visions of out-ward oriented city. (Keyder, 2005: 124) Istanbul’s urban environment has fundamentally characterized with competitiveness-driven, market-orientated spatio-temporal processes since 1980s. The economy of Istanbul has primarily begun to be

defined by a new and open development policy oriented towards exports. The relations of Turkey to the rest of the world have been intensified. Istanbul has begun to regain functions it had lost in the 1920s after the Soviet and Turkish revolutions. As Tekeli (2009) mentioned, these transformations give Istanbul the status of a global city alongside the megacities of the world, although at the time urban planning circles in Turkey are preferred to apply the concept of ‘world city’.

With this momentum, priority was given to the private sector in collaboration with state-driven policies. Specifically, the private developers and large organizations have been long before strategically invested on strategic urban lands since urban land became steadily privatized, providing that, they have gained a certain competence and power in urban development processes. As well as their competence and ability, this processes was also steered by the political commitment of the selected parties to neo-liberal economics. Within Turkey’s inclusion to the European Customs Union in 1995 and after that, its accession negotiations to European Union in 2005, the Turkish government’s neo-liberal outlook vision has strengthened day by day. They have begun to apply the requirements of Accession Negotiation Framework stipulated by the Council of European Union and of neoliberal policies advised as non-alternative options by international institutions like IMF and The World Bank with increasing pace. (Alpaslan, Avşar, & Akseki, 2008)

As neo-liberal policies require a restriction in government’s intervention to market structure to sustain free-market based pure competition, the role of government has been defined to deal with constituting suitable mechanisms for sustaining order of market. There is vary views on the role of the current Turkish government on power since 2002, *\_Justice and Development Party\_* to steer governmental structure towards the realities of hard neo-liberal free market demands. But regardless of how effectively and sufficiently they have carried out this role and what extent the legitimacy of its practitioners, as Aksoy (2009) indicates, the follow-up policies and vision of the Islamic AKP (Justice and Development) government contribute emergence of a more confidently outward-oriented, globalizing and liberal-minded Istanbul over the last decade. In Aksoy (2009: 1) words, ‘the city would finally leave

behind the remnants of the inward-looking, self-obsessed import substitution modality that has hitherto marginalized the country.'

Given the magnitude of transformations that the city has posed, the urban areas of the city has been pulled under rapid and deep socio-spatial re-generation and redevelopment process. All economic, cultural and spatial potentialities of the city have been intended to use in order to articulate global circulation paths. The city has been becoming more centrally and deeply engaged with world affairs. For Istanbul, these changes in attitudes and visions mean a profound change in the urban rhythm, de-codifying the previous spatio-temporal order and re-codifying the appropriate one. As Keyder (2005: 124) indicates, globalization performs through reconfiguration of urban fabric whose stability and balances are distributed by newly intensified global network. Placing Istanbul in the disjunctive flow of people, commodities, information and finance and making its urban places, as a part of infinitely complex spatial networks is vital issues for survival of the city. As well as its survival, its security and stability should be maintained by appropriate infrastructural changes. Istanbul as in the process of becoming and seething with these emergent properties of globalization, how this global rhythms pulse through urban places of Istanbul appears as a big question needed to contemplate on.

Despite placement of Istanbul in this fluidity and dynamism promising immanent potential for reborn and rise of the city, what has been actually experienced in Istanbul urban geography is more important. In order to integrate this new spatio-temporal order, there is a huge demand for urban areas responding requirements of this temporal order and sustaining appropriate spatial conditions allowing operating this rhythm efficiently and fluently. The large amount of accounts on Istanbul points out the fact that the current tendency of urban development has dominantly characterized with gated communities, five-star hotels, shopping malls, the city packaged as a consumption artifact for tourists, new office towers, expulsion of small business from the central districts, beginnings of gentrification of the old neighborhoods, and world images on billboards and shop windows since 1980s. (Eraydın , 2011; Keyder, 2005; Öncü, 1997; Tekeli, 2009)

By doing so, the sweeping privatization has become a strategic instrument for pulsing globally driven rhythms through the urban environments of Istanbul as in many cities of the 21<sup>st</sup> century. Urban privatization, selling public assets and services and contacting out them for profit or non-profit services is one of the frequently applied form of privatization to promote private development interests in the city. Urban privatization has achieved through privatization of both urban fringe and urban centers. While real estate and industrial development is encouraged in the urban periphery areas, the core city was subjected to shift from publicly to privately controlled areas.

The growth towards urban periphery characterizes the new trend of urban development in Istanbul. The city tends to be overwhelmedly grown by addition of large built-up areas. The new mass housing areas have increasingly appeared at the hinterland of Istanbul. As long as residential uses, the new financial and business areas have been appearing along the arteries of Istanbul and constituting new districts other than older ones. (Tekeli, 2009) Mix of some independent residential areas with various economic activity areas including manufacturing, convention and education surrounds the city periphery of Istanbul, forming extended metropolitan region.

Specifically, in European side of Istanbul the fundamental change in periphery-center relation in the city is characterized with a shift of the central city activities towards north along The Maslak – Büyükdere axis. This shift happened by movement of most businesses activities towards this region as well as appearing mass housing areas and commercial malls around this axis. Eraydin, Türel and Altay (2012) assert that respectively 1980, 1995 and after 2004 Istanbul Master Plans and some local plans as well contribute the decentralization and sprawl of residential areas towards fringe. This tendency has been resulted of decentralization of central business district through creating new adjacent sub-centers and attraction centers both at European and Anatolian sides. (Eraydin, 2012) Lastly, the ongoing construction third bridge on the Northern shores of city where the most of ecological capacities of the city is located will seem forcefully open the doors of urban sprawl and have a stringent effect on urban density. To the extent of this ongoing decentralization, the urban

boundaries of Istanbul day by day enlarge and hard to define explicitly its exact scope.



Figure 5.1 View of Contemporary Urban Landscape of Istanbul - Photo by Kivilcim Gungorun

Besides urban decentralization and sprawl, the inner city of Istanbul has been subject to gentrification processes inherent to neoliberal urban transformation. Collaboration between some powerful private entrepreneurs, real estate development agencies with national and local governments steer this process. De-industrialization and rehabilitation of the inner-city urban areas have increasingly been paved the way of these kinds of implementations since 1980s; and they gain more pace in recent decade within spelling positive reputation of regenerating into a cultural quarters. As there is scholarly widespread recognition, these kinds of interventions aim to include valuable city center real estate into the city's middle class and tourism circuit.

(Landry & Bianchini, 1995; Landry, 2000; Evans, 2001; Florida, 2002) Likewise, the inner city of Istanbul has recently begun to be re-characterized by tourism-led commercial and retail uses through coming into force of many gentrification projects in the city. Historically recognizable regions have been subject to tourism, culture and leisure industry-led urban redevelopment processes. This triggers the process of concentrated city center activities have gradually been decentralized toward sub-centers. Planning and architectural chambers, local initiatives as well as local inhabitants criticize the gentrification projects that are forcefully applied in Istanbul's various urban areas. The main point in their critics is that the planning and implementation of these projects did not respect to the cultural and ecological context of the urban area, the social habits of inhabitants. Putting differently, the main impact of these implementations may be disappearance of locally directed urban rhythms that the traditional diversity in urban uses in the city center brought into and replacement of these rhythms by globally driven rhythms.

In these intricate urban transformations, the Beyoğlu urban area, as part of the inner city urban areas has been subjected to all these implementations. The current course of events in the district implies that 'Beyoğlu' increasingly attracts tourism-led urban regeneration projects, which subtly accompanied with cultural and art projects and will pursue in this manner. Especially within the projects entered into force, such as Tarlabaşı Regeneration Project, Taksim Pedestrianization Project, construction of Demirören AVM, re-construction of Emek Sinemasi, *these implementations are all given a boost by adoption of the recently released renewal law no. 5366 for the Protection of Deteriorated Historic and Cultural Heritage through Renewal and Re-use* and additionally Galataport Project which is on the agenda for last 10 years, the region has been evolved towards more stranger or visitor-oriented urban living. As all these projects imply, the globally driven rhythms have been increasing pulsed through spaces of the district by these implementations.

As long as urban gentrification projects, the real estate investments of big local and foreign capital play crucial role on processing of this transformation processes in this urban area. These powerful agents have already invested on many historically and

architecturally important buildings in the region and now separately drive urban lot or street scaled rebuilding or regeneration projects. For instance, Mango, which already has a store on the street bought a building, previously owned by İstanbul Metropolitan Municipality and managed by İstanbul Cultural and Artistic Products Corporation under the name İstanbul Bookstore, for 54 million Turkish Liras. Based on the article of Adanalı (2011), the Dutch firm VastNed has bought the Yapı Kredi building standing the next to the Galatasaray Square located in the exact middle of the street along with a series of buildings on the street. Aside from this, the UK-based Eastern European Property Fund Limited (EEPFL), founded in order to "profit from the real estate opportunities" arising in Turkey, Romania and Bulgaria, also bought a total of 9 buildings, large and small in the district. Kazak Capital Partners, on the other hand, had made an entrance in Beyoğlu by buying Komando Han, one of the most significant buildings in Galata.



Figure 5.2 Views from Gentrification in Beyoğlu<sup>1</sup>

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<sup>1</sup>Construction of 'Şan City Project' including shopping center, residences, cultural centers and hotels on the land of previously used for Şan Theater located in Elmadağ Neighborhood.



Figure 5.3 Views from Gentrification in Beyoğlu: Tarlabaşı District<sup>2</sup>



Figure 5.4 Views from Gentrification in Beyoğlu: Istiklal Avenue Demirören AVM<sup>3</sup>

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<sup>2</sup>“Tarlabaşı Renovation Project” includes totally 278 buildings, 500 landowners, %70 not used %30 mostly commercially used.

<sup>3</sup>Demirören AVM (Renovation of Sim-Sen Sarayı İş hanı built in 1960s was approved in 2005 and the construction was completed.

Although it is now more likely to subject to the globally driven culture and tourism-oriented projections, the Beyoğlu urban area is distinguished as a place of primarily self-organized cultural and artistic affiliations has been cultivated and sprouted up. In other words, the impact of globalization empowers the self-organized capacities of individuals to form new artistic and cultural formations; and where they can engage these interactions is Beyoğlu urban areas in Istanbul. In this sense, the very recent history of the district would expose some sections of urban transformations in which self-organizing potentialities of these cultural and artistic formations had become meaningful in the regeneration of the urban areas in Beyoğlu. In this matter, it is possible to see the role of local and community based artistic and cultural formations bring about new dimensions in the urban regeneration in Beyoğlu, which is nowadays dominantly characterized neoliberal circulation of capital.

In essence, ‘Beyoğlu’ has been long before likely to be identified as a cosmopolitan face of Istanbul and be preferred to be accommodated by culture and art related facilities since 19<sup>th</sup> century. It has been basically labeled as a locus of city through which all westernizing and modernizing tendencies and associated European conceptions have been transmitting into the city life. Tanzimat Period (1839-56) could be taken as a starting point of Istanbul’s attempt of reform for involving the interconnected world of coming age. Considering twists, ruptures and discontinuities of the Beyoğlu’s historical transformation in terms of its human geography, this area has recently became again an experimental district of Istanbul where new conceptions of globalization transmitted to urban life. The area has, therefore, become the core of city where one finds cosmopolitan opportunities of central-city living.

This cosmopolitan spirit during Tanzimat Period, when ‘Beyoğlu’ was called ‘Pera’ was highly related to the fact this area have served as an entertainment enclave of city within range of leisure time activities appealing to foreign population in the city at first place. The area was known as leisure district of the non-Muslims, especially Jews, Greeks, Armenians and Levantines. At the same time, traditional types of entertainment places extensively inhabited there as well. Duben and Behar (1998)

indicate this situation as fluidity and contingency among *alaturka* and *alafranga* in the district. When Belarusians who escaped the Soviet Revolution in the aftermath of the First World War arrived in Istanbul, the cosmopolitan way of living in Beyoğlu has become more multi-layered. New patisseries, cafés, theaters, movie theaters, and hotels have appeared specifically along İstiklal Avenue and Karaköy.

Not surprisingly, the first two decades of 20<sup>th</sup> century with introduction of reformist tradition of nation-state has caused to shift in the localizations of entertainment and leisure time activities towards Taksim Square, that is, not far from ‘Beyoğlu’. On the other hand anti-minority politics that intensified aftermath of the Second World War has caused to loss of non-Muslim population in the district. The top-down modernization and imposed modern lifestyle practices required different venues, such as ballrooms, cultural centers and *halkevi*. These attempts of top-down modernization could have not, however, caused ‘Beyoğlu’ culturally deprived at all. Instead, the area has become more likely to accommodate fringe cultural affiliations rather than mainstream ones in this time period.

Within immense rural to urban immigrants from Eastern Anatolia to Istanbul, the abounded neighborhoods of Beyoğlu was occupied by the poor immigrants from Anatolia between 1940s and 1970s. The Beyoğlu urban area was then occasionally identified through its degraded urban fabric associated with crime, drug and prostitution. At the same time, the urban space of Beyoğlu has become an arena of cultural and symbolic struggle where vary kinds of cultural affiliations mark the territory in quite myriad and fragmented manner. The work of Aytar and Keskin (2003) on musicscapes in the Beyoğlu clearly exemplifies the issue of how the conflicting narratives of post 1950s give insight to comprehend complexity of cultural landscape in Istanbul. According to him, this time period is characterized with the rise of allegedly eclectic, non-artistic (meaning, non-high-brow) and kitschy musical structure constituting the main features of ‘arabesque’ music. The Beyoğlu urban area has become main region in the city to host the cultural places of this half-urbanized culture of migrants in these dates.

Operationalization of the politics of economic globalization in mid-1980s in the country dragged Beyoğlu gone into the process of gradual transition through which it could further led to break the shell of its degrading identity and to attract again attention of the intellectual community and foreign population in Istanbul both for residence and businesses purposes. This recently emerging small amount of population including artists, middle class say bohemian life in the district has marked the early times of this the process again. They have preferred to reside or run their ateliers or businesses in these neighborhoods. These middle class intellectual communities have inhabited these neighborhoods side by side with the poorest section of the society.

The participation of this population into Beyoğlu's urban life makes the district real mixture and co-existence of diffident social classes and cultural styles. This figure, however, has only applied the Istiklal Avenue and some few neighborhoods (Asmalımescit and Cihangir) along with the avenue. Istiklal Street, which was pedestrianized at that time, began to be occupied by some new cafes, restaurants and boutiques. The rising street life is qualified as hybrid and original by Adanalı (2011) because of this recently emerged urban life was surrounded by urban poverty. In this sense, Galata, Karakoy, Tophane and Tarlabası neighborhoods have been relatively situated separate from Istiklal Avenue, which have been still identified as uncanny places of the district. (Islam & Enlil , 2006)

In this same time period, Cihangir neighborhood located on the slope hill of Bosphorous, have undergone into transition and gradually attacked attention of the same population. Along with leftovers of pre-1970s middle class households, marginal groups, the emergent urban pioneers and followers preferred to this neighborhood for residential purposes. (Selek, 2001) Some temporary residential uses accompanied to them around the region, which is preferred by artists or the cultural tourists. As a matter of fact, until 1980s being the uncanny neighborhood of 'Beyoğlu', in Berk's words (1990), which inhabited by fortunetellers, lifters, gigolos, bobstiller, spies, hobos, junkies, fled broke, filchers, toughies, pimps and prostitutes, has recently started to inhabited by those new population as well. One street being

hosted a place serving the tastes of fringe or alternative cultural affiliations, the other very close street might house modern art venues that is more likely to be social gathering places of elite of Istanbul; and also some artists inhabit the same area. This cultural ecology survived period till 2000s.

It is in this latter sense that Beyoğlu's streets were engaged with different cultural styles, social relations, intertwines formal and informal and not under the impact of transformative forces of globalization. Instead, the transformation could be experienced relatively self-organized manner. It is possible to find various styles of places, locations and establishments like music venues, café houses, cinemas, theaters that are appealing to various cultural styles, tastes and interests stemming from rural and urban backdrops, as well as from left-wing to far-nationalist or Islamist; and also from global to localized global forms of tastes and interests. For instance, in 1990s the opening of Babylon in Asmalımescit neighborhood triggers the process of re-occupation in the neighborhood. The venue became a gathering point of intellectual high-status dwellers in Istanbul. On the other hand, the surrounding flats or shops began to be re-appropriated by members or business the high-class both for residential or cultural purposes. Political activism was relatively more visible on the street; and many political groups could meet in the building located at İstiklal Avenue. In Adanali's (2011) words 'when this originality intertwined with its cosmopolitan history, Beyoğlu could be therefore identified a relatively democratic space'.

Within the last half of 1990s, when Istanbul has been appearing as showcases of the new era of internationalism and cosmopolitism third world globalizing city, the cultural potentialities of the district have more underlined than its socio-political diversity. The area's cultural historicity and profundity were considered at best as facilitators making this urban area as a one of the reasonable location to accommodate contemporary cultural and art mediated spatial practices of the 'World City'. The initial cultural investments situated of some local private businesses on important urban fabrics of Beyoğlu have further spread along İstiklal Street and its

surrounding. The streets were frequently mentioned with newly emerged art galleries, music venues and theaters.

Throughout fourteen years into the new millennium, especially, after 2005, this figure has remarkably intensified within increasing visibility of differently empowered agents in the cultural and art sector. The Beyoğlu urban area has begun to be accommodated by individual artist's initiatives, artist-run ateliers, self-organized collectives along with museums, institutions, exhibition spaces funded by cultural entrepreneurs and investors. These agents formed their own art and culture event organizations and establishments, form small to larger scaled formations. Their vital role appears as enabling global development and competence. The tendency which is previously concentrated on locations on the İstiklal Avenue has begun to spread towards the direction of Tophane and Galata neighborhoods and gradually scattered towards shores of Bosphorus and Haliç.

Most obviously, although the deprived areas of Beyoğlu often have negative connotations in the public, it is still preferred to be resided by the so-called 'intellectual classes', such as artists, young art students, cultural professions even today. This becomes a magnet to attract creative classes to this region as well. Many business form architecture to publishing, from film industry to performing arts prefer to locate in Beyoğlu. At the same time, this interest nowadays run along with long-term and short-term temporary residential options for visitors. Especially, the new temporary residential usages re-valued the degraded urban fabrics of districts. Hostels, boutique hotels, temporary rentable houses serves for the demand of internationally mobile visitors coming for experience city life in Istanbul.

The process of re-occupation of these neighborhoods in the district in this manner led to raise awareness of the potentialities that art and cultural facilities carry on urban life. Beyoğlu is emerged as one of the central space of 'cultural industries' in Istanbul, specifically when it concerned to reaching to its public. As appeared in many accounts, this recent era is remarked with the rise of cultural and creative industries and their relatively important place in global economy and global

circulations. Florida (2002), one of first theorist established link between creative class and economic growth prefers to use creative industries rather than cultural industries to depict the vital role for economy and society.

Similarly Istanbul's apparent rise as a global scene for cultural and creative industries and their spatial concentration in Beyoğlu urban area shows that this urban area is remarked not only its historical character but also its creative and artistic atmosphere. The cultural industry has recently become part of cultural domains of Istanbul within its infrastructure, its stakeholders, its capacity of production and consumption, labor force and investment profile. (Aksoy & Enlil , 2010) Specifically, Beyoğlu appears as a place of international art and culture agents have established their branches or develop cooperation with local art agents located in there.

Along with the arising importance of the art and cultural sectors for economic wellbeing of Istanbul, the place of local and central government seem to be stands apart from these circumstances. As global culture and art industries appear as an alternative model for economic growth, the policy developers and local institutions indirectly or directly more engage to the culture and art-led projects. But, it could not properly have become a development strategy for Istanbul yet. As Evans (2001) indicates, developing countries tend to prioritize the use of these industries' comparative advantage in production costs of cultural products rather than either new knowledge generation or technological innovation. Meanwhile, the cultural economy is more likely to be linked with tourism sector to generate economic growth in Istanbul. It seems the cultural amenities is often considered attractions and commodities in the tourist destinations map by governmental organizations.

Apart from this, it is unclear to what extent local and central government utilize the art and culture-led development strategies with social wellbeing of the society. The potentialities arising with the cultural atmosphere in Beyoğlu interweaved with its cosmopolitan spirit is enhancing multi-voiced public engagements in the city. They creates new stages for emergence of what out-ward oriented urban life connotes, say

openness, liberalism, negotiation, democratic culture in the city's public cultural life and heralding new way of togetherness in the global age. However, it seems that these potentialities are more likely to be disregarded by local and central institutions. There is no significant governmental attempt to develop such policy to conceptualize art and culture as domains of encouraging expressions of culture, as difference and diversity in the globalizing Istanbul. In fact, the local government occasionally play aggressive role in governing this multi-voiced cultural existences.

Selection of Istanbul as a European Cultural Capital 2010 could be successfully exemplified how this dichotomy. Aksoy (2009) summarizes in few paragraphs the instrumentalization and exploitation of arts and culture for the purposes of city marketing, tourism and gentrification through illustrating recent experiences of Istanbul's 2010 European Cultural Capital Programme. In the early preparation days of 2010 Cultural Capital Programme, the initiative group undertook this process of preparation has been aware of the social and spatial drawbacks of market-driven tendencies in Istanbul urban environment and request to implement more civically oriented city life and cityscape. They aimed to use arts and culture as means of enabling and empowering citizens' engagement to public spaces. For these purposes, the initiatives group prepares a master plan addressing the issues of Istanbul's long and rich cultural heritage. The master plan maintained, therefore, that 2010 programming should promote participative action and should aim to turn cultural heritage into resources that enrich the lives and visions of Istanbul's present-day inhabitants. However this spirit enfaced with market-oriented logic of capital supported by government, other politically powerful interest groups has been dominated to this progression of this programme. As Aksoy (2009) indicates that the 2010 Initiative group vision lasted only until the first monitoring panel meeting organized by the EU at the end of 2007, by then, they were dissolved; and a new structure dominated by the power of central government was established.

In this occasion, the city has missed out the opportunity of collaboratively generated visions for more civically oriented societies and socially engaged urban environments. Instead, this experience has triggered the process of disappearance of

public domain from the cultural life of city. It is clear that the government and associated actions of empowered agents who are operating current dynamics of city for sake of market-driven economy were disregarded these potentialities or they might not aware of the benefits of this process to create new public domains in the city where all the places promising more or less the existence of public domain are disappearing from the scene of urban life.

So far, these recent circumstances inevitably reflect on the everyday life and culture of existences in Istanbul since these recent developments put in appearance. The urban experience in Beyoğlu has gained multilayered characteristics within the many dimensions have been put into force by these circumstances. Apparently, experiencing city becomes dominantly under the governance and control of private businesses entrepreneurial attempts. The more private implementations contribute to transform urban spaces in consumerist and touristic ethos the less opportunity to create public spaces and communicative experiences exists in the city. Other dimension of the urban experience in Beyoğlu is highly remarked by cosmopolitan spirit cultivated by intellectual and creative population inhabiting and using this urban area. As far as this intermingled nature of cosmopolitanism exists in the district, Beyoğlu would continue to attract very kind of either fringe or mainstream cultural facilities and affiliations. They tend to be near or inside of this cosmopolitan spirit in the district, because of the appeal of being at the heart of city, being visible and accessible. These dimensions can be multiplied, but for the purposes of the scope of purposes, it is necessary to highlight these two dimensions of art and culture mediated urban experience in Beyoğlu.

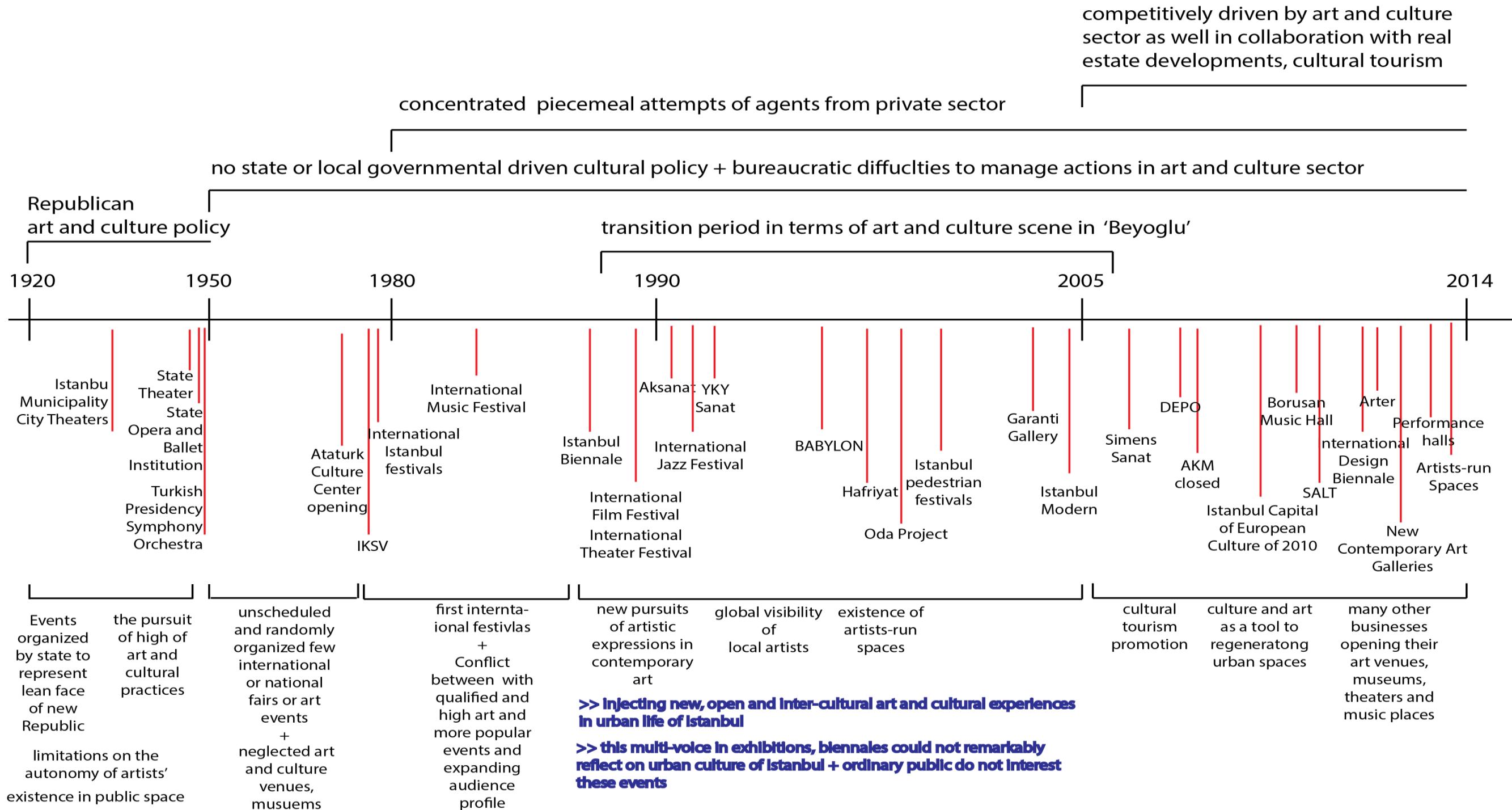
## **5.2 The Empowered Agents in Art and Culture Scene of Istanbul**

The co-existence of differently empowered agents in the art and culture scene of Istanbul has been structured concurrently with the process of Istanbul's becoming one of the tops of international art and culture network. The understanding of this multi-agent structure behind this process and of the mind and vision behind their actions in detail is important to comprehend the whole picture of progressively

evolved and cultivated cultural ecology in ‘Beyoğlu’. Meanwhile, this knowledge presents a strong background for drawing out which agents are empowered to organize such art and cultural events that convey globally directed temporal order, and thus, able to reproduce relations among the population engaged those practices, whether are there any agents able to stand out of the dynamics of this sector and produce spatial practices as much powerful as others. Eventually, this picture gives how the power is distributed among these agents, vertically or horizontally, central or distributed, so as to further contribute to speculate this multi-agent structure able to produce socially-engaged platforms in Istanbul.

The brief look on the process in which Istanbul has been transforming in the line with adopting dynamics of out-world oriented mechanisms shows that the arising role of art and culture sector in this process does not go back so far. Instead, it has been evolved into much expanding and multi-layered sector in recent decades. This background knowledge also will provide the information that briefly says, Istanbul’s art and culture scene has been dominantly characterized with the absence of any institutionally driven cultural policy till today. After 1980s this picture turned into privately driven sector within the piecemeal attempts of agents from private sector. It is however no common policy among them. The time period after 1980s could be also distinguished in two time periods in which the time course after 2005 could be marked with increasing market-driven orientations. The brief characterization of processing of art and culture sector in Istanbul through 1920s till today is basically diagrammed in Figure 5.5; and the significant art and culture venues in Beyoğlu are appeared are marked.

## MULTI-AGENT STRUCTURE & THEIR ACTIONS IN 'BEYOGLU'



\*Note: Not all events, institutions or art communities or organizations are involved.

The most noticeable ones according to research study are selected by author in order to represent current agent structure in art and culture sector

Figure 5.5 Multi Agent Structure since 1920s till 2014



### **5.2.1 1920s –1940s**

During the initial times of Turkish Republic, all types of artistic and cultural practices including fine arts, music and performance arts have mostly symbolic meanings. They have instrumental roles on representing the political reality of new nation, Turkish Republic and conveying the messages of its origin. This early and nationalist interpretation of art and culture make it as an instrument strengthening the territorial identity of new nation. The domains of art and culture are influential matters of realizing the idealized goals of being a modern and secular nation-state along with constituting and representing the ‘national identity’ and ‘common culture’ through attaining and maintaining autonomy, unity and identity of a nation. As Çalikoğlu (2008: 7) states, for Republican ideals, art symbolizes the enlightening and lean face of new civilization. Therefore, the production of art and artists must be supported purposefully to change highly traditional art and culture scene of country into modern one with promoting it among wider public. In this sense, besides promotion and patronage of art serving as emblem of prestige for state power, the art and artistic practices seems to be useful tools to reconstruct and inculcate symbolic nature of Turkish Republic.

During this period, state primarily support the production of art and artistic practices through rehabilitating art educational system in modern way, providing funding to send artists to western cities to learn modern way of artistic production, and when they go back, to teach the techniques of modern art to others. Within the context of early Republican Period, artists only have subsidiary role, that is, adopting the new ways of modern living and fulfill the obligatory duties in the way of modernization. Under hegemony of state, the role of art and art practices cannot perform its unique way of existences through generating new ways of subjectivities. Artists can exist as if they cooperate to reach same aims of new Republic. Indeed, the existence of artists and their practices are basically depended on space, money and education supplied by state. In this kind of relationship between artists and state limits the autonomy of artists’ subjective role in public arena. (Çalikoğlu, 2008)

### **5.2.2 1940s – 1950s**

After 1940s till 1950s, the state's approach to art and cultural practices change towards the pursuit of high of art and cultural practices, means that, state was now devoted greater efforts to promote high cultural art events among upper class rather than general public. Modernization of art and culture and its promotion among wider public did not seem to be central concern of state. As Tanyeli (2008: 124) stated, the change in state's approach to art and culture practices is best described by transformation of Ankara Exhibition House into Ankara Opera Building. Ankara Exhibition House during the 1923-40s places the educational exhibitions introducing the national identity. After it is transformed into Opera House, it functions to host high-art practices.

### **5.2.3 1950s – 1980s**

From 1950s till 1980 within detention in the unitary identification of new nation within introduction multi-party system and liberal tendencies, the strict symbolic role of artistic and cultural practices was dissolved. However, this period was characterized with in efficient public support in art and cultural practices and lack of cultural policy. Madra (2003) has criticized the pre-1980s art and culture scene of country in these words:

*The three museums deprived of all support of the state and could not able to buy at least two Works of art in a year, and what is worse, could not restore their deprived buildings; the incidentally organized national and international exhibitions without any prior plan and programme; the careless attitude towards the artists who could pull themselves up by their own bootstraps; no connection to the international art and culture scene; dual standard art critics; the lack of art publications in the sector; the 30 years of art production which is keeping in poor conditions at ateliers and depots; the art-lover public who sees artist as an employee producing objects of venture rather than expositor..." (Madra, 2003: 44) (translated by author)*

In these years, artists have suffered from the lack of support from the state to launch their works of art. In the pressed interview with Şimşek, who was the director of Turkish Presidency Symphony Orchestra during 1970s, he complained about a lack

of state's support to launch a record of Turkish Polyphonic Music. He could have found in the long run a chance to launch his orchestra's record through collaborating of Budapest Filament Orchestra in 1977. He also added the necessity of the state driven cultural policy to prevent randomly organized events and useless spent money:

*In order to achieve this, first there has to be art and culture policy driven by the state. Despite of a lot of money spent, state has not yet indented to develop any cultural policy. If there were no aims and the vision guiding to reach these aims, there was no decision on the role's of institutions and their relations and not monitoring these institutions, all actions would have been spontaneously developed and could have not reach to wider audiences as how it is today. (Birkan, 1977, s. 32) (translated by author)*

Besides deprivation of public support and policy for guiding development of art and culture sector in the country, the appearance of self-organized and self-funded artistic groups and cultural affiliations who wish to establish their self-autonomy and independency without being depended on any institutional limitations also suffered delay. They seem to have to wait time of growing international art market in Istanbul in order to emerge. This might be explained partly with economic problems and limitations that the self-organized art and culture communities enfaced in order to survive independent from any institutional support, partly the problems and limitations in visibility and legitimacy of subjects and even these self-organized communities in public domain among country in general. For these reasons, there have not been available platforms for communication between the public and the artists and even their work of arts other than some rarely state-organized art and culture events.

In cities, the existence of public domain as a political forum and urban public space as the spatial component of democratic apparatus is crucial prerequisite for existence of multi-voices of subjects and the communication among them. Hence the autonomy of artists and freedom of artistic and cultural expressions are highly related with the quality of public spaces in cities as well. Even if there could be such attempts to constitute self-organized artistic and cultural affiliations dated before recent decades in Istanbul, their visibility would be limited and could not recognized

by public, so that, their existence could have not remarkably cause a shift in the development of art and cultural scene in the city.

Till early 1980s, there has been even no powerful agent fulfilling the deficiency of state's role to generate such institutionally driven cultural policy. This absence remarks the development of art and culture sector in Istanbul. The quote saying that the unique path of arising art and culture scene in Istanbul is characterized by the absence of public support towards art and culture at state and local level since 1950s in Turkey is frequently declared by many artists, art professions, critics and scholars, like Örer (2013), Çalikoğlu (2009), Madra (2003), Şeni (2011) and Kortun (2006). The reason of the absence of that public support would be partly due to the relatively small place of art and culture sector in Turkey's economy during the early years of liberalization, and partly because of state's being late/un-awareness of the vitality of self-image and representing cultural differences in the global scene.

#### **5.2.4 1980s – 2000s**

After 1980s the politics of nationalism strengthening through the first fifty years of Turkish Republic have been replaced by the efforts of integrating country into the globalizing world. The lack of any institutionally driven cultural policy area have let the rise of art and culture not following any pre-established course of actions. In fact, the personal attempts of mostly local businessmen or entrepreneurs from private sector have determined the random rise of this sector. They have filled up the absence of state in art and culture sector. The words of Kortun's (2006) clearly explains this situation as well:

*There has been no relation between Turkish government and the process of production and exhibition of art and cultural practices for 25 years. The recent vitality in Istanbul's art and culture scene is totally product of independent agents. (translated by author)*

With this momentum, Istanbul Foundation for Art and Culture (IKSV) in 1973 as a non-profit, self-organized business venture is established. The establishment of this

foundation could be considered as a remarkable beginning that some locally powerful businesses came together and establishing common ground to act in global art and culture sector. Thereby, this foundation and their actions seem to be a presider in the constitution of globally recognizable art and culture sector in Istanbul until then.

It is clear that after that time the increasing pace in the rise of art and cultural practices in Istanbul's urban scene throughout remarkably depended on the opportunities emerged with new out-ward oriented and neo-liberalized minded city visions; however, this rise follows quite different path from other sectors in Istanbul like housing, tourism or entertainment. In order to understand that, it should be looked at seriously the empowered agents after 1980s and their actions to sustain remarkable art and culture-oriented market in the city.

The foundation of IKSU could be seen as an initial attempt to promote and facilitate art and culture sector for making the urban experience in the city in accord with globalizing and out-ward oriented city conception. The members of this foundation have inferred that art and culture sector would be the one in the ascendant as a part of creative industries, at a time when there have been many other sectors where private entrepreneurs have been empowered.

Since 1973s, at the year of 75<sup>th</sup> Anniversary of Modern and Secular Republic, the International Istanbul Festivals have begun to be organized by IKSU and supported by Foreign Affairs Ministry and Tourism and Promoting Ministry. From 1972 to 1994 this annually organized festival included mostly music concerts and relatively few numbers of theaters, performances, ballets, exhibitions and conferences from world and Turkey. Based on the published article of the local art critics of Oral (1977), the organization committee have been declared that their main aim of organizing these festivals were presenting qualified art and high aesthetical values to public, establishing appropriate platforms to meet local artists to foreign ones, and additionally the attraction of tourists to Istanbul. In the same article these aims are however criticized by Oral (1977) because of the lack of such aims that corresponds

to the demands or deficiencies of society like constituting a collective integration among society, collaboration among society through creating shared enthusiasm, emotion and thought. Far from these aims, these initial events seem to have been fundamentally functioned as tools of meeting specific audiences in Istanbul with 'high and qualified' art products from abroad.



Figure 5.6 Istanbul Festival Opening Concert, 1973 (from ICSV archive)

As tracing the context of the festivals program during its initial years, one could easily capture the dichotomy between maintaining high-quality, western style art festival and attracting larger spectrum of public. The initial years of festival

programs have been included high-profile western style concerts, displays and at the same time some folkloric facilities that appeal to general public, such as public storyteller plays, eulogy shows (ottoman culture and entertainment life), folk dance shows. These previously included folkloric events and the events appealing to children have been, however, eliminated from the programme of the festival in the following year's programmes. Instead, the following year programmes have enriched by university student's participation.

This duality was extensively mentioned in the art magazines and presses of these dates. Most of critics, published in Milliyet Sanat have asserted that this contextual duality would be originated to the state's financial support, affordance of the state's venues for these displays and concerts. When the state supports these festivals, the art institutions of state, State Theaters, Orchestras and Ballets, also required to participate these festivals with their own programme. Most of them seemed to prepare programs parallel to the structure of festival, fulfilling the aim of sustaining high artistic quality events. However, this collaboration between state and festival required to involvement of such events that appeal to larger spectrum of public. Otherwise, the elimination of these facilities from the programme enhances to maintain high and qualified art festival programme but also restrict the profile of audience. (Oral, 1977)

This duality in the festival programme has not been lasted so long. The aims of the festival placing the festival into the international art and culture event agenda has preponderated and became one of the main determinant of the festival's context. After 5 years into 1970s, the festival became a part of European Union of Festivals; and this provided it a relative visibility in global stage through and its programme has been publicized in the international art and tourism presses.

Besides that, the most of state's art and culture institutions were reluctantly in collaboration with festival organization and they did not even prepared new shows or performances for these festivals. This unwillingness has also gradually eliminated their place from the festival programme. Eventually, the contexts of the festival

programme have characterized with performances, shows and exhibitions of foreign art institutions and communities and some local art communities not depended any state's cultural institutions. The festival programme of 1986 in which the more international and local art intuitions and communities were participated and the less state's institutions were involved to the festival best exemplifies this shift. (Yener, 1986)

The preference of locations for the festival in these years was quite different from the today's location pattern concentrating on 'Beyoğlu'. The remarkable historical buildings and open spaces of Istanbul, which mostly located in Historical peninsula were often selected to host the events. For instance, Aya İrini Musuem, Topkapi Palace, Galata Mevlenihanesi, Sabdullah Pasa Place, Rumelihisarı, Yedikule and Ataturk Cultural Center were used annually for hosting the concerts, theaters, and other performances. Additionally, some other distinct places, like Gülhane Park was once involved into the event map of the festival.

As festival has been becoming longer running and deeply rooted organization in the urban life of Istanbul during years passed, the festival program has required more technically and spatially advanced concert places and exhibitions halls. Festival directors and art critics on all occasions have declared the lack of those kinds of venues and the need to build such modern art and culture center in Istanbul in the local magazines. Even there was a one modern culture center in Istanbul, named Ataturk Culture Center which was started to build at 1946, opened its doors in 1969, unfortunately stayed locked during 8 years because of the big fire in 1970 and opened its door in 1978 again after the course of these events, this building could have not been used properly. The management problems and bureaucratic restrictions have inevitably reflected on the organizations of art events in this place as well. Three different state's art and culture institutions, State's Opera and Ballet Institution, State's Theater, State's Symphony Orchestra and State's Turkish Music Chorus all tried to share this building which is managed by different bureaucratic directorate. Indeed, the differently equipped spaces in the building could have not used for appropriate facilities. This situation was also exemplified the ineffectiveness

of state's regulatory and coordinative role in the field of art and culture. (Yener, 1984)

After 12 years passed until the first festival organized, Film (1986), Theater (1987), Biennale (1987) and Jazz (1994) respectively separated from the Istanbul Festival programme, and they become distinct festivals within their own programme. The Istanbul Festival was, then, changed to Istanbul Music Festival in 1994. Eventually, within release of Design Biennale in 2010 there have been six distinct international festivals focusing on range of artistic practices, from music to jazz, from cinema to design. They are all still the most significant international art festivals of Istanbul and ritually repeated during whole year.

Among these festivals, Istanbul Biennale organized continuously from 1987 till today has refreshed art and culture scene of Istanbul throughout 1990s. The rise of Biennales in the world's art agenda was dated back to late 1990s. This was corresponded to the shift in the eye of art scene from 'modern' replaced by 'contemporary'. In this sense, what art represents has rewritten from the perceptive of contemporary art that could be linked with the globalized world conditions where the new media became as a genuine medium of art production and appreciated by museums, curators and other art professions. Contemporary art is actually critique of modern art from a perspective beyond Euro-America origin. According to Weibel (2014), modern art was part of a European expansion, part of the expansive universal ideology, while contemporary art in the global age explores the possibilities of a progressive transformation of capitalist world system culture and the difficulties and contradictions that result from it, as well as the possibilities for developing an understanding of other cultures and their legality.

The spread of biennales all around the world has signed a departure from the idea of originality or superiority of modern art, which is linked to European and North American. Instead, though the lens of contemporary art, none of art style, way of doing something or even cultural expressions art could have prior or superior stance as modern art did. This means that the canon of art, more or less represents what is

called ‘modern’ is loosening. As Wiebel (2014) has declared, this epoch cause a change in the cartography of art, new continents and countries, from the Asian to the Arab world, enter the art world. Thereby, it was not surprising that most of the biennales wherever they are organized or whatever local conditions let the art product appear, in Middle Eastern or European could be confronted with same interest by art pursuers. In essence, biennales or other similar global contemporary art events try to embody and intensify the negotiation between the local and the global, In Hanru’s (2002) words, politically transcending the established power relations between different locales and going beyond conformist regionalism. What makes difference here is that each biennale put forward particular and supposedly local characteristics to become internationally significant. Any kind of global art event, therefore, can potentially attract global audiences. Art pursuers would interest in any art practice in very different region of world due to the possibility of experiencing diversity.

Hence, with this shift in the global art world Istanbul Biennale could have eventually become the most effective instruments opening the boundaries of the city towards global art community. As well as bringing to Istanbul brand-name contemporary artists, this arising socio-cultural circumstance in art and culture scene has also initiated to constitute available condition for local artists producing contemporary works of art being notified by international art market. Art professions from curators to art critics, from artists to art liaisons have been increased in number. Eventually, the current contemporary art sector has appeared by the fallouts of 1990s Istanbul Biennales.

Additionally, the most noteworthy development, Istanbul Biennale has spurred was the emergence of new pursuits of artistic expressions among artists and even visibility of the local artists and their provocative artistic expressions in the public domain of Istanbul. Till its first dates, 1990s, Istanbul Biennales have gradually build suitable conditions for visibility of new and alternative ways of artistic expressions like installations, video art and performances. With this momentum, the artists were more likely to engage new ways of artistic expressions. Some has experienced to use

space innovatively through installations; some others have practiced place specific art. Additionally, different forms of producing art were experimentally combined, for instance meeting up dynamics of performance art and video art or music and fine arts. (Atakan, 1998: 117-18) In this way, the ones defined as peripheral and local artistic expressions has gained value and visibility in the global arena. As the article of Atagök and Platt (2008) indicates, after recently Biennale, few young artists in Turkey felt free to re-explore counter cultural expressions. Up to this time, dominant discourse of Westernization privileges European art forms in music, painting, theater and elsewhere and the marginalizes of the many complex forms of Ottoman culture such as calligraphy (the Latin alphabet replaced the Arabic). They have now interrogated the Ottoman era as well as Atatürk's own ideological programme.

However, there have been still few numbers of self-organized art and cultural affiliations in Istanbul's art and culture scene in late 1990s and 2000s. In the same time period, the alternative forms of affiliations have been appeared in the urban culture of many western cities where the contemporary art sector has followed partly different paths of development from Istanbul did. As long as new mainstream cultural amenities boom in 1990s throughout Europe, for instance replacement of modern art museums with the contemporary ones often designed as spectacular buildings by star architects in the cities, in Vivant's (2009) words, 'off artistic spaces', such as artistic squats, techno traveler's party places and underground circuses, have been also flourishing in the European cityscapes. In this context, as artists have gained access to independently use urban places as working place and showrooms, they at the same time offered new cultural activities to local communities.

The most remarkable evidence of this shift is a frequent mentioning of new form of art affiliation, say, artists-run spaces in art literature. Indeed, in a context of rising creativity, a large urban neo-bohemia is argued to be deeply interested in all kinds of creative and artistic expression. (Florida, 2002; Lloyd, 2002) These alternative artistic formations, 'off spaces', were places standing apart from mainstream art and

cultural amenities. They constitute other side of urban culture, which were dominantly shaped by the mainstream cultural formations.

The most remarkable example corresponding these kinds of artistic affiliation in Istanbul would be Oda Project, an artist collective that was initiated by collaboratively working three artists have rented one of 3-room apartment flat in the Galata neighborhood of Beyoğlu in 2000. They have experimented creatively engaging the community in the neighborhood. None of their projects were part of any program or campaign. Their artistic experiments was spatialized at that place and they were able to re-construct relations between visitors and art spaces through artistic practices in unique and creative way in their experiment. Rather than showing or exhibiting a work of art, these three artists have used art as a means for creating and recreating new relations between people through diverse investigations and shaping of both private and public space. With this pursuit, the rented flat has transformed into a meeting place diverse communities. It is primarily neutral place that the inhabitants of the neighborhood comfortably use it. The events, workshops and talks are open to all people; and they achieved to create such ambience that diverse communities meet and exchange ideas among themselves. Until they had to move out because of gentrification process in 2005, this place has survived as public or semi-public meeting point of neighborhood.



Figure 5.7 Picnics, Erick Gonrich's Project (in Collaboration with ODA Project, Galata June 10, 2001)- Photo by Peter Mörtenböck and Helge Mooshammer)

Besides these alternative forms of artistic affiliations, the more artists have felt free to publicize their work of art through temporary use of common and public space. It is, however, still difficult to exemplify these kinds of uses of urban space in Istanbul. One unique example would be Istanbul Pedestrian Exhibitions. It was first organized in 2002 and differs from other events in sense of the reciprocal relationship between artist and artistic expressions with urban space and public and also exhibited unique collaboration between local governments and artists initiatives as well. They have aimed to develop relations with individuals not as an audience. Instead, the individuals as pedestrians were seen as constructive elements of the event. In the exhibition book, they said 'in the present where the concept of absolute in art is being challenged and the relation between art and the existent is being elaborated upon, with this exhibit, we want to release the artwork from the traditional spaces referred to as the white cube and relate it to an urban space in which it would be able to interact with the space, culture and social structure. (Erdemci, 2002: 16) They

have used Maçka Democracy Park, streets, public and private buildings of Nişantaşı District. The usage of this district one of the profitable districts of Istanbul also criticizes and argumentatively open some issues in public debate.

Beside these examples, few numbers of music events and venues have been appeared in the cultural scene of Beyoğlu in late 1990s standing apart from mainstream cultural amenities. Sun Ra Orchestra concert on truck passing through the İstiklal Street in 15 April 1990 was such attempt verifying the existence of such community interested in experimental jazz group and heralding emerging new music milieu in Istanbul. Following that event, the organizers of this event has launched Babylon music venue in Asmalımescit neighborhood in 1999. It has provided a stage for local and foreign musicians and music bands having distinguished music styles and at the same time functioning as a gathering place of the community interested in these kinds of music.

Beyond that, Babylon is a unique example of a cultural venue, which was identified with the neighborhood where it was located. This venue might not be identified as ‘alternative’ or ‘off venues’ of Istanbul today; but, they have presented exceptional music programme in their first time opened their doors and the audience of this venue has found a chance to discover new uncanny streets of Beyoğlu and re-occupy the streets in their daily practices.

These minor examples of art and cultural practices could of course be multiplied. Most notably, the main point distinguished here is that these examples could not able to operate as evolving, open form of spatial-temporal production mechanisms in the city. Some of them could not survive for long, or even some transformed into other forms of cultural amenities. They all seemed not be resistant against the orders of socio-economic circumstances of their time. On contrary, in European cases, many cultural activities are more likely to take place outside the mainstream sphere. Community radios play DIY rock bands, independent documentaries are shown by student cinema clubs, local TV channels are broadcast in cafes, visual artists and performers occupy empty spaces, techno-travelers squat fields for parties, circuses

settle down in wastelands, and so on. Even based on Vivant's article these other forms of cultural activities are re-appropriated as urban space production strategies by urban developers and public authorities in the Paris case. She shows that this production has occurred in tandem with the integration of culture and urban policies and the growing interest of the city in off scenes. (Vivant, 2009) In Istanbul case, as art and culture has becoming important part of urban experience through between-business oriented policies and cultural amenities and events has gradually increased in number, why there is not much spaces for art flourished within alternative ways of organizations and productions processes, typically precarious in economic level, on legal level and material level. Because of this unanswered question in art and culture scene of Istanbul, it is not easy to consider these few numbers of alternative cultural affiliations' causative role on the urban experience.

During these artistic affiliations appeared and disappeared in the cultural scene of Istanbul, most of urban lots on the Istiklal Avenue have been re-occupied by some bank galleries, such as İşsanat, Ziraat Bank Art Gallery, Aksanat, Garanti Gallery and Yapıkredi Art by the advent of 2000s. Most of them are functioning as exhibition spaces for modern examples of fine art. Similarly this kind of concentrated interest of some financial institutions on art has also experienced around the world. The most well-known examples are Deutsche Bank and USB, which are sponsored the biggest art fairs of world like Art Basel and Art Unlimited. (Gerlis, 2012) In Istanbul case, these banks foundations act as culture's benefactors and donors. They have not only collectors, but also some of them are art publishers; some others are sponsors for many art fairs or international events. Thus, they seem to spend a substantial amount of money for running their cultural centers. For instance Turkiye İş Bank has established a publishing house that aims to translate world-wide known and significant works of art in literature since 1956. Similarly, Yapı Kredi Publishing House established within aims of spreading the good examples of publishing in art and culture to the wider public since 1992. These two examples represent their commitment for making accessible art and culture to wider public. Even though these exemplified bank galleries have existed on the Istiklal Avenue relatively for long-lasting duration, nowadays, except Aksanat and Garanti Gallery, which dynamically

transformed its structure in the line with current circumstances in global art and culture sector, the residual bank galleries, however, do not seem to pursue the same tendency as the expanding number of many art galleries do today. They stand stagnant in the highly intense profile of culture scene in İstiklal Avenue.

Until 2000s, the art and cultural scene of Istanbul was still characterized with these kinds of piecemeal attempts of such privately funded, individually driven business-formations. They have injected new, open and inter-cultural art and cultural experiences into urban life of Istanbul by organizing events and opening new venues of art. Their venues are mostly located close to İstiklal Avenue. By their interventions, the city dwellers have chance to meet the worldwide recognizable and undisguised works of art, music bands, and exhibitions. Their attempts partly fulfill the absence of modern, open and multicultural spatial practices in the urban culture of Istanbul, creating new places for world citizens who are experiencing city beyond the place-based boundaries. Although the invasion of those facilities into the whole city dwellers of Istanbul could have been limited, their existences in city did not threaten the local life of city, from my point of view respectful to the existing cultural heritage of city and gently uses the urban spaces.

Meanwhile, this momentum in art and culture scene of Istanbul leads to connect local artists and art affiliations to the global art and culture sector as well. (Seni, 2011) These spatial practices do not only meet the world-wide appreciated works of art to Istanbul citizens, but also some of them are organized to support the visibility of Istanbul-based artists and their works. These practices constitute appropriate environment getting them off to the international media, among global art pursuers and wider public. These venues, on the other side, have become as hubs where local artists, art professions can meet with art professions from international art world day by day. This way of interaction and communication inevitably let arise such collaborations among artists, art event organizers from different nationalities.

### **5.2.5 After 2000s**

After 2000s, the domains of art and culture have gained more importance to develop strategies of economic growth and inter-city competition for the cities in era of globalization. Cultural facilities became to be considered as major locally based economic forces. (Scott, 1999) They are also engine of tourism, fuel for regeneration projects, and crucial elements of urban lifestyle. (Zukin , 1995; Cole, 1987) All of these potentialities that culture and art implies may lead changes in terms of urban planning as well. All kinds of urban projects are enriched with cultural amenities in order to raise the project's success. All these issues could be observed in case of Istanbul as well. This time period could be defined as a process that the progressively evolved and cultivated cultural ecology in 'Beyoğlu' have increasingly re-appropriated as means of integrating market-oriented global economy by different interest groups.

At one level, the domains of art and culture have appeared as main catalysts of real estate developments, cultural tourism and urban regeneration projects. Increasing number of investments on art and culture sector have efficiently [re]-valued most of urban properties in Beyoğlu, so that, the urban land revalued by art and culture might carry potentialities to effectively and efficiently enhance real-estate development and cultural regeneration. As Yardımcı (2005:12) indicates, the actions of the private businesses investing in art and culture sector in Istanbul has pursued in line with urban change, regeneration processes and collaborate with urban regeneration projects and economic and strategic planning decisions.

On the other hand, art and culture sector reciprocally operates its domains with many other sectors in Istanbul, like tourism, creative industries, consumption, entertainment, leisure time activities. This collaboration makes them inseparable from each other. Each sector's aims collaboratively feed the aims of another one. The current picture depicts that multi-sectorial interactive environment where existence and processing of art and culture sector crucially depends on processing of tourism, creative industries or service sector; and it is effectual for other way round. For

instance, the global flows of artists, art professions, exhibitions and art and cultural event pursuers contributes the development of tourism and entertainment industry while art and culture uses the potentials that are created by tourism, leisure and real-estate sectors as well.

Indeed Istanbul Biennale made an early start to its development in 1990s, in late 2000s it becomes an important tool of cultural tourism promotion. While most of the international events such as Istanbul Music Festival and others- are recognized as event of Istanbul, Istanbul Biennale, in particular, are recognized as event of world. As Yardımcı (2005) indicates Istanbul Biennale among other festivals are the one that take attention of global network and media, and relatively more appeal to foreign audiences. The time of Biennale is the peak of foreign tourists in Istanbul. Some of this population have not specifically visit Istanbul because of Biennale. However, there are many visitors arrange their travels according to dates of Biennale. Istanbul is, of course, not only city international art world set their eyes on. With the increasing interest in art practices beyond the closed circuits of the European and American tracks, non-western cities is beginning to seep into the tight-knit foundations of contemporary art's center stage. (Deliss, 1994) For instance, Sao Paulo Biennale (1951), Seoul Kwangju Biennale (1995) Havana Biennale, Dakar Biennale, Johannesburg Biennale, Bantu and Kahire Biennale are such biennales exemplifies this shift of interest.

Besides that, local and central authorities have begun to use culture and art as a tool to initiating regenerate urban spaces. They have been in more frequent collaborations with the private sector amongst the reasons of big capital orienting itself in the directions of art and culture. The state collaborates with private sector through adaptation of tax incentive laws pertaining to donations and cultural sponsorships and also establishing available privatization policies. According to Tax Incentives for Cultural Investments and Enterprises in Turkey, “spending on the construction, repair or modernization works on facilities where art and cultural events such as cinema, theater, opera, ballet and concerts are exhibited, donations and aid made in return for a receipt will be able to be deducted at 100 percent upon the examination

of the institutional tax basis. The Council of Ministers is authorized with decreasing this amount to half or the legal level depending on the regions and kinds of activity.” As Durman (n.d.) indicates, there should be economic and political investment partnership among stakeholders for production of art and culture. In her words, one can no longer talk about pro-enlightenment state practices and cultural development plans. The production of arts and culture has become a commercial sphere where the hand of capital as well as the political power is felt at all times. For instance, in 2005 the selection of Istanbul as the Capital of European Culture of 2010, have spurred investments on establishment of culture-led urban interventions and further increase in internationally organized art and culture events. The two-sided strategy, on one side initiating urban redevelopment through functioning culture and contemporary art in Istanbul, and on the other side selling and representing the Istanbul image in the global arena have been strengthened by this new momentum in art and culture scene of Istanbul.

The main drawback characterizing their multi-existences in globalizing Istanbul is, however, the piecemeal and spontaneous attempts of private sector businesses from those creative industries, credit institutions, local or central state actors and additionally politically and economically stronger inhabitants without generating any collaborative policy for vision and implementation. Lets say the impact of tourism sector on cultural sector; otherwise, the contribution of culture led projects to tourism sector do not collaboratively facilitated. These sectors, sometimes goes hand with hand; one seems standing to benefit from other. In some other occasions, one of the sector tend be standing apart from the other through establishing new land use patterns. Rather than any seriously addressed socio-economic or cultural-political targets, the main directive force of their actions is raising land and property values. The lack of local and central government’s regulatory programme providing critical tools for accomplishing the collaboratively driven goals is also serves deficiencies in social and physical conditions characterizing current market-driven urban environments.

Within this momentum, the culture and art scene of Istanbul become more complex to distinguish art and culture affiliations as attempts of uniquely contributing public domain in urban life, the others standing in scope of market-driven tendencies today. The some are operating within the network of culturally globalized meta-world. They have almost lost their connection with the geographical location they have located and thus disregard local dynamics of the place. Some others dedicate themselves to use potentialities of the practice of artistic production to socio-spatially rewrite the relation between global and local.

### **5.2.6 The Recent Multi-agent Structure in the Art and Culture Sector of Istanbul**

Besides IKS, there are nowadays many other types art and cultural formations differentiating in terms of their organizational structure, size, missions etc. that are all constructing Istanbul's cultural infrastructure. Some independently open their art venues, museums, theaters and music places to serve and reach public. Some others run like a self-funded office. Some of them fulfill the mission of outmoded conventional state-driven art institutions in the city while some others provide new platforms for artistic engagements. Apparently, there are more self-organized and self-funded artistic and cultural formations today than past. Comparing past and present agent structure in the art and culture scene of Istanbul, there is a significant rise in forms of art and cultural bodies as groups of art professions are more likely to form their own cultural affiliations such as small company based organizations and self-organized groups not necessarily need permanent places, instead each time preferring to rent place or use outdoor places, collectives, initiatives.

One of the most significant art venues launched in last decade in Istanbul is Istanbul Modern. It is the first and only contemporary and modern art museum of Istanbul established on the shores of Bosphorus on 2004. It is a private business initiative whose founder of museum is a member of executive comminute of IKS as well. According to the founder, it was established to fulfill the lack of such museum in the city. This museum provides clearest example of, what Montmann (2006: 6) indicates,

the shift in the classical bourgeois museum model by corporatist museum model. The event-style programme, flexible working conditions and conceptualization of museum as new public spaces of contemporary Istanbul replace the classical form of museum functioning.

Besides Istanbul Modern, the contemporary art events and venues, art research centers established or supported by the pioneer private sector agents are added into art and culture map of Istanbul and temporal everyday routine of the city. Similarly, most of these formations apply new event-style programing; and they present lots of options to see and participate any contemporary art event throughout the year. The notable examples organizing events, workshops, talks during the year and supporting researches on art and culture or artist's projects are Arter, Depo, Siemens Art, Borusan Music Hall, Art Center Istanbul and Salt. They are all private-business funded. But, they are at the same time self-organized initiatives, not part of such public or private cultural policy. Some are identified themselves fully autonomous and experiencing no interference from the funding providers, the bank whatsoever.

Under those conditions, they can provide such art and culture mediated spatial practices independent from policy-driven tendencies. The audiences could possibly engage art and culture mediated spatial practices at these venues distinguishing from the leisure-consumerist practices that mean, this population may have opportunity to participate such debates, interaction, and communication each other that do not offer by other practices at first place. However, how far these spatial practices are autonomously determining their programmes is a question. While they are all carrying potentials to contribute an emergence of public domain in Istanbul due to the diversity and criticality of the contexts of events and art projects they are organized or displayed, they are associated with more debates in order to understand their actual functions of them in urban life.

Especially as we look more close some specific examples, for example DEPO and SALT, as a non-profit art and research foundations, their function in city can be distinguished from other venues on basis of their event program. As well as being a

part of international art network and organizing events in collaboration with international art and culture agents, they organize such other events that addressing socially engaged issues, organizing conferences, lectures, talks, workshops on current socio-political debates. Their schedules include collaboratively working with other local organizations, like universities, local cultural formations.

These two examples, SALT and Depo may not be merely identified as Istanbul's global art institutions. Instead, the research director of SALT (Interview, 2 May 2014) asserts that SALT has both spatially and conceptually established on strong relation with place it was located. It constitutes its event programs according to the vary kind of topics related to past or present and in order to satisfy the interests of people on those issues, they use data coming from the issue's origin, from the local sources. For that reason, they might prefer to develop some international partnerships. Depo, on the other side identifies itself as a hub for the initiation and realization of regional projects in its website; and its activities are planned to provide artists, curators, cultural operators, academicians and intellectuals from the region the opportunity to engage with each other, to exchange ideas and experiences, and to develop collaborative works.

The other privately driven, self-established galleries named, Galeri Mana, Daire Sanat, Piartwork and Pgart Gallery are more likely to operate as art businesses establishing platforms to sustain communication among artists, curators and art collectors. Even their exhibitions, workshops, talks are all open to public access, on some occasion they organize socially-engaged events (like Tophane ArtWalk), they are most likely to appeal to very defined art communities at first place. Some of them achieve this communication in international scale; some do it at local scale.

As well this multiplication of the agents operating in the visual art scene, the remarkably important number of audial and performance-based art venues have been released in Beyoğlu. They are organizing spatial practices uniquely contributing to conveying globally driven temporal order in 'Beyoğlu'. The spatial-temporal experience would be quite different in these venues from galleries, museums or art

spaces. Other than galleries, there is no product that could be purchased or collected. This could explain the relatively low rate of interest of banks, real-estate sector or any other sectors to this area of art. There are two exceptions, Borusan Music Hall and SALON as places of hosting experimental music bands are funded by the similar local businesses. Whereas, the other venues like Babylon, Garaj, Indigo, Peyote, Mini Music Hall are mostly self-funded businesses. In this sense, some could act as interface between local and international art scenes as visual art venues do. However, more than that they are places for watching and listening the concert or display, participating or not the event, enjoying and go their homes. These venues primarily aim to display new bands from world and from Turkey and create platforms for staging different bands behind audience and also a place for people socializing through shared tastes.

Besides music-mediated spatial practices, some of the dance and theater groups have established their own places functioning both as ateliers and stages. These formations could also be identified as artists run spaces. For example, Kumbaraci50, Marcus Dance Hall, Galata Perform are some remarkable examples established in this sense in Galata. The groups of artists have organized and established their own venue to reach their audiences. They are relatively small-scaled stages comparing to state or local government-driven venues. However, they experiment new creative techniques of engaging to audiences. For instance, some presents their performances through using stage interactively, which breaks with all conventional ways of communication between audience and artists.

### **5.2.7 Different Visions and Roles of the Differently Empowered Agents in the Art and Culture Sector**

This further insight into the current picture of art and culture scene of ‘Beyoğlu’ provides kinds of differently empowered agents organizing art and cultural events conveying globally directed temporalities in the city. The missions and visions of those vary kind of art and culture agents in the sector, are however quite difficult to distinguish. Are there any workable framework for policies of art and culture

collaboratively developed by these agents, which pragmatically rebrand policies of economic development with considering the local context of cultural and artistic scene of Istanbul is the main question.

The main issue characterizing the art and culture scene of Istanbul is that there is no state driven or local government driven cultural policy operates in collaboration between these differently empowered agents. Even if the state and local government have engaged these facilities more frequently in recent years, the absence of national commitment to enhance arts and culture in the country is replaced by a commitment of the cities' cultural potentialities to the use of tourism and real estate development. The local and central government driven art and cultural approach is more close to usage of art and culture for sake of touristic and consumerist ideas. In this manner, their approach is bypassing the interrogatory role of art and cultural events, and instead of that, promoting decorative and inactive art and cultural.

When the art and cultural event mediated practices are totally maintained in isolating fashion, they function as instruments just for bringing in place more sature and higher profile lifestyle. Thus, the shopping malls are then themed with artistic and cultural facilities to give a feeling of world-class ... and also bring economic benefit. The streets are beautified with fine art galleries and fancy showrooms. It is obvious that the practices take place in this manner do not have same returns to city's socio-cultural life as the practices highly sensitive to local context of the city. As long as the art and culture mediated practices become contextless, they can be located at any place in the world. The articulation of these kinds of practices, thereby, does not seem carry potentialities to contribute socially engaged urban environments. Instead, engaging to the place through the creative potential of art or cultural practice is eliminated. It is, then, not feasible to expect that art and cultural practices provoke a dialogue among visitors or attract different social groups from the city.

However remarkably long lasting privately established culture and art infrastructure in Istanbul has not been totally developed as a part of this approach. First, the visions of empowered agents in this sector and their practices seem not to merely function on

the basis of profit-making commercial company model. It is, because, art and culture sector could probably have thought above ‘mere economic value’ for them. Instead, they gain some publicly recognizable attributes at local and global level through possessing art venues or investing on art and culture facilities. These attributes mean prestige and social value for them as well, and refresh their institutional identity. Therefore, their functioning is quite different from the logic of profit-oriented, consumption-based facilities. What is problematic here is the role of the sponsors interested and engaging these practices. On most occasions the restrictive and censorial tendency of commercial sponsors overweighs the programmatic and artistic autonomy of these practices. (Klaic, 2005)

On the other side, when we look at these agents and their practices separately, it is not correct to categorize all of them in the same groups of action. Besides the main operators of this sector structuring key features of cultural infrastructure in the city to strengthen their place at global market, some private wealth is also granted for operating self-organized culture formations for public good. In this sense, besides some private cultural formations such as museums displaying substantial collections of Turkish collectors and major foundations introducing contemporary foreign arts to public, there are some other venues appeared in the urban landscape of Istanbul alternatively creating such communicative public stages for the population being part of global art and culture sector. Some are more importantly act as interface between Turkish and international art scenes while some run their own programme to intuitively engage public in more inclusive manner.

One can conclude from these examples, the existing cultural scene of Istanbul is under hegemony of the agents donating their private funding to the cultural amenities in Istanbul and the cultural aspects of an urban experience in the city has dominantly shaped by their practices. However, in the same cultural climate, there is relatively limited number of small-scaled cultural affiliations seem to be in pursuit of full autonomy to produce their artistic programme and to engage public. These are grouped as artist-run spaces, self-organized art initiatives like PasajIst, Amber Project, PIST, 3545, BAS, music venues Babylon, Karga, Peyote, Indigo, Arkaoda

theater space Galata Perform, Krek, Semaver or dance ateliers like Marcus Dance Hall and so on. Most of them allocated around very close to Galata Tower and Istiklal Avenues. Some few examples preferred to locate out of this territory. These are of course not the complete list of artistic and cultural affiliations out of the mainstream cultural amenities in Istanbul. Nevertheless, the new ones are emerging day by day. What distinguish them from the mainstream ones is that they are self-organized and self-funded, so that, they have complete autonomy on what they do and publicize and also how they do this. They engage internationally collaborative art projects.

However, it is hard to talk about a kind of dialectical or antagonistic relation between the mainstream agents and the agents prefer to stand ‘periphery’. Even today alternative cultural activities should not be considered as separate from the art world. They are all embedded in same contemporary cultural climate where all the relations freed from the place they are originated. In most occasions, they have common concerns and reach to common target group. The audience of any event organized by main cultural operators most probably engages the programme of the small-scaled cultural formations as well. Even the professional network of this sector collaboratively traces what happening in the other’s place. Based our informal conversations with some of small-scaled art affiliations, most of international festivals lead to sum up variety of artists and audience from different geographies in Istanbul, by this way, they could produce different projects in collaboration to other artists. These kinds of events are also effective for most of them to be recognized worldwide and constitute international or local connections with other art formations. For instance in the time of Biennale, most of these agents stands periphery in agent-network structure simultaneously organize similar events. Because of these reasons it is important to stand side-by-side to reach people. On the other side, some privately funded cultural formations supplies some artists group who need place and equipment to produce their own project. For instance, SALT Galata serves as workshop place of these kinds of artists groups in order to realize their art projects.

Rather than they are standing apart or collaboratively operating, the main important question is whether these art and culture mediated spatial practices, in Montmann's (2006) words, deliver and produce images to transform social and subjective realities into a format in which we can handle and conserve it. Do they relate their actions to political contexts they are confronted with and thus the activities of the other institutional mechanisms as well. Is these expectations met by Istanbul's multifaceted agent structure is still opaque question. It is obvious that there is a reviving process of replacement of the classically bourgeois institutions with new corporatist decentralized agent structure. However, it seems that there is still hegemonic structuring in the field of art and culture in which rules are dominantly determined by global art market and their intense dependence to the market-driven economic priorities. For the very reason, most of these practices could be qualified as restrictive to contribute public domain in the city. This situation, thereby, withholds the existence of the other ways of public engagements to works of art.

This brief exploration of art and culture scene of Istanbul with the fine-grained picture of the differently empowered cultural agents and their practices bring up their divergent and shared cultural interests. (See Figure 5.8) Rather than distinguishing these agent's role and the practices in distinct categories, the thesis reach out the understanding that these agents and their practices collaboratively operate and initiate spatial-temporal production processes in same manner. Distinguishing them into categories may prevent to apprehend how these discrete operations collectively initiate spatial-temporal production process in the city. Practically, the thesis distinguishes central and local government-driven cultural amenities in order to show how their practices stand out of the scope of the thesis, which aims to explore re-appropriation urban experience in Istanbul through conveying globally directed temporalities.

## ISTANBUL'S CULTURAL INFRASTRUCTURE ...different operative layers

<b>central government directed cultural amenities</b>	<b>local government cultural amenities</b>	<b>Istanbul's key cultural amenities</b>	<b>privately funded cultural amenities</b>	<b>small-scaled self-funded cultural amenities</b>
'culture and art' as propaganda and tourist attraction; no cultural policy engaging contemporary demands of culture sector	'culture and art' as sector of production; artists like employees, no artistic originality, quantity of productions, folk art and traditional family values	'culture and art' instrumental tool of part of global market, global prestige; autonomy but dominant position; introducing contemporary foreign arts to the public; international partnerships; present the work of a number of autonomous groups	'culture and art' place for public engagement and platform for global networking; autonomy but restricted by global and local dynamics of cultural industry; interfaces between local and international art scenes; different forms of artistic engagements	'culture and art' as delivering and producing new social and subjective realities; full autonomy; nor regular programming or marketing strategies; international partnerships but limited visibility, and discontinuous survival

*...layers conveying globally directed temporalities in Istanbul*

Figure 5.8 Characterizing Istanbul's Cultural Infrastructure (produced within reference to Klaic's article Istanbul's Cultural Constellation and Its European Prospects, 2005)

On the other hand, because of these practices concentration in 'Beyoğlu', the other events and venues that are located out of Beyoğlu do not fall within the scope of the research. Although some of those agents organize events and establish their venues in Nişantaşı, Maslak or other central districts of Istanbul; or some other mass cultural events like signature concerts or festivals that need special area to host mass of people (such as Hezarfen Airfield, Maslak Arena, Park Orman and etc.) are part of globally-driven art and culture scene of Istanbul; but it exceeds the scope of this analysis. These events and venues could also have effect to convey spatial practices of global temporal order in city. However they are more singular, not being in networked relation to any other events in Istanbul. However the events organized in Beyoğlu collaboratively convey globally driven temporal order in the district and Istanbul. If the actions of these agents did not concentrate physically in that fashion,

their actions would have been singular attempts and those singular attempts could not be affective to convey global driven temporal order in city as today they did.

### **5.3 Structuring ‘Public’ Engaging the Art and Cultural Events Mediated Spatial Practices**



Figure 5.9. View from the Exhibition of Anish Kapoor at Sabancı Museum - Photo by Kivilcım Güngörün.

As implied previously, the art and cultural practices employed by differently empowered agents are discretely corresponding to some specific functions in the city on basis of the agent’s vision, aims and empowerment. When looking at these practices as a complementary operating layer imposed to the everyday life of the city, what common among these practices became clearer, that is as follows, these practices all function as instrumental tools of such a spatial-temporal production process that frames an urban experience on basis of globally-driven temporal order.

This chapter concerns with this spatial-temporal production process through characterizing how the relations among individuals of the society are re-produced by this temporal imposition. For sake of these aims, this part of the chapter pursues to characterize what importantly lead art and cultural event pursuers come together at specific places through attending these art and cultural events-mediated spatial practices in the neighborhoods of ‘Beyoğlu’ and let them have shared experience at those places. As answering this question, it also depicts how these practices create their own public.

The answer of this question would be reached through understanding of the intentions and expectations of the population engaging these events. However, at the same time it is also explained through pursuing whom the agents aim to reach by organizing these events-mediated spatial practices, in other words, which ‘public’ these events appeal to. The answer of this question does not have to be physical or material qualifications attributing this population, such as their age group, social status or educational level etc. The public that the events wish to engage would be abstractly and openly defined, but it is defined; and this part of the thesis seeks this knowledge. For sake of this pursuit, the twelve in-depth interviews with the differently empowered agents answering fifteen questions are directory to answer this question.

Initial finding from these interviews is that this ‘public’ is created repeatedly on the basis of events programme; it was not already given or existed, so that, it seems there is no already existed community these agents aim to reach. The ones sharing similar interests or sensibilities could partake in these events regardless of what social groups or cultural identity they have already engaged. This ways of production of ‘public’ imply a form of multiple, hybrid publics; including groups that are previously do not conform by ideas of prestige.

In each twelve interview, when I asked to whom you wish to engage, they all hesitate to answer this question. They emphasized that each event would appeal to anyone in the society. They have no pre-judgment on this engagement. This hesitation implies

that they do not organize their event programmes on basis of the audience. Rather than audience, this practically shows that they organize their events on basis of aims. These aims would construct range of interest groups corresponding range of events. This knowledge is apparent in several interviews with explicit words.

The research director of SALT expresses her hesitation with these words:

*Our events define themselves through aims. For instance, the context of our event, named ‘Yerelde Modernler’ attracts the attention of HAYCAR (Armenian Architects and Engineers Association), but we, of course do not intent to do this event to attract their attention or on basis of their interests. (The Research Director of SALT, Interview, April 2014)*

Similarly, the music director of Salon IKSV insistently said they work through structuring the context of events rather than the audiences: “When we are organizing our events, we aim to produce a distinguished musical context and people would come here to see this distinguished context of the events” (The Music Director of SALON, Interview, April, 2014)

What is inferred from these words that the context of the events is primarily determinant, and at the same time this contexts constitute the interest groups, potential ‘publics’ will engage these events. This knowledge primarily gives fundamental clue on how these events conceive their public. However, it can be assigned different artistic and cultural formations took into account different criteria during structuring their event programmes, which means, these agents hold different missions and aims to engage their potential public and pursue different paths. Some have a special effort to diversify their event programme to reach out different social groups, like children, disabled, young, older. Some constitutes their event programme on basis of different topics would bring different segments of society into a shared platform. Some other operates totally on basis of qualifications of the works of art they intent to meet with the audience via events.

For instance, Istanbul Modern, the contemporary and modern art museum of Istanbul seems to diversify its event programmes in order to reach different segments of

society. In order to do that, they are working with multiple artists, communities, cultural and artistic formations, and moreover, organizing educational programmes and workshops. By this way they would expect to access the wider segments of society. The directorial representative of Istanbul Modern has emphasized that Istanbul Modern aim to be inter-communicative platform open to all part of society including the people who never visit any exhibition in his life or a child. For this reason, she said that they have also organized some educational programs especially appealing to kids and collaborative workshops with local governments in order to issue art with localities. (The Marketing Manager of Istanbul Modern, Interview, March 2014)

On the other hand, there are specific examples, such as SALT, including SALT Galata and SALT Beyoğlu branches, both non-profit public art and culture formations of Istanbul, have committed their mission to manage diversity in the society and making existing conflicts into productive engagements. The director of SALT explains their mission as basically being a public discussion platform initiating dialogue among diverse members of communities through art and culture facilities. Accordingly, they propose event programmes providing opportunities to re-politicize art projects under their roof of their venues. They said that the one engaging their events expected to take up active role as a producer so that SALT distinguishes itself as being an agent of political practice. The words of the director of SALT explains more precisely what they mean by this political engagement:

*We aim to sustain the instruments or opportunities for touching ‘an individual’, let them open to change (dialogue, discussion with ones who look the world other than him); and after that, the one who participates the spatial practices in SALT, something has to change within him. Should it do not change; we need to revise our formation. (The Director of SALT Interview, 2 May 2014) (translated by author)*

Similarly, research and programme director of SALT defines their mission as a platform that opens critical topics to public debate and initiating dialogue and discussion among participants. She highlights that they wish to attract participants rather than just audiences through letting the visitors experience the events beyond the conventional techniques of displaying and engage to the place creatively. In fact,

their aim is to carry such topics outside the intellectual community who are already discussing these issues among themselves.

Her words evidently expose how they have special effort to maintain this engagement:

*We try to organize our event programme in order to change the tendency of participants staying in the territories of his professional or social status through sustaining range of interests and empowering mechanisms to encourage them into communication. (The Research Director of SALT, Interview, April 2014, translated by the author)*

For instance, the workshop series, ‘Becoming Istanbul: The Making of Beyoğlu’ held in Salt Beyoğlu in 13 Sep – 31 Dec 2011 aims to carry the concurrent debates on the ‘2011 Beyoğlu Master Development Plan for Protection’ and associated Renovation Projects directed by local municipality in Beyoğlu’s neighborhoods including ‘Pedestrianization of Taksim Square Project to an objective platform to be discussed and issued by different parts of society. This workshop series is a kind of experiment criticizing the practices of looking at city. It aims to establish a platform that looking at these project from the point of view who they will use those places. At the same time, it is a critic of the dominant tendency of discussing the urban issues from the point of what they ideologically refer. (Desks and Chairs Workshop: Interview with the Research Director of SALT, 2011)

One of the other interviews with the co-founder of PasajIST, artists-run space, has also committed their mission to public engagement. In fact, she added they are looking for others ways of public engagements in the contemporary art world. She expressed the main reason of establishing this place is to create such a place that other artists like them in pursuits of finding different ways of public engagements other than what the mainstream system impose to them could use. She additionally said that they are, themselves, as artists suffer from the competitive and rough contemporary art milieu in Istanbul that does not allow the artists directly engage to people. They, then, decided to establish their own ‘project’ (they identified their formation as a project) named PasajIst to create manage diversity in the society and

making existing conflicts into productive engagements. With this respect, they have realized 50 exhibitions and 4 talks at their previous place, which is located at the second floor of Halep Arcade on Istiklal Street. For them the power of artistic expressions is originated on the ability of it allowing people to communicate in ways that transcend traditional modes of communication. (The Member of Pasajist, Interview, 2 May 2014)

One of their events, for instance, Anja Uhlig's project, 'Spitzbergen - Nar Projesi' has aimed to experiment communication with anyone on street through pomegranate seeds grown in Munich. The artist has walked along the streets of Beyoğlu and exchanged these pomegranate seeds with something special for the person he encountered. The other event they organized with another foreign artists group, named Roon46 has based on building their private spaces, say their kitchen or bedroom in other public spaces in Istanbul, like Gezi Park. The engagement with public through these kinds of art project would be able to collapse barriers avoid people to engage effective dialogue, so that, when achieving to reach diverse communities through art mediated spatial practices, the result is greater participation from those who find it more challenging to get their voices heard.

These lastly mentioned two interviews show that these differently organized and empowered art and culture agents do not operate their formations as mere exhibition or display spaces in the city. At a certain extent, they aim to achieve new public platforms through the using power of art practices to transform social and subjective realities. Parting from traditions of object-making, they have adopted performative and process based approaches. Therefore, their event programmes do not include traditional forms of exhibitions or displays in which the event is shaped in accordance to content. Instead, the actual context of the event is shaped during the process. These spatial practices aim to involve, as referring to the words of British artist Peter Dunn, 'the creative orchestration of collaborative encounters and conversations 'through art projects well beyond the institutional boundaries of the galleries or museums. Their event programme, thus, aims brilliantly bring people together and let them use space creatively. This shows that, the virtual population

they aim to reach is conceived on basis of shared sensibilities on some specific issues and more importantly wish to be participants of such a creative production process.

The interviews with the operators of music venues, performance places or theaters (Interviews, May 2014) reveal out another knowledge. These places create their own public in quite different manner from the previously mentioned art and cultural formations. Rather than creating multiple platforms for communication, the performance-based events create their public on basis of tastes at first place. They do not importantly endeavor to bring members of diverge communities together. This distinction is originated the differences between the mission of these places and the agents. The previously mentioned examples, like Istanbul Modern, Salt and Pasaj-Ist are not just event-spaces hosting distinguished works of art. Istanbul Modern seems to undertake being a new institution of modern and contemporary art of Istanbul. This mission lands it with responsibility to engage different segments of society. On the other side, the other forms of cultural affiliations, like SALT or even Pasaj-Ist are formations aiming to engage different segments of society. However, the music venues, theaters other forms of performance spaces operate very similar to any other form of leisure time activity places in the city. Their primarily mission is not functioning as a public space; instead meeting the qualified works of art to the people who are interested. The role of venue seems to just house the performances and sustaining suitable condition for good presentation and conformity for audiences. The work of art they staged might be creative but the functions of these venues do not differentiate any other commercial venue in the city.

The director of Salon IKSU (Interview, May 2014), one of the recently launched music venue and stage hosting experimental performances has emphasized that they organized their events on basis of the quality of music bands, their originality and globally recognizability as successful examples of works of art. What is on the stage is primarily important. She said that there is difference between the music we aim to engage with people and the music appeal to mass public. Their priority does not to engage mass public or expand the number of their audiences. She gives examples to

distinguish their mission: “As a venue did you meet the audience with Recep İvedik (popular Turkish movie) or Blue is the Warmest Color Movie?”

According to music director of PEYOTE (Interview, May 2014), a music venue hosting alternative local and foreign music bands and disk jockey performances, reaching large numbers of audiences or different segments of society are not their prior missions. Instead, the quality of music is more likely to be preferential determinant of the context of their events. Even they sometimes staged such groups only few people come to listen. Indeed they would like to be a stage for local or foreign young artists who are dealing with experimental music to publicize themselves. Because, they think that there are not enough platforms to stage these kinds of performances. Many amateur music bands suffer from lack of these places in Istanbul. They aim to fulfill this scarcity in the city for sake of both visibility of the artists and making accessible them to public who wish to listen them despite of the limited number of people.

The other performance venue, Nardiss Jazz Club (Interview, May 2014), similarly produce its own public through concentrating on jazz music for a long periods of years. They prepare their events-programmes, on basis of choices of experimental jazz music. According to interview with owner of Nardiss Jazz Clup, even they specializes in this kind of music, they diversify their programme through making accessible different examples of jazz music bands. They, however, do not sacrifice priority of the jazz music.

The similar engagement to the public seemed to apply to theaters as well. The producer of KREK (Interview, March, 2014), self-organized theater group added that without compromising the quality of work they staged or what they want to do, they are engaging to public with their event programme. The words of the producer of KREK express their work of art oriented mission to structure their event programme: “Krek, as a production space survives out of the perceptions of time, space and city. It feeds from timeless and universal values and selects appropriate tools to represents

its production. This would be cinema, writing or theater.” (14 March 2014, Interview)

They aim to make accessible to what they have produced to the public. The quality of public engaging their events or how this population is composed would be not necessarily concern. This gives them such autonomy to do what they wish, not being depended on what is expected or demanded. Owning their own place seems to be main source of this autonomy. Krek, as a theater owning his own place in Santral Istanbul, Eyüp; and this provides an opportunity to be organized as they want through organizing the space and the audience knows how they reach them. In short, owning its own space gives autonomy to put financial issues to secondary importance.

On contrary to the other examples, the events organized by the gallery type cultural formations define their public clearer than others. They seem to function as place to bring local and foreign professional art pursuers at first place. The context of what is exhibited is still determinant who engages their exhibition. However, they expect to attract attention of very defined community at first place, which is made up from art collectors, curators, artists, and other cultural operators.

The interview with the artist liaison of Gallery Mana (Interview, April, 2014) reveals out their gallery acts as business as other businesses. Their professional mission is at the one hand being a commercial place, meeting the distinguished works of art with collectors, on the other hand, and operating as career managers of artists. She added that, being a commercial place, however, do not interfere the role of gallery as supporting art and artists. As well as selling the works of art during exhibitions, they are more importantly career managers of artists. They are tracking the young artists at their ateliers, achieving their works of art collections, connecting artists to other museums, curators and international platforms and publishing artist books. They prefer to work with distinguished artists, who urges against limitations, by this way tend to create performative and social values.

All these missions distinguish the venue's progressive role in the sector besides its professional priorities. Therefore it would not be correct to put this place as any other commercial place. According to interviewee:

*We are not selling ordinary or luxury needs of society; we are working with the artists pushing the limits, producing their works of art through using different mediums, creating the unexpected. So, the product we commercialized also creates performative and social values. So, the commercial role of this gallery is quite different from any commercial place who sell figurative painting which would looks good when you hang on the wall. (The artists Liason of Galllery Mana, April 2014)*

Therefore, as she indicates, the preferential aim of gallery is to engage the target population in this place. But the context of what is exhibited seems to be priority. On the other hand, they organize other events like openings, talks, and conversations. The aim of organizing these events is providing a meeting place for professional art pursuers, including artists, curators and art collectors. These activities constitute such interactive platform among them lead to exchange ideas, learning and criticisms. (Interview, 25 April 2014)

Besides this primary mission of the gallery, the interviewee also added that they are taking care the population other than these professional art pursuers. She said that they, sometimes, enrich their event programs adding some socially engaged projects. Additionally schools or universities as group come to visit gallery and during their visit someone from gallery associated to them and answer their questions. Tophane Art Walk Project (four times in year) also collaboratively organized art walk project by few galleries in Tophane including Gallery Mana, which aims to attack general public to these spaces and reach people who works and have only leisure time in Sundays.

The representatives of Kare Sanat and X-İst two galleries located in Nişantaşı (Interviews, Feb 2014) have noted that the events they organized serve to economic and social circulation of the contemporary art and culture sector in Istanbul. Similarly Daire Sanat, as 6 years old privately funded and individually driven gallery space defines itself as a gallery serving the needs of local art network. The main

mission is to engage the art collectors living in Turkey and also curators, collectors and other art professions in the first place. She noted that reaching wider public is also important to increase visibility of the artists they are supporting. When you engage to the ordinary public, it seems it is not the main point of operation of gallery at first glance, but their interest might serve to recognizability and visibility of their gallery. (Interview, April, 2014)

Thus far, it can be concluded that the events appeal to such '*virtual public*' that is constituted by the context of the event programmes appealing to wide range of interest groups, potential public will engage to the events. There would be wide range of interest groups to that these spatial practices bring together. One group of people comes to listen their favorite band; the other would participate some discussion to engage the debate, or the other wants to explore new kinds of experiences. Out of them, some venues do not significant role to constitute these interest groups. They aim to engage already existed population, professional art communities. Rather than the list of these shared interests, tastes or sensibilities, how the shared experience is structured among this virtual population is important. It seems there would varied courses to structure to it according to the aims, visions and missions of the agents running these events. The potential shared experience is characterized within the shared interests, tastes and sensibilities and also how event programme encourages cross-communication and participation.

As well as these expectations and aims, the ones who actually participate these events, coming to listen these concerts, visiting galleries, going to contemporary art exhibition, participating workshops, attending discussions is also important question for this study in order to understand do these practices convey intercommunicative engagements when reproducing relations in the society. Based on the observations of the agents, the interviews also reveal that these events might appeal to the population who already familiar with these works of art or specifically the intellectual community including colleagues in in art and culture sector and related creative sectors from fashion to publishing, design to academia at first place. If there were such communication among the participants, it would be experienced among this

intellectual community who are already communicating each other. Especially when it concerns contemporary art events, the first group of population interested in them is the professional art network at first place. In case of music and performance events, this distinction could be made more difficultly. But there is still some specific segment of society have already engaged what is displayed on the stage made up the population engaging these events.

The marketing director of Istanbul Modern (Interview, March 2014) provides one of the significant information on the profile of their visitors. Their informal statistical data on the visitor profile of museum confirms that this population is made up from the specific segment of society in Istanbul. The visitors of museum are mostly educated and higher educated young people including students, young married couples and considerably significant number of middle-class women. She is confirmed that the visitor profile shows that the engaged population have already went concerts, exhibitions and such cultural activities in their leisure time.

According to music director of Salon ICSV, the population engaging their concerts is more likely to have some pre-knowledge on the context of the events or music type and music bands. These are not concerts that people spontaneously engage. These people have already listened these specific bands or performance on the stage. She prefers to identify this population as ‘inquiring’ about what is new and experimental in the contemporary music world. She noted that these people would probably read such music magazines and track web sites in order to refresh their interests. Therefore, their shared music tastes and interests lead to meet that population at this venue. She also noted that she herself is a participant of these events as long as being an organizer of them. As a part of this population, going concert is inseparable part of her everyday practice like going job. She guesses that this engaged population is most probably like her. This familiarity might define them as a community. Even if they do not personally know each other, they are aware of sharing tastes with the other population; and this leads to emerge more close communications among them. She added that there must be of course some groups of people come Salon to make a

difference in daily routine but this number must be quite low. (Interview, 24 April 2014)

Based on the same interview, musicians and organizers experience more effective communication among themselves, because this venue also functions as a gathering hub for musicians, artists, producers, and art professions as long as communication among audience. During the event time foreign music bands and local ones would have chance to meet each other and then could maintain prudential collaborations, while the communication among the population other than this intellectual community is limited. (Interview, 24 April 2014)

Gallery Mana could also identify itself a kind of house where the professional art community socialize besides a gallery exhibiting the works of art. Especially their exhibition openings serve for this purpose. People come to see each other rather than seeing exhibition. Additionally, except collectors and professional art community she identifies the population engaging their practices as other groups. Based on her definition, one group can be defined a specific population appeared on basis of the context of exhibitions who are already familiar with what is exhibited, the artist or art movement. For instance, if the exhibition is related to the cinema the ones who interested or cope with attend this exhibition. This population most probably include cultural and art activities in their daily life. The other group can be identified ‘middle-classed’ who could visit exhibition as going to cinema, may be improve their knowledge, learn and experience new trends in art and culture sector. Additionally, there can be one more category including visitors which accidentally participating the events without any specific reason or interest. She said that she observed this population with Tophane Art Walk Project. With this project, group of housewives after having brunches visit their exhibitions. (The artist liaison of Gallery Mana, April 2014)

Gallery director of Kare Sanat (Interview, 20 February 2014) similarly confirms their events appeal to the population who has advanced pre-knowledge on what is exhibited. She noted her observation that most of collectors are educated themselves

to distinguish which work of art would be globally recognizable and they could recognize which pieces would be rewarding and collect them. She said that they are updating themselves and even take some courses.

Additionally, how their events bring people together is highly depend on the context of the event. She gives some specific example on the population engaging their event. When the exhibition is made up from the works of art of young artists, then our audience profile is most likely to be young art students, artists and young art collector who recently begin to collect the works of art. Even she gives very specific example to illustrate how they may often bring people within different interests together, the difference she mean is the difference in the medium of art they bring together. In the exhibition, named ‘Break’ different artists with different backgrounds through using different mediums, like paper, canvas, sculpture, video art exhibits their products. This exhibition brings not only different artists together but also the people interested in different forms art; and encourages a communication among them. She also noted that making the people come together partly depends on their interest. Even they publish their event via online and published tools, the one who wants to visit their exhibition should research and find their exhibition. (The Event Director of Kare Sanat, Interview, 20 Feb 2014)

The other important issue is that these art and cultural affiliations generally do not operate in the local boundaries. Most of them could be seen products of the era of globalization, interconnected communication networks and global mobility. On basis of how they convey globally driven temporalities in the city, the events have one or more qualifications. For instance, while some are organized in collaboration with foreign institutions, artists or art professions, some others meet people with globally recognizable works of art. Some attract attention of the overseas professional global art community, as others do the overseas tourists.

This two-sided global operation could have two fundamental outputs. One is global visibility and familiarity. The other is maintaining professional networks and collaborations. For instance, the publication of one event, exhibition or introduction

of a venue in global media increases their visibility. Hence, they can reach foreign audiences or professions and they might maintain to attract this population' attention to Istanbul. Moreover, it is such an approval of their success. Their recognition in global world means that they could organize the events eschewing traditional geo-political divisions derived from national citizenship. The context of the events could appeal to 'cosmopolite' publics, including range of multicultural demographics. For this reason, the foreign visitors are important part of the public most of the events engage.

The public engaging the events in SALT include foreign visitors as long as Istanbullutes. According to the interviewee, the increase in the number of foreign population to their events is importantly related with the rising potential of tourism in Istanbul. She has also drew attention to the difference between two kinds of tourists profile, one of which coming from mostly Middle Eastern countries at the time of shopping fest in Istanbul. This population apparently visits different locations in Istanbul. However, there is also remarkable increase in tourists travelling individually, especially from European countries –without participating any tour\_stop at Istanbul, to participate cultural and social everyday life of Istanbul. This profile of tourists prefers to come Istanbul at the time of Biennale and they visits Istanbul Modern and Salt and other culture and art places. (The Marketing Director of Istanbul Modern, Interview, April 2014) (The Research Director of SALT, Interview, May 2014)

Similarly, the music director of Salon (Interview, April 2014) confirms that the increasing number of foreign visitors in Istanbul is a remarkable patron of their venues. She also noted that the events they organized could not the main reason the one visit Istanbul. She said they do not organize this kind of authentic events that could only be engaged in Istanbul. In her words, the already presented foreign population in Istanbul who visit or settled here are interested the events at SALON. This foreign population coming their venue includes the ones wish to engage similar events that they used to do in their everyday life. The ones who wish to experience

such authentic and unexpected local experiences would probably visit other places in Istanbul.

Gallery Mana identifies itself as an institution that structures itself through international collaborations; and the exhibitions are product of these collaborations. This collaboration has two faces; on the one side the foreign artists find an opportunity to explore Istanbul's cultural scene. On the other side, the artists they represent publish their works in other urban geographies. She also noted that this global mobility could not just explained the triggering role of their venue. There is observable shift of western centered world into east part of world both in terms of economically and culturally. Most of people migrate from Europe to East in order to explore potentialities in the East. Istanbul would be part of it and Istanbul's cultural sector should benefit from this change in global power balances. (The Artist Liaison of Gallery Mana, Interview, April, 2014)

Similarly, Istanbul Modern, SALT, Peyote and Pasajist operate through these international collaborations. For instance, Istanbul Modern has committed itself to be an institution representing Istanbul at global stage. The one of the principal aims of them is integration of Istanbul to globally integrating art and culture sector in order to be part of global market. SALT also runs through these international collaborative projects. (The Research Director of SALT, Interview, May 2014) As well as these formal collaborations, most of the artists run spaces, such as Pasajist spontaneously develop such collaborations with foreign artists and artists groups and produce works of arts, organize events together. (The artist of Pasajist, Interview, May 2014) Although the director of Daire Sanat (Interview, April 2014) claimed that they do not have formal network relation with international art world, she expresses his willingness to develop these networks. Especially, she sees the time period of biennale is an appropriate time to generate such collaborations and contact with foreign art pursuers.

Accordingly, this population is made up from the people who are also globalized, that means, the ones who able to develop interests, tastes or sensibilities not shaped

through just local interactions and nourished from the place that they inhabit. Instead, they could develop such tastes and interest shaped within broader geographical and intellectual interactions. Yet they could be interested in what is local within global potentialities. Most of them are probably aware of any cultural, social or political developments, scientific innovations or even artistic formations in the world. This awareness lets arise sensitiveness or interest in any art performance concerning such as social discrimination, civil war, environmental issues, impingement of human rights on the agenda of world. They trace any cultural event presenting compilation of new artistic or cultural releases, music bands, and performances. That is to say, there appeared new values that are globally shared and experienced and also the population globally mobile, being able to reach global recourses and consuming them in their daily practices.

Most of the interviewees confirm that the individual engaging their events, exhibitions and concerts most probably internalize globalized everyday life practices and develop cosmopolitan taste and knowledge. Artist liaison of Gallery Mana (Interview, 25April2014) observes that the people who develop a self-attitude to engage their activities could hold cosmopolite taste and interest, and the rest of the visitors who recently engaged these practices are quite shy to come inside to the gallery or ask questions. Similarly, the event director of Kare Sanat (Interview, Feb 2014) said that their exhibitions appeal to the people develops and educated themselves within global circumstances and develops cosmopolite taste.

The music director of Salon (Interview, 24April 2014, Istanbul) has also mentioned that globally shared interests and tastes are the main source of their venue. According to her, Salon's success is based on not the authentic context it provides to audiences. Instead, it is preferred by audience, because of successful compilation it provides, including globally recognized music bands. Thus, the audiences engaging their events could possibly be the ones develop such tastes shaped within global circumstances.

The producer of Krek words also very enlightening:

*Krek art community nourished from timeless and universal values, and selects the place where they perform their plays efficiently and correctly and uses appropriate mediums to perform it. We define our works of art contemporary, innovative and realist. And the ones who engaged our plays would probably develop this taste. (Interview, 14March2014)*

At the end of each interview, each interviewee is asked whether they find the population you are engaging in Istanbul is limited and whether these engaged populations include different segments of society. All answers confirm the limitation in scope of participation in comparison with Istanbul's population and a lack of diversity among the engaged population in terms of social and cultural backgrounds in the city. There are two important explanations for this limitation. One reason is declared as a lack of interest of the population to attend in general terms art and culture practices and in particular contemporary practices of art and culture. The other reason is the inefficiency of the events programmes to reaches out for different segments of society.

Most of interviewee complains about the limitation of Istanbulites' interest in general attending art and culture practices. They thought that Istanbul includes very limited population having special interest in art and culture and get used to include art and cultural events, such as going to concert, gallery or art exhibitions in their daily practices. They accepted that they do not organizing events appealing to mass public. It is even impossible to organize such events that appeal to the inhabitants of Istanbul at all. But they thought this could not be only explained through their failure to reach them. Instead, this is primarily originated in the indifference of these kinds of practices in the daily routine of most inhabitants.

On the other hand, this lack of invasion of the events to inhabitants of Istanbul, or in other words, lack of interests of inhabitants to the event is exemplified in some anecdotes. SalonIKSV, which is located in the neighborhood, Şişhane, accessible from İstiklal Avenue in 2 minutes by walking, is situated in the densely mixed used urban areas of Beyoğlu. When the interviewee is asked to exemplify any interaction

with this community dwelling in this neighborhood, she hardly says that the only interaction to the dwellers of this neighborhood is developed through commercial exchanges. For instance, during the concert time the taxi drivers line up the entrance of building because they are aware of there is an event in Salon, when it begins and ends. But they know the event as far as they need to. They need to know the entrance and exit time to catch up the audiences. However, they do not need to know what kind of music is displayed and so on. Thus this interaction do not lead them interest to participate these events. She noted another important observation:

*The communication and their interest in to these events would be limited and to but being close and keeping tracking each other might lead to arise tolerance among diverse communities who they have not already been familiar each other and even might have had a prejudice against each other. (Interview, 25May2014) (translated by the author)*

Similarly, the lack of interaction could be observed in Tophane neighborhood, which is dwelled by the conservative communities for so long and recently settled by small-sized art and cultural affiliations. Opposite to the previous example, this community could not easily show tolerance these new dwellers of their neighborhood. In 2009, the inhabitants of Tophane attacked the population engaging the opening party of the exhibitions for the reason that they drink alcohol outside and disturb those inhabiting around these venues. After this attack, some galleries close their doors and move to another districts, some stay there. Daire Sanat, one of them is still located in this neighborhood. The director of gallery indicates that the residents of Tophane have not been interested in any of their exhibitions so far. Even, most of these venues have direct interaction with the street they are located; the vitrine of gallery is easily seen during walking through the street; there is still an apathy of the inhabitants of the neighborhoods to these events. According to her, they seem to tolerance them as long as they do not make an appearance. For instance she said they show attention to not drink alcohol in front of their gallery and keeping their opening party short. (The Director of Daire, Interview, April 2014)

In this case, the main reason of the indifference between these two kinds of urban experiences has seemed to be originated from such a rejection that is exposed by the

inhabitants of the neighborhood. This primarily prevents to develop communication, learning and interaction among them. The conservative living practices of the inhabitants might be main reason to reject these practices. They might think these unfamiliar practices would destroy their values defining their traditionally oriented everyday routine. Besides their conservativeness, the places are also not familiar to them who live their everyday life in the scope of place-based territories. Even though this population has lived in the center of Istanbul, they are still dwelling in their neighborhood in very traditional manner. They work and come home and the men gathered at coffeehouses, which are located in the same neighborhoods.

The other similar case exemplifying the coexistence of different social groups in the same neighborhood is applied to the location of Salt Galata. This venue is located close to Perşembe Bazaar, in Karaköy where the local commerce and craft facilities have been placed for long time. According to interviewees, the participation of this community to their events is almost absent. This indifference of that population is explained through indifference of the context of the events. They thought if they have organized an event directly related with them, these communities would probably come to Salt and participate the event; and once they came, they might continue to use this place as well. (The director of SALT, Interview, May 2014)

Even though Karakoy neighborhood is dwelled by important number of population, there was no tension experienced between these different groups of communities because of their distinguished life styles. The main reason for this tolerance is based on they are developing commercial relations in daytime. The interviewee indicates the advantage of Karakoy is that the residential uses are almost absent in this neighborhood. They are all commercially used like them. For this reason they do not experienced any tension similar to Tophane case. (The Artist Liaison of gallery Mana, Interview, April 2014)

In particular, the interviewees highlight that citizens of Istanbul hesitate to engage participatory and communicative relations with strangers who might think different from them. This could be partly related shyness of people and partly they are not

used to participate such communicative dialogue through art projects in unfamiliar venues. For instance, the research director of SALT (Interview, May 2014) observes that even if they are organized events concerning hot-bottom topics at SALT, which are discussed in media loudly, people do not seem to participate this process, and she points to the necessity of thinking who will participate even if they would sustain enough grounds of democratic and participatory communication hence accepting conflicts.

Even though SALT has committed itself to as agent of practice that able to create multi-interactive public engagement, the interviewee claims the difficulty of achieving this kind of engagement in Istanbul. For her, people in Istanbul do not intuitively participate and come these kinds of spatial practices. She exemplifies that even if they aimed to create such a communicative and participatory platform for the hot-button topics issued in the newspapers and TV news which is Taksim Pedestrianization Project, it was not successful enough to reach different segments of society other than the intellectual population already discussing these issues. The public they aimed to reach does not seem as ambitious to participate this kind of events even if the professionals struggle to constitute such participatory platforms. She thinks that the atelier format might not efficient way to gather and create dialogue among people from different social backgrounds. In turkey's social context, the best way to sustain this kind of participation seems to be achieved through conveying directly the event near to these people you hope to reach. (Desks and Chairs Workshop Interview Series, The Interview with The Research Director of SALT, 2011)

Concluded that what results reveal out from all these interviewees is summarized in few articles and illustrated in Table 5.1.

- Each event conceives its ‘public’ it will potentially engage.
- Operative agents carry out range of distinguishing missions in order to construct their potential public.

- The main medium to employ their mission is the context of their event programmes.
- Some agents seem to carry more responsibility to reach out different segments of society and they diversify their event calendar appeal to different segments of society.
- Some do not; they even give more importance on the quality and global recognizability of their events.
- The ‘publics’ these practices engaging are shaped on basis of shared tastes, interests and sensibilities.
- Most of these events reaching at first place seem to be homogenous population in terms of their interest and tastes. This could be identified as professional art pursuers, including, artists, event organizers, curators, producers, art critics, journalists, editors, collectors, as the ones professionally interested in these events, concerning for enlarging their professional networks, discovering new artists, generating new artistic collaborations or just tracking what’s new on the agenda of art and culture scene.
- These venues provide intellectual engagement among the population the events engaging at first place.
- The population other than art and culture professions is determined through both the context of the events and who interested in them.
- The scope of population engaging these practices have global determinants: global recognizability, international collaborations with other foreign art institutions, internationally collaborative events and also foreign population (tourists, temporary residents or employees in Istanbul), global mobility, local artists at global market, foreign artists at local market
- These venues function as global terminals of mobile art and culture sector. Some are meeting hubs for international art community including artists, curators and art collectors; some provides suitable environment for visibility of local artist at local and global art and culture scene.
- They are nourished from Istanbul’s urban geography but effectively turn its face global word.

- However, they could not invade everyday practices of inhabitants of Istanbul and engage much-defined homogenous segment of society.
- The uninterested population to these kinds of event could be one reason.
- The inefficiency of the events to reach out different segments of society could be the other reason.
- Rather than the local inhabitants dwelling same neighborhoods with them, they seemed to be more successful to engage the population far away from these locations (foreign visitors, tourists, dwelling other districts of Istanbul).



Table 5.1 Summarized Data Scheme Extracted From Interviews

The Art & Cultural Events Mediated Spatial Practices Conveying Globally-Driven Temporal Order	No Pre-Judgment On Audiences	Missions And Aims Of The Agents	Conceived Public	The Role Of Art And Culture Spaces?	What Are The Possibilities People Engaging These Events Experience?	Who Do Actually Involve These Interest-Based Engagements?	How They Convey Globally Driven Temporalities?	What Might Be Common The Population Engaging These Events?	In Istanbul Case?
	Event Organization Criteria	<ul style="list-style-type: none"> <li>• Diversity In Social Groups</li> <li>• Qualifications Of Works Of Art</li> <li>• Different Topics</li> <li>• Different Ways Of Public Engagements</li> </ul>	<ul style="list-style-type: none"> <li>• Shared Interest</li> <li>• Shared Tastes</li> <li>• Shared Choices</li> <li>• Shared Sensibilities</li> </ul>	<ul style="list-style-type: none"> <li>• New Institutions</li> <li>• Art Businesses</li> <li>• Performance Space</li> <li>• Exhibition Space</li> <li>• Stage For Alternative Artists And Works Of Art</li> <li>• Ateliers</li> <li>• Public Platforms</li> </ul>	<ul style="list-style-type: none"> <li>• Improving cooperation</li> <li>• Enjoying</li> <li>• Socializing</li> <li>• Meeting New People</li> <li>• Critical Debates</li> <li>• Improving Oneself</li> </ul>	<ul style="list-style-type: none"> <li>• Professionals Of Art And Culture Sector</li> <li>• Professionals Of Creative Industries</li> <li>• Professional Art Pursuers</li> <li>• The Population Already Familiar What Is Displayed, Performed Or Exhibited</li> <li>• The Population Likely To Learn New Trends In Art And Culture</li> <li>• The Population Accidentally Engage The Events</li> </ul>	<ul style="list-style-type: none"> <li>• Collaborating With Foreign Institutions, Artists Or Art Professionals</li> <li>• Meeting Public With Globally Recognizable Works Of Arts</li> <li>• Attracting Attention OF Global Art And Culture Community</li> <li>• Interested In What Is Local With Global Potentialities</li> <li>• Be Up-To-Dated Global Debates, Politics, Economics, Social &amp; Environmental Issues</li> <li>• Globally Mobile</li> </ul>	<ul style="list-style-type: none"> <li>• Globalized</li> <li>• Not Just Culturally Nourished From Where They Inhabit</li> <li>• Developing Tastes And Interest Shaped Within Boarder Geographical Intellectual Interactions</li> <li>• Interested In What Is Local With Global Potentialities</li> <li>• Globally Mobile</li> </ul>	<ul style="list-style-type: none"> <li>• Limitation in Scope of Participation</li> <li>• Lack of Diversity in Terms of Engaging Different Segments of The Inhabitants OF Istanbul</li> <li>WHY? <ul style="list-style-type: none"> <li>• Lack of Interest</li> <li>• Inefficiency OF Event Programmes</li> </ul> </li> </ul>
	Context Of Event Programmes								



### **5.3.1 Transpatially Assembled Publics**

Given the current idea towards new forms of the public engagement, it seems not appropriate in the era of globalization to expect to find a unique ‘public’ that includes all diversity in the society. Instead, this new form of public should be handled as ‘fragmented’ on the basis of the interests, tastes, and sensibilities; on the other hand, ‘hybridized’ in terms of the already established segments of society. The logic of this way of re-structuring ‘public’ principally relies on fragmenting society into as small groups through fragmenting what is shared, and then transpatially re-assembling them into small groups of ‘public’. The more distinguished lifestyles and interests among people are, the more fragmented shared values bring them together.

The same rule seems to apply to the operation of the art and culture sector in Istanbul. The findings extracted from the interviews imply that the contemporary art and culture infrastructure operates through mediating encounters and coexistences in fragmented and networked fashion. In parallel with this fragmentation and diversification in all parts of life, the institutional or collective restructuring of this sector, similarly, evolve into multi-faceted and fragmented manner. There is far much more cultural formations responding different needs of the sector. This network of operative agents in the sector and their progressive event-style programming facilitates public engagements shaping around range of interests and interest groups assembling through globally shaped and shared values.

Individuals, through participating these events, maintain ritualistic connections with others in terms of the contexts of the events. The shared interest, taste or sensibility determines what leads to these new communities gather. At the same time, the role of spatial boundary to define any cultural or social formation is failing. This pattern of relations among people hybrids the established spatial identities. Thus, new interest groups and communities have begun to appear. As these networking moves across the established territories among cities and nations, it reconstructs new contextual cultural ties among people who are geographically dispersed as well.

This re-orientation constitutes transpatial integration among the population who shares these values, allowing them to occupy any place in the world regardless to their spatial proximity. This also explains how the concurrently emerged interest groups re-appropriate and re-occupy any place in the world. That is to say, being spatially far does not anymore restrictive factor to occupy any place in the world for them. Instead, they are structured on the basis of disrupted linkage between established social relations strictly depend on spatial relations, going hand to hand with disappearance of traditional neighborhoods associated with spatially defined public, and replacement of them by these new public defined transpatially.

As interviews provides, these art and cultural events have successfully established new ritualistic connections with professional art community at first place \_ art pursuers, intellectuals, artists, cultural operators, curators, event producers and organizers and so on\_ and this engagement occasionally maintained within international collaborations. That means, these events provide suitable platforms for partaking extended social interactions and developing intellectual integrations at appropriate locations in Istanbul. Comparing this kind of extended transpatial integration to the spatially constructed relations, the former one needs more formal correlations among individuals than the relations realized in the spatially oriented communities. These formal relations, at the same time, define another community-like formation whose members are homogenous in terms of their professions, interests and life styles. In case of Istanbul, it seems there is no appropriate mechanisms to make this network more open to invasion of people other than this homogenous art community well.

This also importantly implies that the contemporary art and culture infrastructure of Istanbul enable to facilitate transpatial integration mechanisms to crossing territories between different segments of society. Although there are some specific examples that able to sustain these kinds of social environments, these events could have not spatialized at some specific art and culture places. For this reason, this fragmented and spatially dispersed but transpatially integrated new pattern of relations seem to structure delimited social worlds in Istanbul.

Lastly, given the tendency towards collaborative frameworks of operations of the agents in the art and culture sector, it is clear and urgent that this approach in the art and culture world remarks change in the institutional framework in this sector as well. These tendencies have already signaled the need of more flexible and collaborative institutional framework in the sector to achieve the mentioned aims of productions of platforms bringing up diverse publics, which is declared by separate agents.

#### **5.4 Speculation on Rhythmic Discordance in Everyday of Istanbul**

Most obviously, the urban experience in Beyoğlu is replete with successive moments of regular attunements of the art and cultural events mediated spatial practices. Temporal understanding of an urban experience cannot be completely explained through excluding the individuality of dynamic, multiple and heterogeneous art and cultural events mediated temporalities. They, as singular temporalities, are obviously stretching and running different and divergent social forces across the urban milieu of Beyoğlu. It should be, however, aware of their mutually implicating temporal structuring, that is to say, assessing their collective patterning as an art and cultural events-mediated temporal order, as a rhythm.

Understanding these singular temporalities as a pattern of temporal order provides important constituents of an urban experience in Beyoğlu, as Istanbul is moving at fast pace towards becoming a global city and finding its place in the map of interconnected and multilayered networks. This chapter has, so far, revealed out the contemporary infrastructure of the art and culture scene of Istanbul, the empowered agents and their globally driven actions, and most importantly provided an insight in how the art and culture mediated spatial practices they have organized perform new public engagement mechanisms in the society. Furthermore, these outcomes have showed that these practices clearly extend the temporal structuration of the everyday to a global scale. Putting differently, the art and culture mediated rhythms re-orient the urban experience in Beyoğlu in order to accord with the rhythms arising within global flow of goods, materials, knowledge and people.

As long as assuming that their articulation into the everyday of Istanbul imposes the globally driven temporal order, it is possible to speculate on the manipulative nature of this rhythm in terms of the way it reproduces relations in the society. As keeping in mind how globalization empowers social disparities through segmenting cityscape into detached parts, an increase in wealthy individuals' share of valued recourses in global society but failing to meet needs of many inhabitants, the art and culture events mediated spatial practices, as conveying globally driven rhythms to the everyday of the city, might cause a discordance in temporal orchestration of urban experience. Before concluding this chapter and pursue on seeking for causative role of another kind of rhythm on social relations in the subsequent chapter, it was useful to assess the imposition of this globally-driven rhythm to the temporal structure of the everyday life of Istanbul in terms of its success to enhance social interactions in Istanbul urban context.

First, it should be noted that considering this temporal order separately from the context of urban place, the productiveness of art and cultural practices is instantiated in the attempts to structuring relations among the population engaging the art and cultural events. It means that each practice conceives and then produces their interest groups in other words, their 'publics'; and at global scale they operate public engagement mechanisms in fragmented and networked manner rather than centralized and unified. This broader allocation and organization of the interest groups among distinct urban geographies has revealed out that the pattern of relations among people in the society have been assembling transpatially.

However, considering only that dimension of social relations reproduction process ignores how this temporal order articulates into Istanbul's ongoing everyday rhythms. Because, the structuration of this kind of transpatially-assembled relations might, at the same time, define new social identities and form community-like groups. These people get used to live at global scale, using urban space as far as they are mobile. Neither territory based identities nor spatial distances are restrictive factor on their urban experiences and even generating collective ones. Thus, their way of occupation urban spaces, sometimes can cause replacement of the old

inhabitants, yet other times, and living side by side with old residences who are used to experience the urban place at local scale.

From that point of view, it can be said that this imposition manipulates the relations among inhabitants of Istanbul. As the interviews imply, these practices cannot successively access different segments of society. They even imply that these practices invade into the everyday routine of the specifically defined people, globalized in terms of their life styles, relations, interests, tastes or sensibilities, which could be called ‘limited’ when it concerns whole social-economic background Istanbullites. Synchronizing this imposed temporal order in accordance with Istanbul’s ongoing everyday rhythms seems to be unsuccessfully facilitated by these empowered agents in the sector. Developing this speculation, it can be useful to refer again the concerns of Aksoy (2009): “As more confidently outward-orientated, globalizing and liberal-minded Istanbul was emerging, it is far from clear that the globalizing Istanbul translates into an orientation towards worldliness in the city’s public cultural life”.

According to Aksoy (2009), globalization is making irrevocable entries into the daily life of Istanbul, forcing change on urban spaces, practices and mental frames with its new spaces and cultures of consumerism, the expanding and deepening financial flows into real estate and service industries, and new mechanisms for the global integration of local cultures through commodification. More importantly, she highlighted that the openness and globalization can be achieved in market but it is far from clear that the globalizing Istanbul translates into an orientation towards worldliness in the city’s public cultural life.

This shrunken and waning communicative relations in the society on the other side alerts empowering social polarizations and segregations among inhabitants and thus gradual decline of public domains in actual city life. Bilsel (2009) rises a notice to drawbacks arising with social segregation and polarization strengthened by spatial growth of Istanbul, which is revolting from metropolis to mega polis. She highlights the negative effects of urban redevelopment policies basically based on market-

driven tendencies. In the process of Istanbul transforming into uncontrollably growing giant megapolis,

In case of art and cultural practices and their temporal patterning in Istanbul urban geography, these practices have been successfully benefited from the arising potentialities within out-ward oriented Istanbul so far while their contributions on constitution of new public domains in the city is still obscure and seem to not successfully fulfill their potentialities. This outcome is expected from these practices, because the practices are unambiguously belonged to discipline of art. They should be distinguished from any other kind of practice because of the capacity of an artistic practice to shape and transform human action and historical experience. The rising importance of artistic practices in urban life to that much can be explained with loosening ties among the established territory based communities and much more valued differences among individuals and glorified individuality. But, the artistic practice can also enables new communicative networks among these differences.

Among professions, scholars and thinkers writing on art and culture scene of Istanbul, there is a long-existing, indefinite situation that prevents them to be like-minded on the contributions of these events-mediated spatial practices on our shared social environments in globalizing Istanbul. Definitely, all these operative agents of this sector frequently use ‘public engagement’ to define their missions and to qualify the experience lived during these events. There are, however, many critics and debates, ranges in their concerns: some emphasizes the potentialities of these practices carry to constitute new places for experiencing inclusive and communicative public domain in the era of globalization (Akay, 2007; Kortun, 2006; Tan, 2007); and some others highlights the drawbacks of these practices creating new places of globally oriented, market-driven cities, just as being terminals of globalized art community but not able to engage local dynamics of the city. (Artun, 2011; Yardimci, 2005)

Evidently, most of the agents interviewed do not necessarily expect to reach different segments of society who stands outside of this global temporal order, or even do not think they need to do something special to attract their attention. Most of the music

venues, galleries and theaters express this directly. One stated that they would be happy, if someone from ‘Sultanbeyli’, which is the poorest district of Istanbul, has come to their event. However they do not prefer to do something special to attract them to this place. It is, because, doing something special to attract all kinds of inhabitants of Istanbul means relinquishing or change in the quality of events they have aimed to reach. The main aim of these events seems to meet the works of art they qualified to the community who is already interested. (The Music Director of Salon, Interviews, April 2014)

Some other agents insistently use concept of ‘public engagement’ to identify their events and ‘public space’ to their venues. To certain extent, they can create spaces for encounters and promoting cohesion among the individuals. Most obviously, the inter-communicative engagement is achieved through professional art pursuers, which are already familiar to each other. Other than this community, the ones who engage these events are limited in number and could not generate intercommunicative engagements. As some of the interviewees have declared, this might possibly originated to the weakness of their event-programme to access different segments of the society. (The director of Salt, Interviews, May 2014)

On most occasions, art and cultural practices are under the threat of becoming into contextless and apolitical objects within these events because of the very fundamental logic of '*eventualization*' underlying the globalized urban life. Even though some agents become professionally sophisticated and revitalized by corporatist institutional logic in terms of working coherently with the global art world, they mostly disregard the role of art and cultural practice on negotiating new spaces of contemporary public sphere. The art practice at that places function as decoration or consumed goods rather than the tool of enabling public engagement. Then, people might not engage with the progressive political projects by visiting these events. Instead, they would just come cross the anthology of contemporary examples of works of art from the world. In these cases, the role of artists during the engagement of visitor to the works of arts seems to be eliminated. They are inactivated in this engagement. There is only agent as a provider of this engagement and the audience who are passively takers.

Oppositely, there are few agents devising alternative public engagements through not only their distinctive event programmes but also facilitating experimental engagements with space and time. Here, it is aimed to secure visibility of the artists and experimental potential in the artistic practice. Therefore, it is expected to arise an interactive engagement between participants, space and artists as well. They avoid creating unproductive engagements within inflexible categories of ‘audience’ ‘artist’ and ‘work of art’, working in sealed-off environments. Instead, it provides fundamental relation between them, have given responsibility to the audience again through making them familiar with reality. This kind of engagement encouraging the people produce knowledge, opening them to change should not imply withdrawn from society. However, the deficiency, in this case, is the disability of being accessible to the segments of society of Istanbul, so that, these created appropriate platforms remain purposeless to remarkably reflect on urban experience in the city.

So far, It can be said that the new common grounds allowing differently identified individuals to simultaneously present and action could, however, not established yet even in art and culture sector in Istanbul. Towards arising dominance of corporatist business driven global art and culture scene and the systemization of their spatial-temporal organization along urban space, there is relatively weak mechanisms operating against dominantly echoing rhythms. Even though the agents, like artist-run spaces, grassroots artistic and cultural affiliations, alternatively organized art institutions have constituted alternative platforms for public engagements, they seem to not escape the rhythmic conformity of this dominant rhythm. This weakness prevents them operating as a distinctive operative layer in the city and triggering other spatial-temporal processes. The rhythms they produce even tail off under the dominantly echoed rhythm, so that their productive role in the process of reproduction of the relations remain pointless.

Alternatively, with an eye to the concerns of interviewees on the lack of interest within people of either giving place art and culture mediated practices in their daily routine or participating inter-communicative engagements through art practice, it can be said that accessing far deep parts of the society through these practices requests presence of people being used to involve inter-communicative engagements to the

significant ‘others’, exchange their ideas with them, and even more, do this practice via art and cultural event practices. In comparison to the population of Istanbul, these spatial practices seem to address the restricted proportion of Istanbul’s population. This population corresponds to the globalized communities internalized being ‘worldliness’, the inter-cultural dialogue and demanding these kinds of spatial practices places in their daily life.

In both cases, it is apparent that these empowered agents make irrevocable entries into daily life of Istanbul; as promoting existence of the multiply located subjects that are linked to many places, not in exclusive and permanent manner, on contrary to sedentary and nationalist logic of belonging to place, in Braidotti (2006) words, ‘nomadic subjects’. But, it should not be ignored this new temporal order empower other exclusionary mechanisms in relations among individuals, like degrading the intra-society communications. In context of Istanbul, these spatial practices function for creating common platforms for these multiply located subjects, but it could achieve to this mechanism still in exclusive manner, through excluding who are not yet internalized or able to afford the globalized ways of living and experiencing world.

That is to say conclusively, this speculation initially draws attention to the necessity of placing the art and cultural events mediated spatial practices into the particular urban context, specifically temporal orientation of this urban environment. It highlights how important the harmony between globally and locally directed temporal orders in the city and the cohesive temporal orientation of everyday life in order to create the places of inclusive public engagements could experience in the city through addressing vary kinds of communities. The lack of cohesiveness in temporal orientation of everyday life opens up the paths of social disassociations among different segments of society. Therefore, the changes or shifts in temporal orientation of everyday life must require extra assistance to create publicly engaged urban environments that ensures different segments of society benefit from interventions in art and culture sector.



## **CHAPTER 6**

### **RESEARCH STUDY PART 2**

The previous chapter has argued fragmentation and proliferation of the sites of cultural practices in ‘Beyoğlu’ with highlighting the deficiency of the reproduced relations among individuals to produce a ‘public’ engaging within different segments of the society; and with this argument in mind, it has speculated on arising arrhythmia in structuration of everyday life of Istanbul. The forthcoming chapter, on the other hand, will intend to explore whether the qualifications of the open urban space network associated to the study area in which each location is varying due to its accessibility values allow more encountering and coexistences among regular dwellers and the population engaging to these spatial practices.

The advent of this inquiry is triggered from the idea, approaching to an urban form, itself, as a generator of human movement, and thus, as instruments of producing rhythms of everyday. Apart from the imposed temporal order effective in reproducing relations among individuals in the societies, the temporal order afforded by urban form have as much effective role on the relations among people as the imposed one did. They are characterizing urban experience as influential as the imposed rhythms. They could be embodied through people’s improvised engagements to their surroundings. As long as the urban form makes room for improvisations, these rhythms would arouse and potentially structure everyday life in different manner than the dominant rhythms.

Each urban form materially affords some temporal order better than others. On basis of the temporal order afforded by urban form, urban form divergently makes room

for opportunities of differently orienting to material and immaterial aspects of urban environment. It might afford rhythms of improvisation in order to navigate along the streets of the city. The other might not be structured to afford them. The urban environment where there is more room for improvised rhythms could potentially allow more encountering to the ‘others’ and communal activities, and thus, let raise accordance among different rhythms of everyday. In other words, an urban environment materially conditions more opportunities for interaction among different segments of society thus carries potentialities to eliminate the possible socio-spatial disassociations among different socio-cultural groups at a certain extent.

Being improvisationally and extemporarily oriented to the urban environment, the one might need to perceive the affordances of urban space in different way, may be through using different instruments. (Spinney , 2010: 113) However, urban form itself is the fundamental instrument of this engagement as well. How it conditions human movement or whether it allows different forms of movement or whether it imposes just one-type of movement could be seen as a main indicator whether there is much or less place for improvisation. Improvised engagements to the urban environment could potentially embody within bodily movements of people such as walking, running, gathering, standing and even cycling or all other forms of bodily movement in the city. All other forms of movement not prioritized by the imposed rhythms might allow the improvisations. Paying attention to body and senses during these movements gives a chance to produce new rhythms characterizing the everyday and urban experience.

It is argued in this thesis that one of the key rhythms characterizing the urban experience is the rhythm laid down by pedestrians in the city, which do not totally or partially conform to the dominant rhythms; and on some occasions they could resist the dominant ordering of space and time. As Breton (2007) explores ‘walking’ in his book *‘Eloge de la Marche’* as a kind of movement that exceeds territorial fixations, constantly reemerges as a vital reaction against the planned and functional aspects of urban mobility, this chapter aims to analyze the main generator of this movement in the city and at the same time the main instrument of producing improvised rhythms by pedestrians, named the open urban space network. Approaching to the open urban

space network in this way, its qualifications and capacity are then located to the heart of this analysis. The streets, squares, urban blocks and lots, buildings and so on are not anymore just material aspects of the urban environment. Instead, they and the ways they assemble to constitute urban form become one of the many drivers contributing to the constitution of socially engaged and inclusive urban environments. In fact, the formation of open urban space network has principally a determinative role on human encounter, facilitating people gathering or dispersal, creating certain visual fields that includes or excludes some people, and thus, acting as social mixer, only more of it; so, it could play significant role on balancing global versus local identity of urban space, and for the very reason, in production of ‘public’ and public culture in the city.



Figure 6.1 The Longest Pedestrian Route in Istanbul: Istiklal Avenue

This brings us to the thesis's main argument that requires looking at the open urban space network of 'Beyoğlu' as an instrument of engaging the everyday. What has become central issue is then the effective role of this network on characterization of urban experience in the district. There would be numbers of ways of improvisations facilitated by pedestrians and using the potentialities conditioned by the qualifications of the network. This chapter deals with these qualifications as far as they provide knowledge on the urban space network as an operator of counter-rhythms towards the imposed one. It is assumed as if the open space network conditions as much as encountering and coexistences among users of any location, these rhythms would probably arouse. For this reason, at which locations these imposed rhythms are coincided to the open urban space network are important for this analysis. Analytically, it should be taken into account where these art and cultural events took place and through locating along the network how these events take advantageous of the qualifications of the network.

Furthermore, this chapter and yet the findings prepares an appropriate ground to speculate on whether the network carries potentialities to make room for the improvised rhythms and thus hinder the rise of discordance in everyday of Beyoğlu at certain extent. As long as the qualifications of the open urban space network make room for spontaneous encounters and coexistences, it seems it does. For the very reason, it is not odd to expect that spatially structuration of the urban space network offer urban place temporal structure, metric order and pulse, in other words, rhythms. Through the instrumental role of the network, the discordance in rhythmic structuration of everyday life which potentially occurred through imposition of globally directed rhythms could be turned into state of being in accord to a certain extent.

Based on primarily on-site observations and document analysis, this chapter initially gives brief description of the clusters of art and cultural event locations in Beyoğlu and the basic qualifications of the urban fabric, streets and open urban spaces that are occupied for these art and culture mediated spatial practices. It, then, goes on presenting which events and which locations are taken as a sample to conduct further

spatial analysis. Following that, Beyoğlu's open urban space network is characterized in terms of how it affords pedestrian movement along its streets. Consequently, it will be answered whether the locations of the events take advantage of accessibility potentialities of the open urban space network and by this way whether there are more room for coexistences and encounters among regular pedestrians and the population engaging the events through conducting the introduced spatial analysis techniques. Respectively, the derived measures and their implications on encountering patterns in Beyoğlu will be introduced.

## **6.1 The Location Choices of Operative Agents in the Art and Culture Sector**

'Beyoğlu', as previously mentioned, in the daily jargon refers the core inner-city center including the neighborhoods along and among the Istiklal Avenue. This urban area has been long before identified as a cultural hub of city where both local citizens and foreign visitors were likely to find leisure time activities, offering mix of different types art and cultural events corresponding to the range of tastes and interests –from highbrowed to lowbrow. On the other hand, this urban area has dynamically adapted to the new dynamics of the decades and accordingly been transformed at fast pace to respond the emerging demands of the forthcoming centuries. Especially when the socio-cultural dynamics of the city was the case, Beyoğlu has always been so central to the practices of creativity, risk-taking and cultural development. Hence, it is not surprising that over the three decades, this urban area through expanding its territory houses the globally driven cultural infrastructure of the city.

This urban area, of course, is not a unique example where the art and cultural amenities conveying globally driven temporalities solely took place. There are similar facilities organized in the different regions of the city; and similar art and culture venues are located in other districts of Istanbul as well. The locations of the art and cultural practices range on basis of the choices of the agents. Some agents consciously prefer being out of this concentrated zone due to the economical disadvantages arisen with increasing rant in the district; or some others are in pursuit

of the alternative locations for their artistic expressions. However, based on distribution of the art and cultural venues and the number of the art and cultural events took place, most of the operative agents in the art and culture sector, whether they are mainstream or not, prefer to be in the boundaries of the Beyoğlu urban area. The map in Figure 6.2, a modified version of the several art and cultural events and venues maps of Istanbul (available in online web sites, such as Artwalk Istanbul, Art Istanbul, Akbank Contemporary Art Map, Seismopolite Art Map, Tophane Art Walk) demonstrates a general layout of urban zones that art and cultural events took place during 2011 to 2012 in Istanbul. Figure 6.3 on the hand distinguishes these zones in terms of number and kinds of places. The map and table reveals that ‘Beyoğlu’ is the most preferable zone for contemporary art and cultural practices, although it carries out some disadvantages.

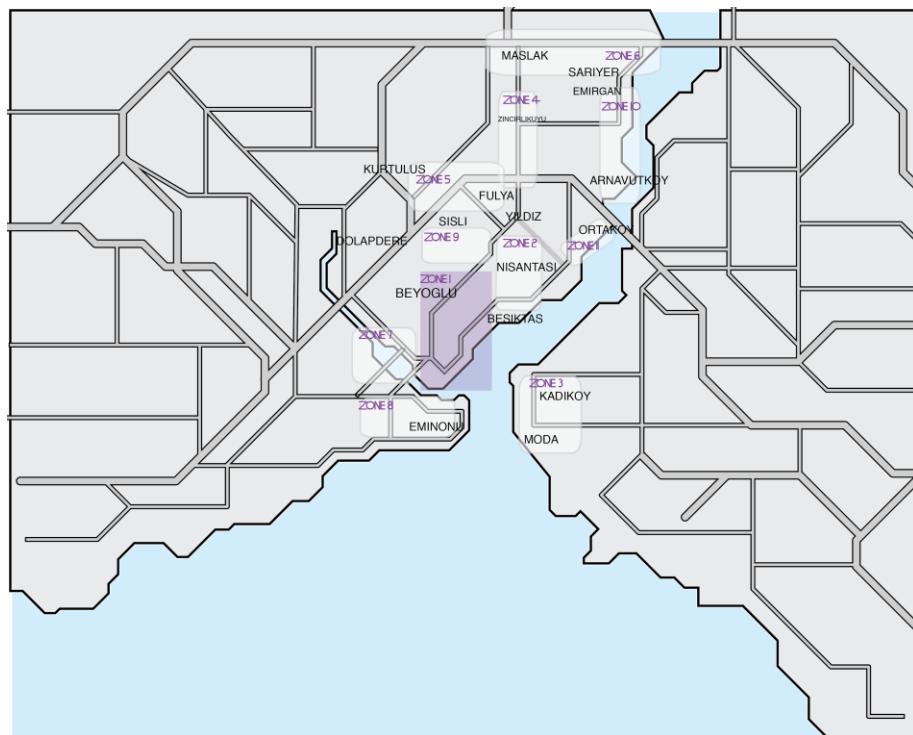


Figure 6. 2 Istanbul Event Zones - Prepared based on the online art and culture events-maps of Istanbul.

		Number of Venues	Variety of Events	X events placed at organizer's own venue	Y events placed at different venues and outdoor spaces	Variety of Venues	A venues of art dis- play	B institutional venues	C other com- mercial venues	D other insti- tutional venues	E open urban spaces
around 'BEYOGLU'	ZONE 1	201	7	galleries' exhibition+ music venues' concerts+ theaters' displays+ movie displays	festivals mixed-events art days forums	23	art gallery concert hall cinemas theater music venue	art museum convention center arteduca- tion center	jazz clubs bars bookstore designstore hotels cafe	high school university church	square street park subway exit
around 'NISANTASI'	ZONE 2	22	2	galleries' exhibition	exhibitions	3	art gallery		hotel	hospital	
around 'KADIKOY' Rıhtm	ZONE 3	8	3	galleries' exhibition+ music venues' concerts+ theaters dis- plays		5	art gallery theater cinemas music venue	culture center			
around 'BUYUKDERE'	ZONE 4	4	2	galleries' exhibition + music venues' concerts		3	art gallery		A/M office center		
around 'MEODIYKOY' and PUYA	ZONE 5	3	3	theaters' displays+ movie displays+ venue's exhibitions		3	art gallery		A/M office center		
around 'MASLAK'	ZONE 6	3	2	music venues' concert venue's own exhibitions		3	art gallery music venue	art museum			
around 'HALIC'	ZONE 7	4	6	venue's own exhibitions venue's own concert	festivals mixed-events art days forums	3		museum, convention center education center			
around 'EMINONU'	ZONE 8	3	2	venues own exhibitions	festivals	3	art gallery	museum		church	
around 'KURTULUS'	ZONE 9	3	1	theaters' displays		1	theater				
around 'EMIRGAN'	ZONE 10	2	1	venues' own exhibitions		1		art museum			
around 'ORTAKOY'	ZONE 11	1	1	venues' own exhibitions		1	art gallery				

Figure 6.3 Eleven Event Zones in Istanbul - Determined on basis of the number and kinds of venues hosting contemporary art events.

There are many driving forces for this long-standing intensity of uses for the art and cultural practices in Beyoğlu. The fundamental reason could be explained by the relative attractiveness of this urban area for the agents in the art and cultural sector. In comparison to the other zones of art and culture, this zone presents many alternative places in range of price, historical and aesthetic quality. The other important advantageous of this urban area is its accessibility by variety of public transportation vehicles. These advantages let the agents withdraw into this area. Their collective interest, on the other hand, draws the very recently formed art and cultural agents' interest to this area. Most of agents dealing with in cultural, leisure or creative industries would like to be close to this environment and art and culture

mediated urban rhythm in the district as well. Their agglomerations at very close locations enable these agents both easily tracing other similar events and accessing the target population. By this way, they could be up-to-dated, with the latest events around the globe and Istanbul. It seems that the Beyoğlu urban area within its serpentine streets, range of historically attractive buildings, physically degraded but economically affordable destinations, being on the route of main transportation system of the city and easy accessibility to public transportation have been attracting most of the agents whether mainstream or not, but seeking a place for artistic and cultural expressions in any case.

This collective interest manifests itself through urban space as dynamic cluster patterning of art and cultural spatial practices in Beyoğlu since late 1990s. Rather than spontaneous emergence, each cluster of spatial practices bushes out from the other in a continuous manner through competing for new art and cultural events and other leisure time activities. The onsite observations within the guidance of art and culture maps of the district, the current cluster patterns of art and cultural practices in the district has been appeared as a result of the location choices of agents, have been dynamically shifting but not deviated from the vicinity of Istiklal Avenue during three decades. This gradual sprawl of the clusters of art and culture practices in Beyoğlu is illustrated in 4 phases, respectively shown in Figure 6.4, Figure 6.5, Figure 6.6 and Figure 6.7.

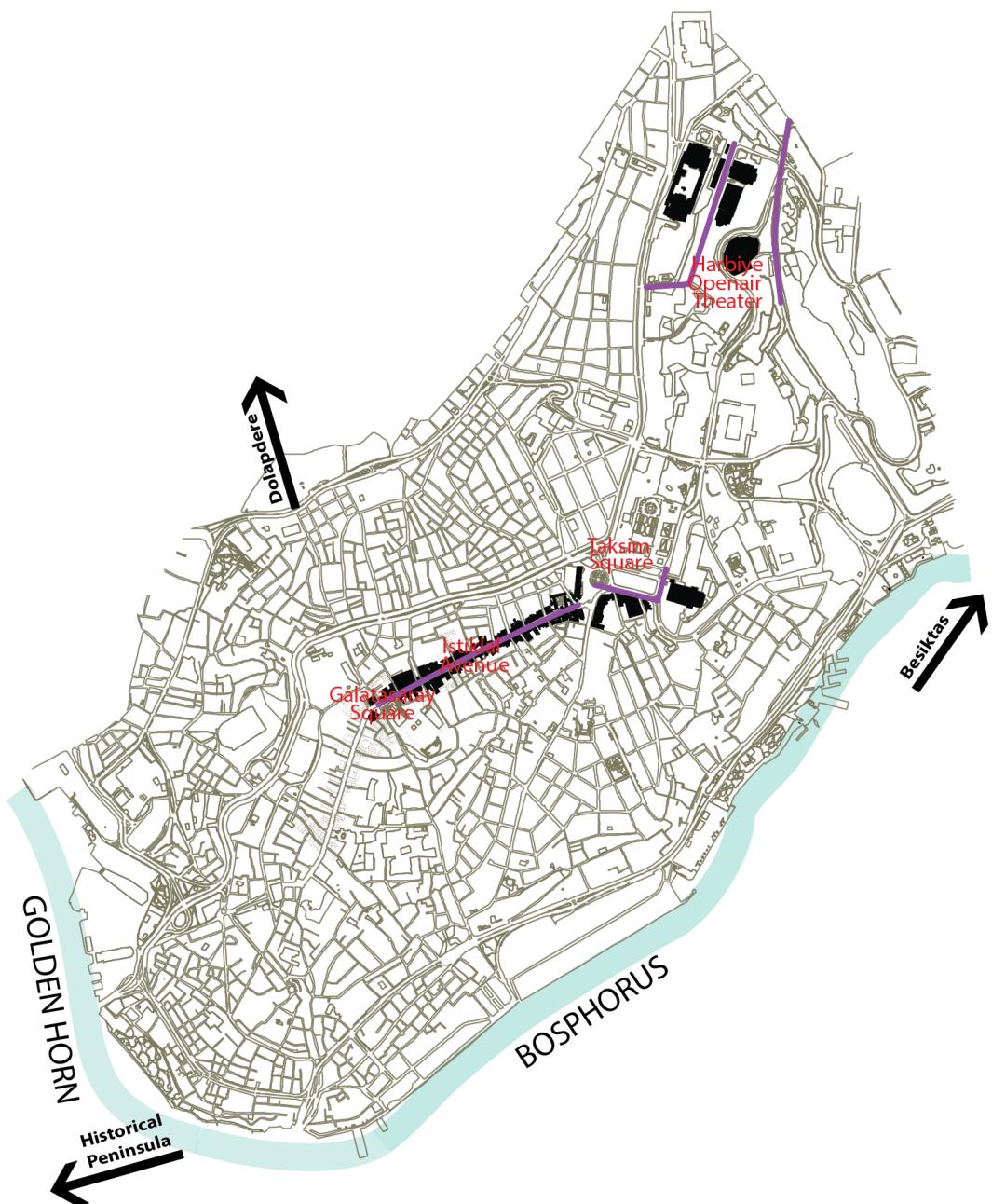


Figure 6.4 Main Routes of Art and Culture Venues Densely Located in 1990s

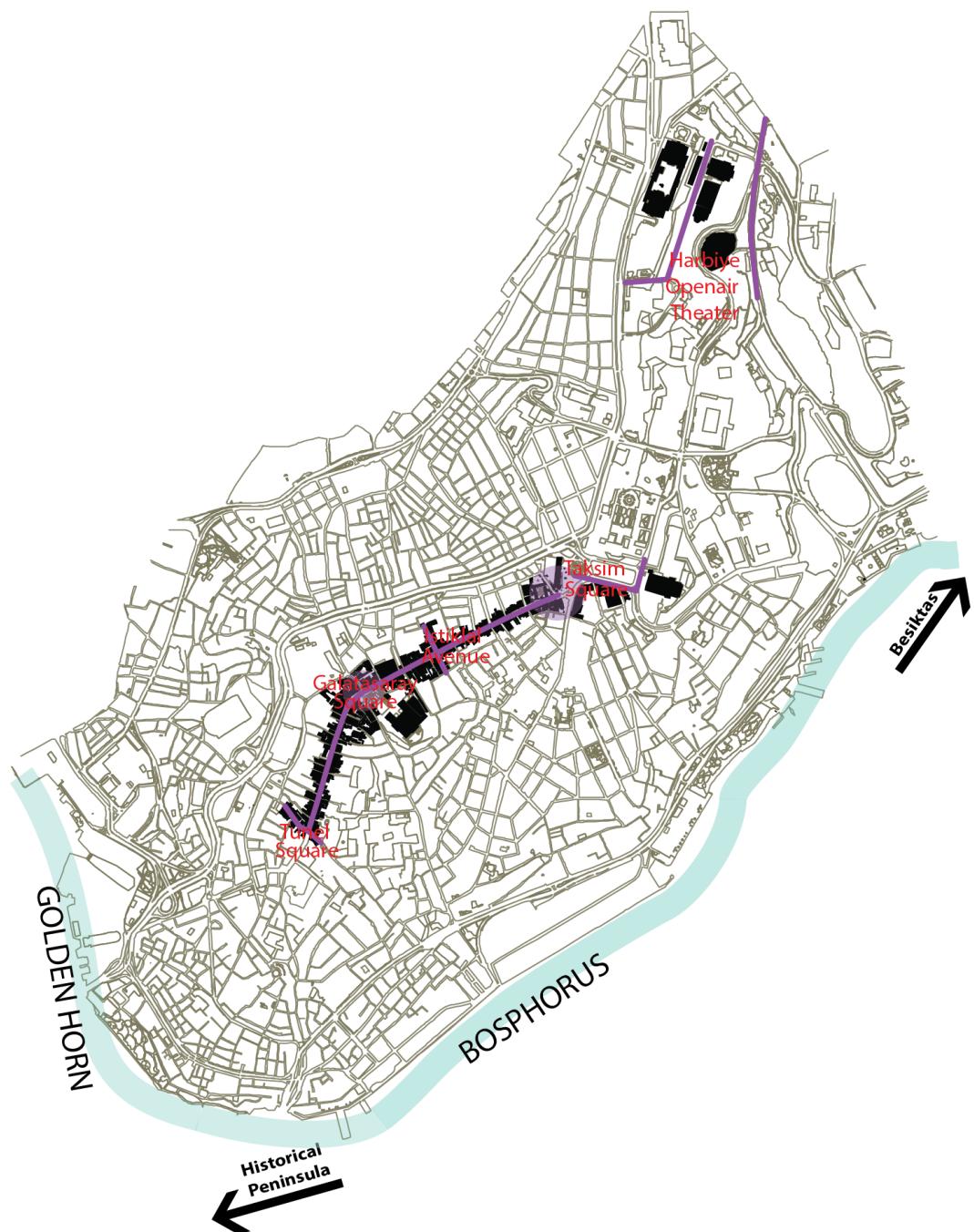


Figure 6. 5 Main Routes of Art and Culture Venues Densely Located in 2000s.



Figure 6.6 Main Routes of Art and Culture Venues Densely Located in 2005s.

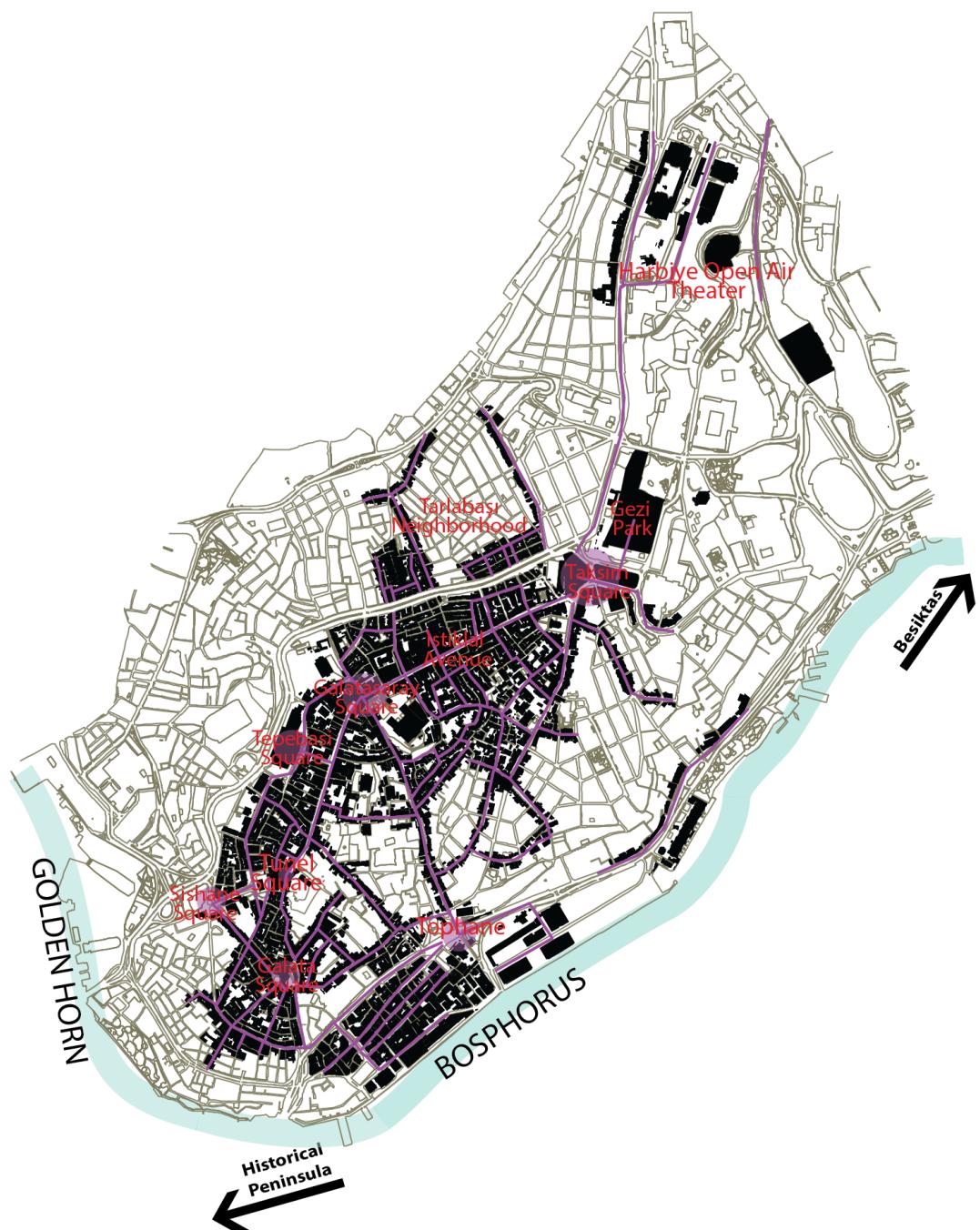


Figure 6.7 Main Routes of Art and Culture Venues Densely Located in 2010s

The Istiklal Avenue has appeared as a predominant art and culture axis since it began to function as a main carrier of the art and cultural venues in 1990s. The carrier role of the avenue performed between Taksim Square and Galatasaray Square till late 1990s. Cinemas, theaters and music venues have already occupied the buildings facing to the avenue. Moreover, some mainstream bank galleries and cultural centers are accompanied these venues in this time periods. This figure constitutes first phase of the gradual sprawl scheme, shown in Figure 6.4

Meanwhile, no fundamental shift in the central role of the Istiklal Avenue as a carrier of art and culture infrastructure of the district has happened till today. Indeed, the vitality of street has expanded towards Tünel Square located at southwest of Galatasaray Square in mid 2000s, as shown in second phase of scheme of sprawl in Figure 6.5. Almost 1.4 km long pedestrian axis has been apparently carried art and cultural events-mediated spatial practices from place to place. Later on, the density of art and culture venues increasingly concentrated and significantly flourished along the inner streets connecting to the main avenue as well. Especially the backstreets connecting to Galatasaray and Tünel Squares have begun to be occupied for the purposes of art and cultural uses. As long as mainstream art venues, small-scaled, self-organized few numbers of art formations are located along the avenue, specifically up floors of arcades.

On the other hand, through early 1970s there have been several buildings, being involved into the art and cultural life of Istanbul. One is facing towards Taksim Square, Ataturk Cultural Center (AKM); the other two are located in an area of 30ha between the neighborhoods of Taksim, Nişantaşı and Maçka, extending to Bosphorous including the Dolmabahçe Valley, Harbiye Open Air Theater and Lütfü Kırdar Congress and Exhibition Center. These buildings were proposed by Henri Proust's Istanbul redevelopment plan decisions. On basis of this plan, AKM has eventually began to build in late 1960s and till 2000s it has been discontinuously function as an art and culture venues of Istanbul and hosted many festivals, concerts and other kinds of art and culture events. It has, however, been close till 2005; and it is still standing empty, waiting for new decisions and action. Harbiye Open-air Theater is still used for bigger scaled summer concerts and festivals. Lütfü Kırdar

Congress Center has been open till 1950s, but it was renovated and today it hosts relatively big-scale congress or exhibitions.

These venues have been involved art and culture map of Istanbul till 1970s as shown in Figure 6.4, Figure 6.5, Figure 6.6 and Figure 6.7 at all. It has been placed north end of the study area, standing quite apart from the location pattern structured around the Istiklal Avenue. Originally, according to Proust's plan, this area, as an open green system has been offered as an extension of Taksim Square; and it was seemingly expected to walk continuously from Istiklal Avenue to this area. However, many parcels were discarded piece by piece onto private hotels, such as the Hilton, the Marmara, Divan, Hyatt, Swiss Hotel, and Ritz Carlton in this proposed larger green system; and even, the already built Gezi Park was subject to losing its outlying zone by the construction of the Ceylan Intercontinental Hotel. Therefore, the continuous pedestrian circulation between Taksim Square and Harbiye Open-air Theater was interrupted with these privatized urban parcels, and thus, the one intending to walk from Istiklal Street has to pursue sinuous routes to reach Harbiye Open-air Theater.

This uneasy pedestrian connection has solely separated the ongoing art and culture life into two distinct areas without implying explicit social interaction; and this seems to push the art and culture mediated urban experience in this urban area out of the one assembled around the vicinity of the Istiklal Avenue. These venues, however, could not be thought separate from art and cultural facilities in Beyoğlu. They are frequently used as if the events need bigger scaled space for display. The art and cultural cluster appeared along Istiklal Avenue, AKM and the cultural and recreational facilities in that area have been operating in relation when the bigger scaled festivals are organized.

Moreover, these venues are in the walking distance of the Istiklal Avenue and part of Taksim Square and Gezi Park. Their spatial proximity to the networks of art and culture venues lined up through Istiklal Avenue practically prevent spatial isolation of these events to some extent, even though the temporal experience is quite dimidiate.

After mid-2000s, the strong linear alignment has spread towards south, on the shores of Bosphorus and Golden Horn. (See in Figure 6.6) The southern unfolding of art and culture scene of Istanbul is fundamentally related to the opening of Istanbul Modern Art Museum across Tophane-i Amire, near to the Istanbul Painting and Sculpture Museum, in the south part of Beyoğlu. The narrow and sloping axis, named Boğazkesen Street, connecting Galatasaray Square to Istanbul Modern, has appeared as another carrier of small sized self-business galleries, art crafts, ateliers and art shops. However, the locations of art and cultural venues do not invade the inner streets of the Tophane neighborhood, which are still densely resided by conservative segment of the society. The building stocks and structure of urban blocks in this neighborhood also do not allow big sized art venues established through using existing building stock, so that, it does not preferred by the mainstream agents to settle down their venues. Generally small-sized art formations lined up on the street in order to be close to the main art and cultural venues.

In the same time, the streets feeding to the İstiklal Avenue constitute small patches where some other art and cultural activities gathered. Around Galatasaray Square, several streets are occupied by art and culture venues or used for art and cultural events. Tepebaşı Square becomes another carrier of art and culture venues and connecting to İstiklal with Adakule Passage. As the cultural life was extending towards Tünel Square, the lower part neighborhoods like Asmalımescit, some parts of Kumbaracı Street occupied for art and cultural events as well. These streets carries relatively small-scaled and self-organized art and cultural formations, like galleries, theaters, artists ateliers and art shops.

Today, the art and culture mediated spatial practices have already expanded towards all directions around İstiklal Avenue, made up the 4<sup>th</sup> phase of the sprawl shown in Figure 6.7. They are aligning along the serpentine streets surrounding Galata Square and arriving to the shores of Karakoy. Cihangir Neighborhood is now housing range of art and culture facilities, especially along Siraselviler Street aligning through Taksim Square to Tophane Square. Even these practices have overarched the Tarlabası Boulevard, which is dividing the urban fabric of the district into two

separate parts and also preventing to exude sparky art and cultural themed urban experience to the other part of the district. This leads the art and culture practices involve into the Tarlabası Neighborhoods where has been populated by the ‘marginalized’ people, drug dealers and users, sex workers, homeless people etc. In the north end of the Avenue, Gezi Park has occasionally begun to use for the self-organized art and cultural events. The use of this relatively wider scale urban park for the purposes of art and cultural uses has partially overcomed the isolation of cultural venues located at northern end of valley from the artistic and cultural heart of the district.

Even though there was not much use of squares or parks for the purposes of art and cultural events in the Beyoğlu, the northeast end of the İstiklal Avenue, adjacent to the Taksim Square, Gezi Park has been recently used for several self-organized events after 2011, when the urban regeneration projects in Beyoğlu were on the agenda of local government. Until that time, the park has failed to be used as an open urban space by most of the citizens. Recently, several groups of people have organized meetings at the park and invited several dancers, musicians, performance artists that were open to public engagement. After that, concerts, meetings, exhibitions have routinely taken place in Gezi Park. According to festival Campaign manager of Gezi Festivals (2012), these events showed to people who used Taksim Square but never passed by the park that Gezi Park is a calming place to spend time, accomplished a major task of urban spaces, which is “to bring different kinds of people together”, and made Gezi Park a trademark platform which brings together the people that are interested in the future of urban spaces.

Moreover, recently happened Gezi Protests<sup>4</sup> (May, 2013) has also been conceived as form of artistic protest on several level. (Snyder, 2014) During the advent of these

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<sup>4</sup> OccupyGezi is groundbreaking protests started out as a response to the government’s Project of urban renewal in this urban area, which is envisioned to structure shopping center on the land of Gezi Park. This protest was initiated though this urban question and in time transformed into massive protests against the government. Even though this urban protest is out of the scope of the thesis, before this event has broken out, people against to this urban renewal project had been gathering at the park and organizing such peaceful cultural and artistic public meetings. These meetings, however, are within the scope of the thesis as a self-organized cultural and art event-mediated spatial practices.

protests, many people and groups have manifested their resistance through power of creative fiat. It solely exemplifies improvised practices of people who feel an encroachment on their democratic rights and their way of life. These recent events have leaded the park into the art and culture map of Istanbul. The art and culture mediated cultural experience has expanded towards the north end of the İstiklal Avenue; this expansion also provide such a transitory zone between relatively bigger-scaled cultural amenities located in the Valley to the small-scaled assembled pattern of cultural amenities allocated in the streets of Beyoğlu.



Figure 6.8 A View from Occupy Gezi Protests (Started at 30 May 2013) - Photo by Kivilcim Güngörün, June 20.

In the middle of the Avenue, around Galatasaray Square, the several chains of streets have begun to be extensively occupied by small to medium sized art and cultural facilities. The street chains beginning from Kartal Street, continuing with

Turnacıbaşı Street and Çukurcuma Street and reaching to Sıraserviler Road carry several art and culture venues. The streets in the Tom Tom neighborhood constitutes another patch connected to the İstiklal Avenue carry some music venues and art spaces. These serpentine but sequential routes of streets expanding the cultural mediated urban experience, which previously bounded between two facades of the İstiklal Avenue towards the backstreets of the avenue.

These patches of interconnected streets carrying art and cultural amenities are also appeared in the southern extension of Tünel Square. Serdar-ı Ekrem Street lying towards Galata Tower has recently emerged as a city's hippest spot. It is sparkling with its small-scaled luxury fashion stores, bookstores, boutique hotels, residences and range of art and cultural venues. Just within 2 minutes walking distance, several artists' ateliers occupy flats at Tatar Beyi and Hoca Ali Street. Similarly, Lüleci Hendek lying down between Galata and Tophane Squares carries several self-organized small-scaled art affiliations. At those streets, artists have gained access to working spaces and showrooms and may offer creative and innovative spatial practices to people. These artistic formations and their amenities seem to be more opportunistic and spontaneous because of free of other institutional, commercial or other kinds of constraints.



Figure 6.9 Serdar-i Ekrem Street - Photo by Elif Savari Kızıl (Talya, Kap, 2014)

Moreover, this figure has spread beyond Galata Tower, reaching out the shores of Goldenhorn today. Komondo Street, lying in the northwestern-southeastern direction, parallel to the shores of Goldenhorn, within its highly prestigious and sizable buildings facing the street proposes several available buildings to the mainstream agents for establishing their art and cultural venues. Next to these mainstream venues, some small-scaled art formations located in the smaller urban blocks of Perşembe bazaar neighborhood. To the west of Komondo Street, the neighborhoods beyond Kemeraltı Road have recently become another trendy location for art and culture venues. As long as galleries, music venues and art showrooms, there are many studios and art business situate along streets of this neighborhood. On contrary to Tophane neighborhood, the locations of art and cultural venues do not aligned along just one axis. Here, the figure is more scattered through several streets due to the range of choices of historically distinguished building stock of the neighborhood; and the mercantile dominant occupancy profile of these neighborhoods gives the agents more opportunity to spread around. (See in Figure 6.7)

On the northwest of İstiklal Avenue, across Tarlabası Boulevard, in the slope downwards towards Dolapdere, there is a noticeable rareness in number of art and cultural events-mediated spatial practices. The main reason of the relative fewness of spatial practices in this part of urban area would be that Tarlabası Boulevard might prevent to invade the fluent pedestrian circulation around İstiklal Avenue and surrounding streets. The other reason would be the uncanny image of the neighborhood, being inhabited by poor and socio-cultural disadvantageous social groups. However, some alternative art and culture formations specifically prefer to inhabit in this neighborhood due to the relatively affordable rents and presenting similar physical advantages like İstiklal Avenue. For this reason, it is not correct to say that this area is totally isolated from the socio-cultural life of Beyoğlu. Instead, it has progressively become significant urban area in the art and culture map of “Beyoğlu” as increasing interest of some non-institutional and self-organized art and culture formations, affiliations and groups. On the other side, the ongoing Tarlabası Renewal Project has remarkably changed the uncanny image of the neighborhoods as well. Within a release of Law 5366, for the Protection of Deteriorated Historic and Cultural Heritage through Renewal and Re-use, targeting the renewal of 20,000 square meters, 9 blocks and 278 plots in Tarlabası neighborhood displaced from property owners and redesigned to host mixed-used urban area designed with luxury residential units, shopping centers, cafes and hotels. Within these attempts, the neighborhood could partially get around its dilapidated characteristic; it is, however, under the threat of losing its uninhibited commercialism and affordable character, which mainly attracts some artists groups. (Islam, 2009)



Figure 6.10 Tarlabası Neighborhood (view from Taksim Square) - Photo by Kivilcim Güngörün.

This dynamic process of location patterning, so far, illustrates that the cultural events in Beyoğlu have been continuously clustered and re-clustered with clinging to the proximate urban zones around İstiklal Avenue. They expose self-organized clustering without any central control directing their locations and any compact description of this pattern. The main operative force forming these clusters is similar location choices of the operative agents in the art and culture sector. They act coherently in terms of their preferences of locations. The choices of a mainstream agents or even any change in their preferences have led other agents follow similar decisions. Even though there is no special processing performed to constitute clusters of the art and culture practices, the location determination let clustering implicitly.

The current picture demonstrates that the majority of venues hosting cultural events take place in Beyoğlu in which their locations have formed several patches in the vicinity of İstiklal Avenue and distributed in the middle and southeast part of study

area on the slope towards the Bosphorus and Golden Horn shores; and reached out the southern end of the Avenue. Based on these observations, four arteries of cultural events can be identified, as shown in Figure 6.11. Two main arteries are characterized within the concentrator role of two strongest axes, İstiklal Avenue and Boğazkesen Street. There are patches of locations closely adjoined these two axes. The third artery has formed throughout Karakoy waterfront axis. Similarly some common patches attached this main zone as well. Additionally, Maçka Valley, covering locations of bigger scaled art and cultural centers can be identified as another artery. Different from other three arteries, the venues agglomerated in Maçka Valley are located compactly but do not have direct connection to any street or avenue. When we look these four arteries and a close patch, İstiklal Avenue seems to carry vital role to joint these four arteries together and let them perform collaboratively.

The current tendency, however, heralds that this dynamic pattern of locations tends to shift its central position from İstiklal Avenue towards the shores of Bosphorus and Haliç, along Karakoy-Beşiktaş seaside axis. The main stimulating factor for this upcoming shift seems to be related to the fact that most of the mainstream art institutions could find more affordable choices to settle down their large exhibitions and display spaces in Karakoy neighborhood. Moreover, this coastal area also benefits from the connections to the other attraction points of city, like Historical Peninsula or Beşiktaş, by pedestrian and public transportation. Therefore, it appears as a preferable alternative to locate other than İstiklal Avenue where rant-oriented land use pattern has increasingly replaced the landowners and been altering the character of the quarters into consumer and tourism mediated urban places. Many of buildings on İstiklal Avenue have begun to be purchased by flagship international businesses; and the recently conducted municipality-led urban renewal projects have caused a closure of most of the local stores on the Avenue and surrounding quarters. This current circumstance inevitably influences the locational choices of the many mainstream art agents as well. If this tendency increasingly comes out, many art and culture agents would probably move to another locations and the significant role of İstiklal Avenue that unifying varied clusters on itself and around itself would diminish in near future.

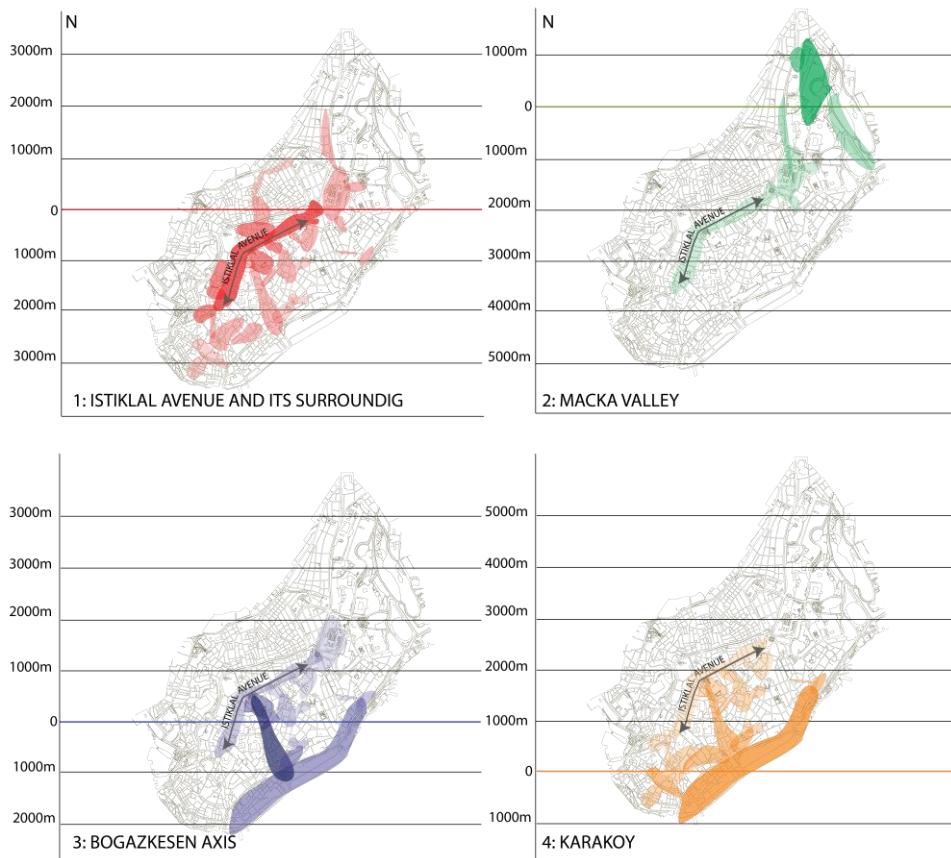
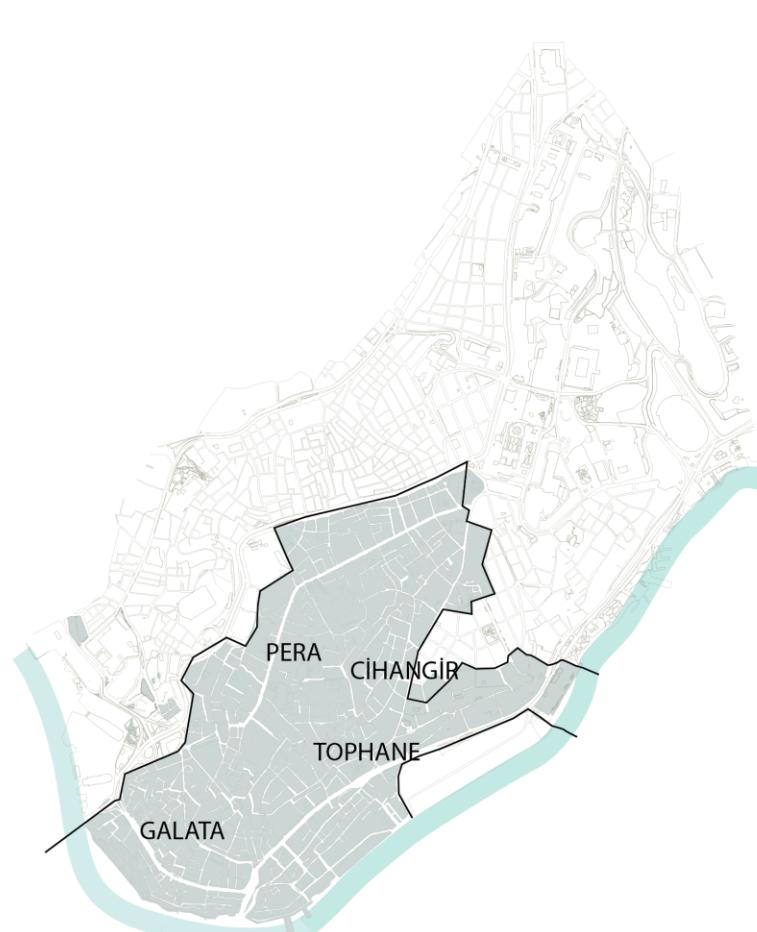


Figure 6.11 Four Main Arteries of the Cultural Venues - Determined on basis their central role to adjoin several patches of cultural venues and highlighted their spatial relations with Istiklal Avenue)

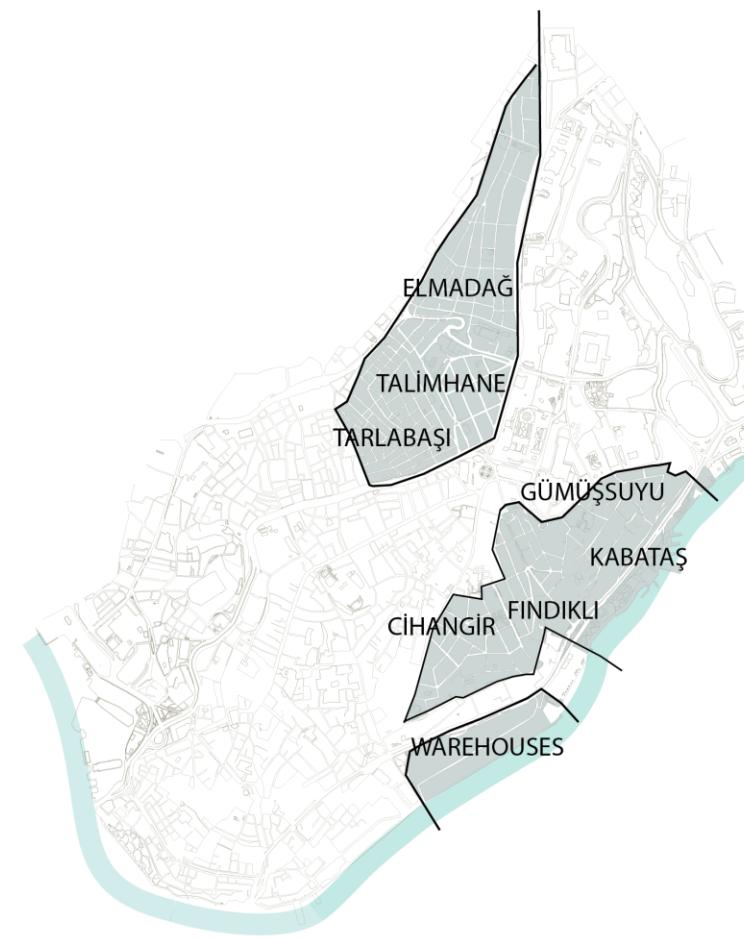
Given this general profile of the location patterning, this urban environment offers several historic and architectural values of the urban fabric that the operative agents seem to concern when establishing their venues or organizing their events. The Beyoğlu urban area whose boundaries were approximately identified in previous chapter can be simply distinguished in three urban zones in terms of architectural and historic values they offer, as shown in Figure 6.12.

First zone corresponds to the historic core of Beyoğlu whose urban pattern was almost structured in 1860s. The second zone corresponds to the modern extension of first zone that was appeared in late 19<sup>th</sup> century. Similarly, the third zone began to appear in the era of establishment of New Republic, beginning of 20<sup>th</sup> century.

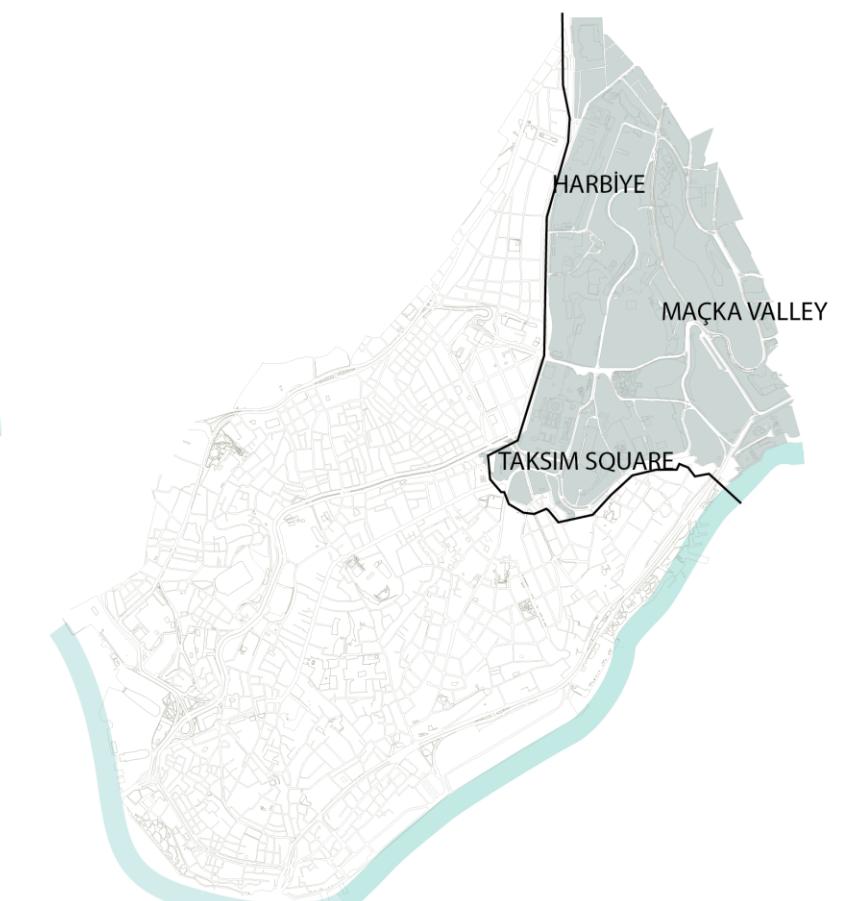
However it took its existing urban layout in late 1960s. The choices of places located in these three urban zones are preferred on basis of different concerns of the agents. Some might be preferred on basis of sizes of venues while the social or performative values of the places might attract some agents. Whatever purpose they are preferred, these three zones have also determinative role on how compact the art and cultural places are distributed along urban space because of differently structured urban layouts in which the sizes of urban blocks offering distinguished buildings and open spaces to the different interest groups in the art and culture sector.



**ZONE 1:** Small to Medium Scaled Urban Blocks  
Characterizing The Core Area of Old Beyoğlu



**ZONE 2:** 19. century Modernized Extention of Old City Center within Moderate-scaled Urban Blocks



**ZONE 3:** 20. century Early Republic Modern City Center Structured with Larger-scaled Urban Blocks

Figure 6.12 Three Urban Zones (identified on basis of historic and architectural values)



### **6.1.1 Zone 1: The Core Urban Area of Old Beyoğlu**

First zone basically covers the traditional core of the Beyoğlu urban area, surrounding Galata Tower and beyond, stretching to the hilly terrain where today Taksim Square is located, and on the south reaching out the shores of Haliç, seen in Figure 6.12. Most of the art and cultural practices take place in this zone, which is distinguished from other two zones on basis of its relatively small to medium scaled and irregularly shaped urban blocks. In general sense, the urban blocks in the boundaries of the first urban zone conjoin one to another through narrow streets varying in width and going in all directions. In detail, the alignment and sizes of urban blocks is diversified in this urban zone as well.

One of the remarkable distinctions can be seen among the urban area where Galata and Karakoy port and the one where Tophane neighborhood is settled down. Galata, known since 8<sup>th</sup> century and has assigned to be occupied by Genoese in 14<sup>th</sup> century; in the boundaries of walled urban land Genoese had established its trade colony before it was lately accommodated by European tradespersons. (Batur, 2001) In these times, the Galata urban area ran down towards Galata Tower to Golden Horn at what is known as Azapkapi and to the Bosphorus at Tophane. This urban settlement had been survived with protecting its original urban layout till 1860s when the walls were ordered to demolish in order to modernize this part of the city. However, its distinct urban layout establishing direct relation with waterfront uses and conforming the topography still partially exists. The small-scaled urban blocks and their permeable alignment were seemed to comfort commercial harbor facilities of early Ottoman periods as well as shops, taverns and cabarets where people from any nationalities could spend their time. According to Batur (2001), the urban structure and form of 14<sup>th</sup> century Galata used to display its period's typical features of Mediterranean city. Similar to Mediterranean urban layout, spatial organizations of urban blocks are more likely to a grid-like structure and most of urban blocks consist of several small urban lots in which building aligned adjacent to each other. They show particularly homogenous and compact organization with small footprints of buildings and small lots. The urban blocks line up along Voyvoda

Avenue (today's Bankalar Street), extending parallel to the shoreline of Golden Horn, however, has relatively larger urban lots within larger footprints of buildings. These were mostly used as administrative structures of colony. (See Appendix C to the plan of Pera and Galata dated to 1860s)

Adjacent to Galata, Tophane, 16<sup>th</sup> century Ottoman Empire's weapon work quarter in relation with port facilities, on the other hand, was established on the shores of Bosphorous. The facilities of arsenal was built close to the port and integrated with mosque complex, serving the naval captains of Ottoman Empire. By the time the Western weapon import stopped, the quarter has lost its identity as an arsenal and transformed into residential quarter of the city occupied by multi-ethnic groups as long as Muslims. The Boğazkesen Street sloping away from İstiklal Avenue is aligned within volute and closed urban blocks that were occupied for residential purposes. The built-up density of these urban blocks is relatively low and has more open space between backyards. Most of urban blocks are shared by several householders and houses open to cul-de-sacs as common property owned jointly by all occupants. Access to several urban lots in these urban blocks are established through several dead ends; and they are surrounded by curvy and narrow streets that rarely intersect with another streets as constituting four-sided junctions. This typical Muslim residential settlement pattern aligns through Boğazkesen Street and meets to the water with larger urban block of mosque complex and arsenal facilities. The inwardly organized and relatively larger urban blocks system is, however, characterized just the vicinity of Boğazkesen Street and the mosque complex. Occupations of this urban area by non-Muslim communities, residential uses have spread towards east later on, towards Cihangir neighborhood; but this extension did not pursue similar urban layout. It was transformed into more outwardly organized medium-scaled urban blocks. Even though Kemeraltı Avenue separates the spatial compactness of urban blocks and splits the neighborhood into two parts today, above the avenue, the irregularly conjoined larger urban blocks, which are now occupied by 4 and more storey apartments lining up adjacent to each other is still legible. (See Appendix C for 1860s plan of Pera and Galata, and Appendix D for 1914s map of Tophane neighborhood from German Blue Maps)

When built up areas has begun to expand beyond the Galata Tower, Pera Region which was composed of vineyards in the middle of 18<sup>th</sup> century, was replaced by embassies and couple of churches in the mid-19<sup>th</sup> century and developed rapidly into Ottoman Empire's non-Muslim center of life. "Grand Rue de Pera," which had been on the rise since the 1850s, represented the most "Western" face of the Ottoman Empire in terms of architecture, demography, and lifestyle. (Adanalı, 2011) Paul Imbert records that in the year 1869 there were 277 Muslim, 91 Armenian Gregorian, 28 Armenian Catholic, 85 Greek, 65 Latin Catholic, 29 Jewish, 40 Bulgarian and 7 Protestant students going to Galatasaray High School, which stands right in the middle of İstiklal Street. (Kaptan, 1989:125) As Batur (2001) indicates, Pera has become an urban environment where aristocratic Europeans, Leviathans and minorities have established their new urban facilities comforting their elitist way of living. The linear alignment of Rue de Pera (now called İstiklal Avenue) bordering with embassy palaces, churches and European styled buildings has gradually appeared, and later on reached to the area where Taksim Square is located today. This alignment has escalated into relatively larger sized urban blocks where embassy palaces, public schools or other public amenities are located in the middle of big gardens. The rest of urban blocks were used for civil purposes. Grand hotels, French and Italian theaters, coffee houses, pastries were all established along the urban blocks, adjacently situated along the avenue.

Even though these differences in this urban zone still exist, the gradient transition among these differently organized urban blocks is not easily legible. This situation firstly depends on the fact that this urban area has been continuously urbanizing in the course of time, within a densification of build-up areas and widening roads and changing transportation routes. 1956-60 Istanbul master plan has fundamentally paved the way for these processes and caused quantitative and qualitative changes in the urban environment of Beyoğlu through constructing new and larger arteries passing in the middle of the existing neighborhoods and erasing many urban blocks. Without any survey or preparations, the government and municipality cooperation has urgently put demolition and enlargement of the streets into force. (Esmer, 2013) In the scope of this master plan, the two boulevards, Tarlabası Boulevard

connecting Taksim Square to Karakoy and Kemeraltı Avenue connecting Karakoy and Beşiktaş were structured through demolishing many previously existing urban blocks in this urban zone and lead to densify existing urban blocks as well. These processes have partly erased range of architectural values from the memory of the city and constituted large boulevards splitting this urban zone into several disconnected urban areas.

Today these neighborhoods in the urban area, defined as Zone 1 still partially possess unique urban patterns crowded by significant numbers of buildings within architectural and historical values. In the boundaries of this urban zone, the urban blocks forming İstiklal Avenue contains Art Nouveau Styled, four or three storey stone masonry mansions of 19th century. When the original function was lost, the existing buildings after technical intervention (refurbishment, rebuilding, enlargement or partial demolition) provides appropriate spaces for housing art and cultural amenities.

Most of the mainstream agents accommodate their venues at this array of existing buildings defining the İstiklal Avenue, shown in Figure 6.13. For instance, Arter (previously named Meymaret Han, 1910), Salt Beyoğlu (previously named Siniossoglou Apart, 1850s) and Borusan Music Hall (example of Bella Europe era building) fronting İstiklal Avenue, with their preserved and restored shells and facades and renovated interiors nowadays constitutes appropriate venues of contemporary art events. The five-storey Mısır Apartment, preserving its indoor layout serves to house several art spaces, which are occupied by different art agents. Formerly the Hotel Bristol in Tepebaşı, dated back 1890s, has been transformed into a prestigious private museum, named Pera Museum. The footprints of these venues is nearly 500 meters square; and each venue provides approximately 300 square meters moderate sized gallery spaces, music venues or performance spaces to nearly 100 square meters medium-sized art centers, which able to host limited number of visitors at a time.



Figure 6.13 Urban Zone 1: Pera (The art venues located on the urban blocks aligned along İstiklal Avenue)

Same urban blocks also contain several arcades facing to the İstiklal Avenue with multiple entrances and diffused passage corridors increasing both the ground pedestrian circulation and the permeability of streets. These buildings are dated to 19<sup>th</sup> and early 20<sup>th</sup> century with art nouveau architectural styles. With the exception of two arcades which have been renovated through projects involving institutional stake-holders to house new functions like shopping, offices, cultural or mixed-use spaces, others arcades still survive in their original architectural state. Most of them have partially neglected back faces and upper floors. However, these arcades offer affordable space for some self-organized art formations and they are used as event

space, theaters or performance spaces. 6 out of 18 arcades in the study area like Hazzopulo Arcade, Atlas Arcade and Halep Arcade, shown in Figure 6.14, host art-venues, music clubs or cinemas at entrance and upper floors. For instance, Pasajist has been settled down one of the flat in Halep Arcade and Manzara Perspectives has also one flat in Suriye Arcade for special events in 2011.

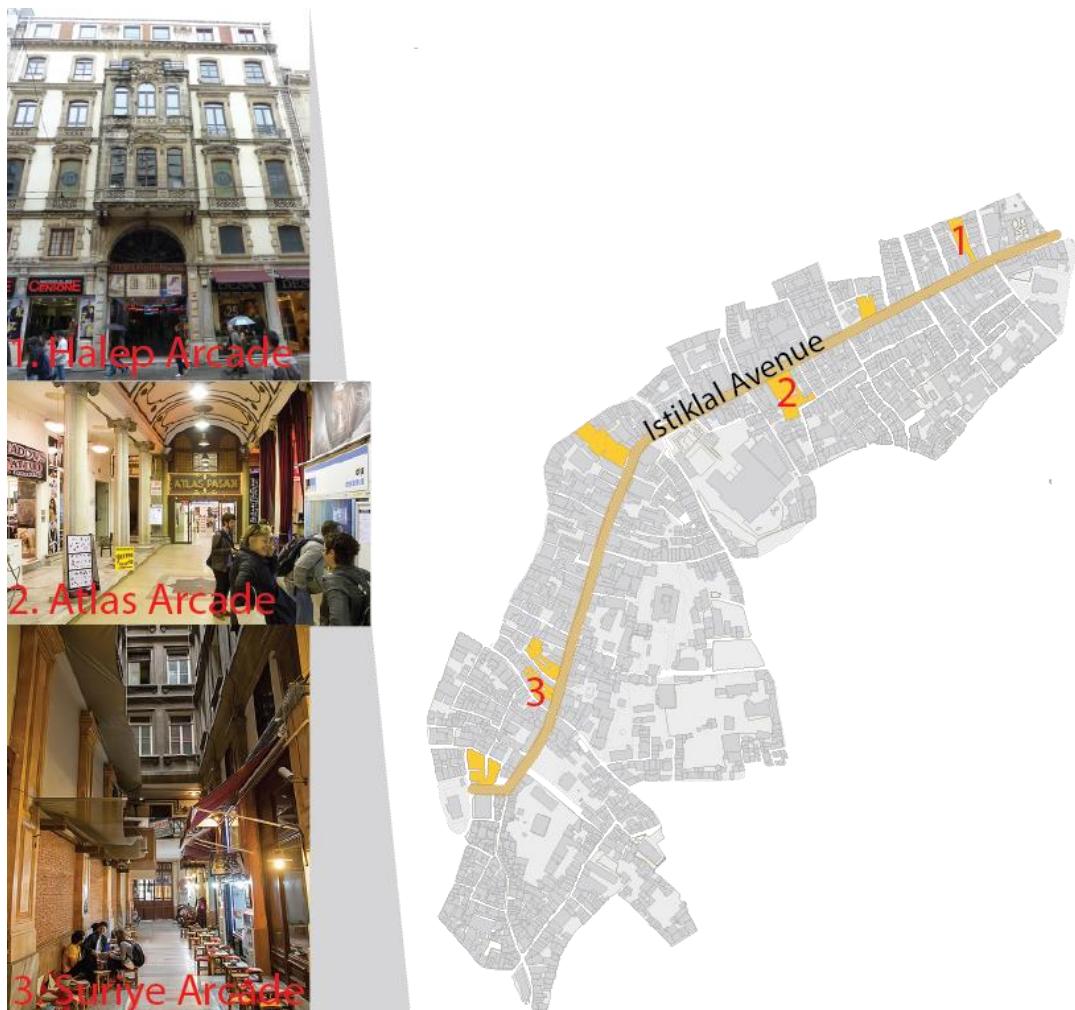


Figure 6.14 Urban Zone 1: Pera (Arcades housing cultural venues on the urban blocks aligning along Istiklal Avenue)

The adjacent neighborhoods surrounding Istiklal Avenue, such as Asmalımescit, Tomtom and Hacı Mimi quarters are also favorably occupied by small-scaled art and cultural venues. (See in Figure 6.15) The streets of these neighborhoods provide relatively segregated locations distinguished from the dense human circulation on the Avenue. Specifically, music venues, like Babylon, Nardiss, Peyote, Garaj and Indigo, small galleries and artists show rooms occupy the buildings or ground floors of buildings located in the vicinity of Istiklal. Along eastern axis of Galata, Serdar-ı Ekrem Street is mostly occupied by number of art galleries and fashion stores. The capacity of these venues ranges from hundreds to thousands of people at a time.



Figure 6.15 Urban Zone 1: Pera (Small-scaled cultural venues located at the backstreets of the Istiklal Avenue)

On the other hand, the boundaries of old Galata neighborhood reaching to Perşembe Bazaar at the southwest within narrow and meandering pedestrian streets, seen in Figure 6.16, however, consists of relatively smaller and denser urban blocks than urban blocks along İstiklal Avenue. The buildings located here include range of choices to small to medium spaces for art and cultural facilities. Distinctively, just before reaching to the shores of Golden Horn, urban blocks attaching to the Bankalar Street (previously named Voyvoda Avenue) carry remarkably larger buildings, which were previously used as administrative buildings of Genoese, and Ottomans. The significant historical and architectural value of these buildings directly influences the utilization of them for prestigious art and cultural facilities. For instance, Salt Galata housing an Ottoman bank during the 19<sup>th</sup> century with its distinct neoclassical and oriental architectural style has been transformed into a new cultural venue and research center of Istanbul with redesigned interior by Garanti Bank. At the same avenue, Minerva Palace is occupied for art and cultural facilities of Sabancı University, serving as Kasa Gallery.



Figure 6.16 Urban Zone 1: Galata Neighborhood (the administrative buildings of ottoman era on Bankalar Avenue aligning through north-west to south-east, parallel to Golden Horn), and The Enlarged Kemeraltı Avenue (connecting Karakoy to Beşiktaş and separating the urban area close to Bosphorous from the urban area above itself)

Besides these European style buildings stock with a privileged architectural and historical value, Tophane neighborhood along Bosphorous extended towards Cihangir neighborhood, just outside the former walls of Galata and its extension, are preferred by art and cultural agents to settle their facilities. (See in Figure 6.16) In the vicinity of the Kemeraltı Avenue, some existing army barracks of Ottoman era are today used as art venues, such as Depo. Below the avenue, around the mosque complex, the 19<sup>th</sup> century industrial, financial and commercial buildings like factories, marine business buildings, and commercial complex are preferred by the art agents to establish their showroom or ateliers, such as Gallery Mana.

Just above the Avenue, the Boğazkesen Street lying along Galata Square to the mosque complex is partly occupied by small-scaled galleries, music shops and cafes within local commercial and residential uses. However, this figure could not invade into the inner neighborhood, into the larger urban blocks primarily constituted to residential uses of Ottoman period and still dominantly accommodates for residential uses. However, the art and cultural uses invade towards eastern extension of Tophane, towards Cihangir. For instance, Çukurcuma Street similarly occupied by small-scaled local artistic shops. The Sıraselviler Street also accommodates galleries, theaters and cultural centers. (See in Figure 6.17)

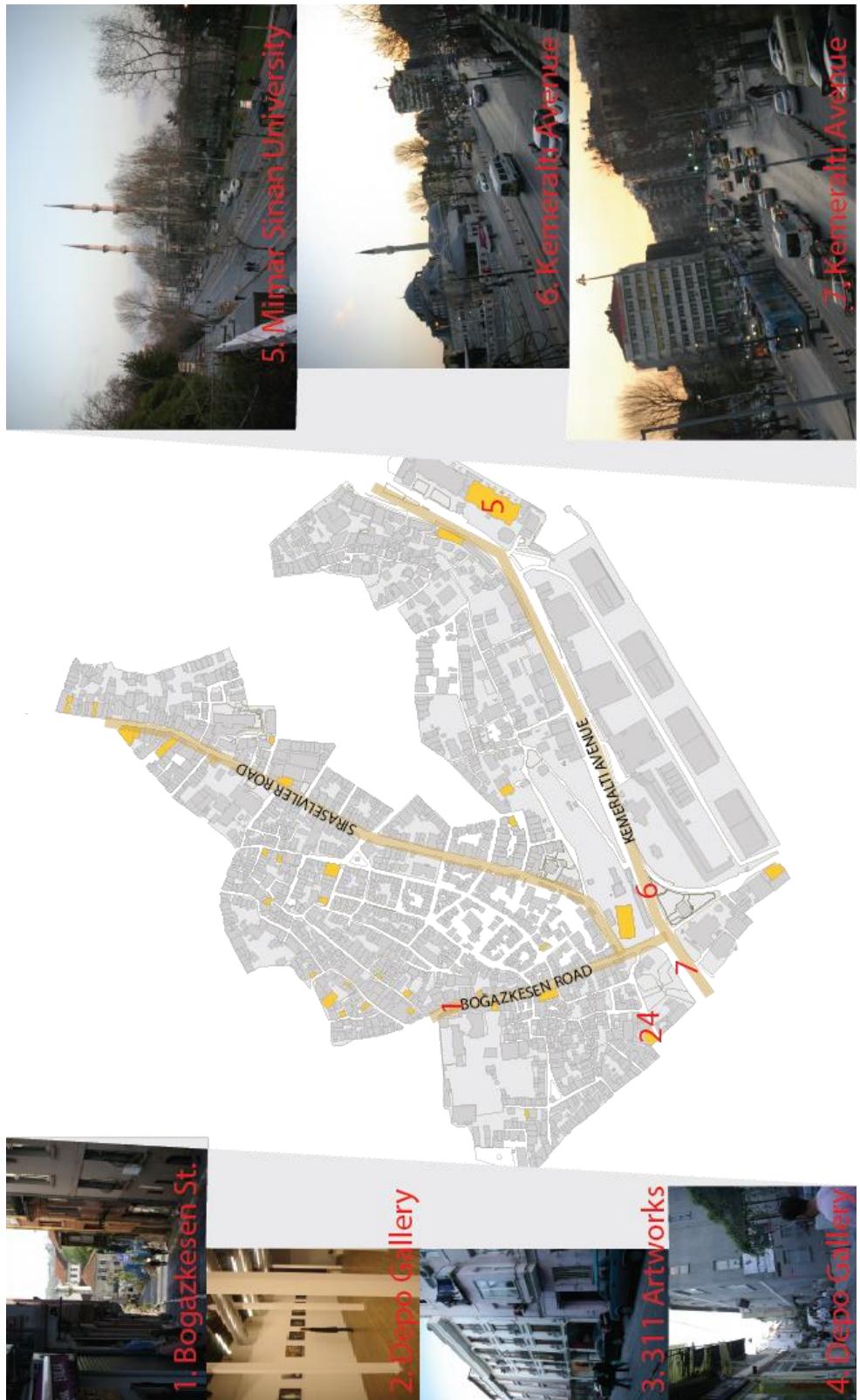


Figure 6.17 Urban Zone 1: Tophane Neighborhood (meets with Cihangir Neighborhoods)

Beside these buildings, the open urban space in this urban zone is reduced into the streets and slight enlargements of their intersections. Galatasaray, Tünel and Galata Squares could be marked as three main squares along İstiklal Avenue. They are identified by three landmark structures of İstiklal Avenue, Galatasaray College, old Tünel Station and Galata Tower. These squares with their small to medium-sized scale provide appropriate spaces for spontaneous public engagements. These three squares were also used as a part of some event-programmes to host public shows and performances.

Additionally, Tophane and Karakoy Squares located in this zone. The main drawback of these squares, however, is that they function a busy traffic junctions rather than squares. As well these squares, the streets of this urban zone, itself could be described as a spirit of urban experience. Even though, they have been increasingly under threat of losing their distinctiveness and sense of place within implementation of consumption-centered facilities, some of them still provide originality to host artistic engagements. For instance, backstreets of İstiklal Avenue, the streets of Tarlabası Neighborhood, Perşembe Bazaar in Karakoy are frequently used to house self-organized artistic engagements.

### **6.1.2 Zone 2: 19<sup>th</sup>Century Extension of the Historic Core of Beyoğlu**

The second urban zone is identified as extensions of historical core of Beyoğlu's neighborhoods that are shaped within the advent of 19<sup>th</sup> century when Ottoman Empire economically, socially and politically affected by penetration of capitalism and rise of new modern attempts of elites. These changes brought along new urban patterns shaped with European-styled apartments occupied by Levantines and non-Muslim bureaucrats. As Kıray (1979) points out, these new apartments have symbolized the birth of the modern middle class, which involved non-muslim professionals and merchants. With this momentum, the old city core has gradually extended towards northeastern directions to respond the requirements of new residential demand. This extended zone was characterized with moderate-sized urban blocks and up to five storeys apartments. This area could be identified as two parts.

One is an extension of Tophane including Cihangir, Fındıklı and Gümüşsuyu neighborhoods and aligning parallel to the Bosphorus and reaching to shores of Beşiktaş District. The other is developed adjacent to the axis of İstiklal, including Tarlabası, Talimhane and Elmadağ neighborhoods, respectively aligning along the axis of Cumhuriyet Avenue. This two-sided extension is shown in Figure 6.18.

The Tarlabası neighborhood, 19<sup>th</sup> century settlement beginning at the intersection of Cumhuriyet Road and Taksim Square has conceived as a neighborhood developed adjacent to the Rue de Pera. It was primarily characterized as a residential area when the non-Muslim population has increased in the Beyoğlu and more demand for housing has been raised. While Pera was a residential area for the upper classes, as Üsdiken (1995) mentions, Tarlabası served to middle and lower-middle class residents populated by minority groups, Jewish, Greek Armenians as well as Muslims in the late 19<sup>th</sup> century. Especially following the 1870 Pera fire, the residential and commercial expansion has increased in Beyoğlu; and the Tarlabası Neighborhood was appeared as its moderate buildings.

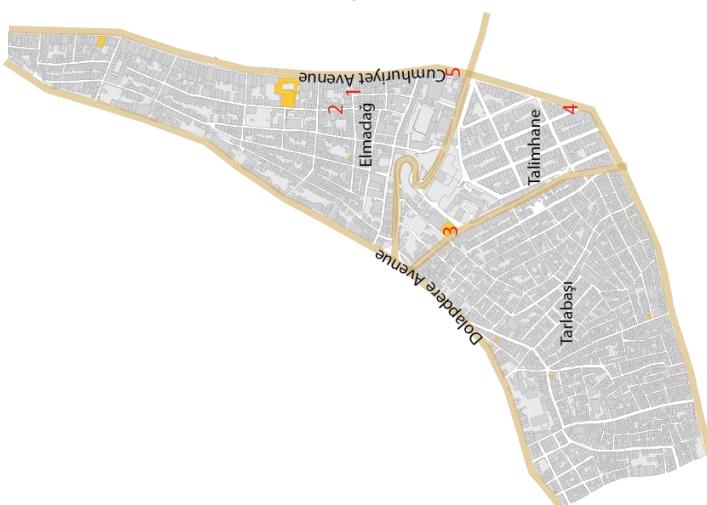


Figure 6.18 Urban Zone 2: Tarlabası, Talīmhan̄e and Elmadağ Neighborhoods (at the north-west of İstiklal Avenue) and Fındıklı, Gümüşsuyu and Kabataş Neighborhoods (just above Antrepo buildings of Old Port Area situated southeast of the Avenue)

Adjacent to Taksim Square, The Talmihane Neighborhood, early used for military training area of Ottoman Artillery Garrison was distinguished by its particular gridiron urban pattern in Early Republic period. The buildings dated the Early Republican period have exemplified architectural values of Art Deco and early modernization era in Istanbul. For instance Pertev, Ayhan and Ceylan Apartments respectively designed by Vedat Tek, Seyfi Arkan and Sedad Hakkı Eldem presents some distinguished Art Deco styled apartments in this neighborhood. (Akın, 2005)

Near to Talmihane, the Elmadağ Neighborhood, previously outer edge of Beyoğlu, granted as cemetery of non-Muslim communities has transformed into residential area in 19<sup>th</sup> century as well. It was located on the main axis between Taksim and Şişli District. When The Armenian Cemetery, located in Elmadağ was moved to Mecidiyeköy in late 19 century, these areas have begun to respond to need of rising of the residential demand of European immigrants around İstiklal Avenue. Construction of large institutions, Surp Agop Hospital (1837), Artigiana (1838), St.-Esprit Church (1846) and Notre-Dame de Sion School (1856) paved way for settlement process. These catholic institutions also attract Ottoman catholic communities (Latinos including Armenians and Greek) to reside in this area. It continued to be a lively prestigious neighborhood of Western and non-Muslim segments of the society till mid-20<sup>th</sup> century. (Danış & Kayaalp, 2004)

These three neighborhoods have been suffering from insecurity and physically deterioration since 1950s when they began to be inhabited by disadvantageous social segments of the society. This isolated situation has also strengthened by the construction of the Tarlabası Boulevard, splitting the urban area two distinct parts. However, Talmihane has been assigned as a touristic and hotel zone till 2004 because of its strategic proximity to the İstiklal Avenue, Taksim Square and Congress Valley. In the scope of this projection, many early modern period buildings were demolished or transformed on account of not adequately meeting the requirements of the hotel facilities. (Yıldız & Öztürk, 2011) Tarlabası has been in the process of renovation since 2011; and Elmadağ, on the other hand, is subject to construction of big shopping center. All these projects were literally applied to heal

these parts of the district. But, the current situation shows that they are still not successful to integrate this part of the urban area to the vital core of Beyoğlu.

As the historic core center of the city was surrounded by these new neighborhoods, the structural characteristic of the urban network has been transforming; and new structural elements have attached into the urban layout. These patches of urban patterns are quite different from the finer to medium scaled urban blocks of the urban area covers İstiklal Avenue, Galata and Tophane. Tarlabası has shaped by the urban blocks that are relatively small rectangular shaped and shared by several residence within direct relation to the street. The four perpendicular streets all linking to Tarlabası Boulevard, namely Turan, Sakız Ağacı, Ömer Hayyam and Kalyoncu Kulluğu Streets from east to west, was reaching to İstiklal Avenue. The Tarlabası Boulevard passing parallel to İstiklal Avenue splits the pedestrian and visual connection of this quarter from İstiklal and its vicinity.

As an extension of Tarlabası neighborhood, the Talimhane urban area, distinguishes with its regular rectangular shaped urban blocks shared by several apartments, aligned along straight streets and forming grid-like street pattern. The area exemplifies the residential development pattern in the early Republican era, which was wide spreading in Turkey. (Akın, 2005) Next to Talimhane, the Elmadağ neighborhood, on the other hand, is totally designated to reside Catholic Communities of Istanbul. The construction of the catholic institutions and hierarchy in the streets pattern has characterized urban layout of this neighborhood at first hand. According to the book, named Elmadağ: A Neighborhood in Flux, albeit this overall prestige, there was a hierarchy of status among the streets of Elmadağ. While Pangaltı Street (today called Cumhuriyet Street) was the more esteemed section, the inner streets were mostly populated either by the middle strata or the poorer members of the Catholic community who congregated around the Vatican Consulate and the Saint-Esprit Church. Likewise, some of the non-Muslim minorities who emigrated from Anatolia during the 1940s-60s settled in the downhill streets of Elmadağ and benefited from the cheap housing, religious and educational facilities provided by the Vatican representatives. This hierarchy in the inner organization of

neighborhood reflects on spatial organization of the urban pattern as well. The inner streets are characterized by rectangular urban blocks crowded by row of small scaled apartments while the main axis are occupied by apartments within larger footprints. These further extensions generated urban areas within different characteristics and seem to have significant impact on structural characterization of urban network at all, might be let some locations lose their central locations and some others gain more accessibility.

Further to that, these urban areas in-between other two zones do not preferred by the art and culture agents as much as the historic core of Beyoğlu did, as seen in Figure 6.18. There are relatively few numbers of art and culture venues settled in this zone. The art and culture agents seem to more preferably prefer the northeastern extension of Tophane than this side of the Zone 2. While Tarlabası, Elmadağ and Talimhane suffer from insecure and poor social and environmental conditions surrounding to it, the neighborhoods near to Tophane, Çukurcuma, Cihangir, Gümüşsuyu and Fındıklı take advantage of their closeness to the previously Salıpazarı Port area, recent locations of modern art centers.

For last ten years, the three complexes of large warehouse buildings of Salıpazarı Port, as a modern extension Tophane and Fındıklı neighborhoods have hosted many contemporary art events as well. One of these buildings, rented by private local enterprises, has been transformed into the Istanbul Modern Art Museum in 2005. The other two buildings within the same complex have functioned as the main venues of the Istanbul Biennale since 2005.

Just above the shoreline of Bosphorus, the neighborhoods, Fındıklı, Kabataş and Gümüşsuyu offer close locations to the main routes of art and cultural experience in Beyoğlu. On the other hand, Tarlabası, Elmadağ and Talimhane particularly differentiated from the neighborhoods lying parallel to Bosphorus shores in terms of geographical location. Elmadağ and Talimhane are located on the main axis, which has gradually densified and commercialized by northern urban development. During urbanization aftermath 1950s the building stock located on this axis has

rapidly transformed into office building. They have lost their residential functions and degrade their attractiveness. Unlike these neighborhoods, the neighborhoods near to Tophane located on the peripheral niches of the main axis. They have, thereby, protected their original state and today provide range of qualified building stock to be resided.

Apart from these drawbacks of Tarlabaşı, Talmihane and Elmadağ, 19<sup>th</sup> and 20<sup>th</sup> century building stock of this quarter similarly carries high historical and architectural value and attracts the attention of art and culture agents seeking to original places for artistic engagements. Some self-organized, small-scaled artistic formations, therefore, preferred to be locate in this part of the district because of affordable places for rent and running as a non-profit art spaces.

### **6.1.3 Zone 3: 20<sup>th</sup> Century Early Republic Extension of the Historic Core of Beyoğlu**

Lastly, the third urban zone can be identified through its quite differently organized spatial layout from the historical core of ‘Beyoğlu’, shown in Figure 6.19. Basically, the larger urban blocks covering larger amount of urban areas characterize the third urban zone. On most occasions, just few urban lots are sharing one urban block. These are mostly big hotels occupying large parcels. Besides the hotels, one urban block occupied by Taksim Square, while adjacent to it is occupied by Gezi Park.

This area was originally designed in the scope of 1939 Prost Plan as urban axis linearly aligned from Taksim Square which was identified with Ataturk Cultural Center to Harbiye. In this linear alignment, Ataturk Cultural Center, Taksim Square, Inonu Gezi Park, Exhibition and Sport Palace and Open-air Theater were respectively allocated. According to Prost Plan, this continuously aligned urban corridor met to the Maçka Valley, which reaches out to the Beşiktaş shores as a green axis. (See Appendix E for 1939 Prost’s Plan for this urban area)

Even though Prost's proposals have partially continued to be implemented since mid-1950s, this urban area nowadays does not totally represent what his plan says. After 1950s, the constructed large urban open spaces in the center of the city have begun to be zoned for construction. According to Angel (2013), who is the son of the Head Consultant of the Master Development Bureau of Istanbul in 1950s, Gezi Park did not consider as a solitary asset as it does today. The park was a vast green space created as the result of expropriation of land over twelve years. It extended from the current Gezi Park to the back of Divan Hotel. It enveloped entire the current grounds of the Hilton Hotel, and stretched from there to Maçka Park to the hillsides of Dolmabahçe. This huge space was crowded with Lütfü Kırdar Convention Center and Open Air Theater. But Angel (2013) notes that after its completion, the park has kept its original state only for few years. First, Hilton Hotel as first five star hotel of Turkey was built between Gezi Park and Sport and Exhibition Palace in 1952. This green system has gradually diminished with the subsequent construction of other hotel buildings. Initially, Ceylan Intercontinental Hotel was built in the same urban block of Gezi Park. Across this hotel Hyatt was build. The area has dominantly been assigned to hotel uses. Consequently, the inner organizations of these urban blocks have radically changed. They are densified and more importantly, the privatized urban lots have caused to break off the continuous pedestrian circulation form Taksim Square to Harbiye.

What particular in this zone are the venues representing 20<sup>th</sup> century Turkish early modernization have been specifically constructed for housing art and culture spectacles, displays or concerts for large audiences. These venues are essentially products urban planning strategies of 1930s-50s aiming to create new modern center of newly born Republic. Shortly after, Taksim Square within construction of monument representing War of Independence was established, the large stables of Taksim Military barracks that is located on the current ground of Gezi Park was demolished. Aftermath, Henri Prost was assigned to create new master plan of New Republic's Istanbul. This vacant area within his proposal was transformed into a vast green zone crowded with several art and cultural venues, Ataturk Culture Center, Lütfü Kırdar Convention Center, Cemal Reşit Rey Concert Hall (previously named

Sport and Exhibition Palace) and Harbiye Open air Theater. These venues within some new rehabilitation are still the main cultural centers when bigger scaled concerts, shows, displays and conferences come into question. For instance, these venues have been used for Istanbul Music Festival till its first years; and Contemporary Istanbul events, which require larger indoor spaces, used Lütfü Kırdar Congress Center. Taksim Square and Gezi Park as the biggest open urban spaces of the study area have been partially used to host some specific small-sized or self-organized art and cultural events in recent years. Gezi Park has witnessed several workshops and discussions, which have gave birth to the Gezi Park Festivals. The uses of the park for these kinds of purposes attract more people who used Taksim Square but not use the park as calming place.

Although the spatial organization of this urban zone differs in terms of size of the urban blocks and the buildings from other defined urban zones in the study area, it was originally planned in connection with İstiklal Avenue and Taksim Square. The continuous pedestrian green area stretching from Taksim Square, passing through Gezi Park and reaching to Harbiye propose pedestrian connection between the street pattern scattered around İstiklal Avenue and this new green area. Unfortunately, the hotel buildings have deformed this continuous path and partially detached İstiklal Avenue and Taksim Square from this green system. Even Gezi Park has been isolated in between hotels, square and high traffic roads surrounding it. However, when art and cultural event mediated urban experience came into question, these venues are importantly involved to the art and culture map of Beyoğlu and should be considered in relation with İstiklal Street.

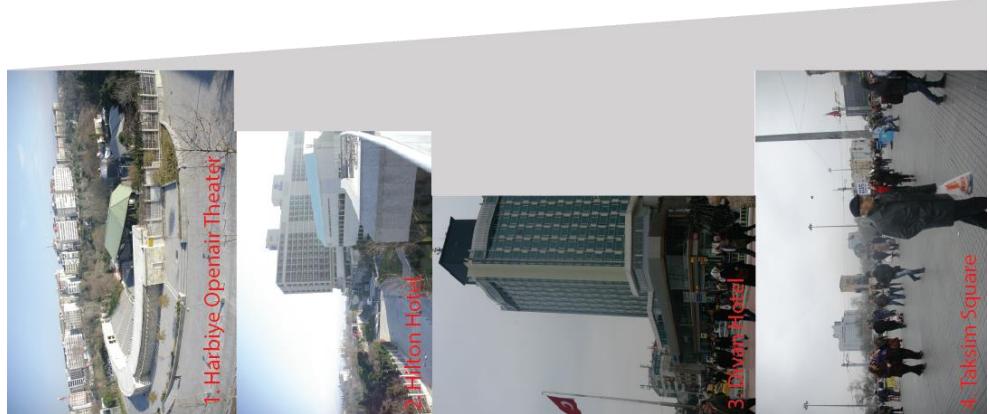
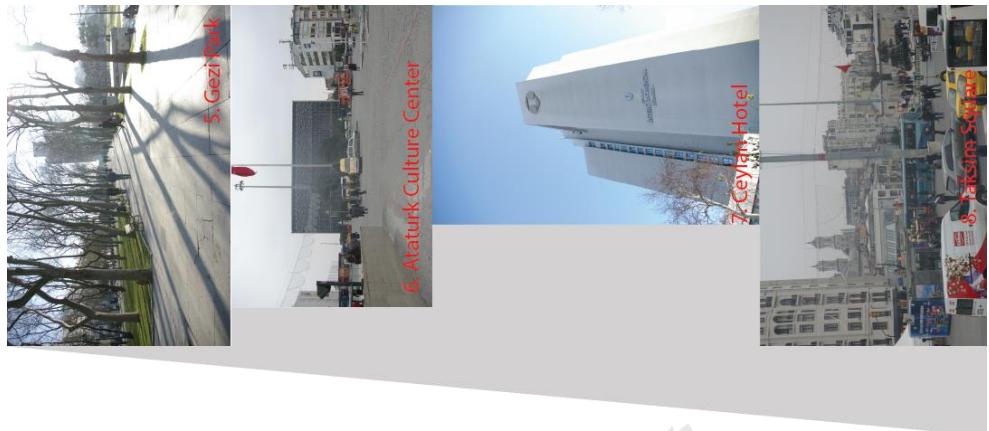


Figure 6.19 Urban Zone 3: Harbiye and Maçka Valley (within larger Scaled Urban Blocks crowded with Art Venues and Hotels)

The location preferences of art and cultural agents demonstrates that the small to medium sized buildings within architectural and historical values mostly located in the first urban zone could be conceived as the main core of art and cultural events-mediated urban experience. However, this urban zone integrated into the adjacent other zones, when it is necessary. When it concerns bigger scaled art displays, the cultural centers at Harbiye are preferably used to host the events. The urban extension of historic core, on the other hand, provides alternatives that wish to be close the heart of art and culture scene in Beyoğlu. Gezi Park and Taksim Square are also placed in this map to host self-organized events. However, it can be said that the open spaces do not preferably used for the art and culture events at majority in the district as much as the indoor venues do. Except some squares and streets, there are not many events specifically held in the open spaces. In most cases, open spaces are positioned far away from the heart of events, as unimportant and additional parts of events.

## **6.2 The Cultural Events and Their Publicity**

So far, the clusters where the globally driven, art and culture mediated urban experience take place in Beyoğlu have been extracted. On basis of this knowledge, one can guess at which locations the art and cultural events are happening. However, in order to see whether these events take advantage of the qualifications of the open urban space network of Beyoğlu, it is required to identify which art and cultural events convey globally directed urban experience in Beyoğlu and at which locations they take place. For this reason, the events responding vary transculturally shaped and shared tastes, preferences and interests, happened between Jan 2011 and Jan 2012 in the neighborhoods of Beyoğlu are taken as a sample. These events are listed through regular tracking of the selected webpages and online publications in this part of the chapter.

At the same time, this examination aids to distinguish some events within wider global reach and some others higher global artistic recognizability than the rest of the events on basis of what kinds of presses they are published in. For instance, the

publication of an event in the presses having more global reach or in the prestigious art presses would give clues on which public the event does potentially draw the attention. The events would increase access to the potential public or address targeted population through the use of correct online media source.

There are vast of web magazines and website supporting the visibility of these events among global and local public. This thesis looks at thirty-two of them ranging from Istanbul event guides to travel guides, from mainstream contemporary art publications to local art blogs. Based on regular tracing of the introduced web presses, 141 art and cultural events mediated spatial practices responding varied kinds of trans-culturally shaped and shared tastes, preferences and interests are revealed out. In the scope of these 141 events, there are performance-based, visual, audio or even audiovisual arts-based spatial practices.

These 141 events conveying global driven urban experience respond range of trans-culturally shaped and shared tastes, preferences and interests at first place rather than intra-culturally shared and shaped ones. People, as expanding and hybridizing their tastes, preferences and even their ethos, at the same time begin to demand new spatial engagements enriched and distinguished through art and cultural practices. As a response, the last decade of many cities have enfaced with increasing number of differently contextualized events-mediated spatial practices. They are structured on the globally shaped and shared interests and respond the requests of the issue-based groups who are able to internalize current global flow of knowledge, in particular flow of cultural and artistic products.

As long as these events' very similarity to the any leisure time activity, such as nightlife, entertainment activities, these events distinguish from any other leisure time activity on basis of the necessity of work of art that is performed, displayed or allocated. The work of art is the main determinant of who will engage these events. Second, the contemporary way of art mediated events distinguish from the art events formed under the era of rise modernism characterized by a separation of ordinary life and art, illustrated by the distance place between high art and popular culture, belief in separation of art from economics of the art market, linked to the romance of the

artist as genius. This inherent recognition of artistic and cultural practice still complicates detection of any practices as art and culture practices. The contemporary art mediated practices are, however, ultimately redefined within fusion of the artificial and real and of electronic space and virtuality and also understanding and recognition of the inevitable integration of economics and art. This brought along with a breakdown of traditional categories and materials through which art separated into strict categories based on techniques and intentions. As the boundaries between distinct techniques of art has blurred, the contemporary art events cut cross the traditional division between different categories of events, such as music, visual art, cinema and etc. The events in scope of this analysis should be conceived on basis of the transition in conception of notion of art and its contemporary way of meeting with public.

Within the general understanding of the art and cultural events the thesis dealing with, 141 events on the list of research analysis can be understood through some specific differentiations, say global visibility, global artistic recognizability of these events as long as the motivations for organizing the events. This systemization of 141 events in terms of their qualification is illustrated in Table 6.1.

Table 6.1 Systemization of 141 Events in Terms of Their Qualifications

Global Visibility	Organization Type / Scale	Names of Events	Artistic Recognizability	Creative and Commercial Motivations
Wider Global Access	Larger-Scale, Long-running Events, organized by in cooperation with many Stakeholders (Many sponsors, business Support)	40. INT. ISTANBUL MUSIC FEST 31. INT. ISTANBUL FILM FEST 19. INT. ISTANBUL JAZZ FEST 18. INT. ISTANBUL THEATER FEST ISTANBUL FASHION WEEK  12. INT. ISTANBUL BIENAL 1. INT. ISTANBUL DESIGN BIENALLE 1. ARTISTANBUL 2012 6. CONTEMPORARY ISTANBUL	Appeal to Internationally Mobile People including Travellers, Cultural Tourists  Written on The Events in the Globally Known Travel Guides	<u>Commercial Motivations:</u> Profit Making + Economic impact on Consumption + Istanbul's cultural economy + Support from Businesses + Commercial Sponsorships + Ticket Sales <u>Creative Motivations:</u> Globally Recognized Qualifications of Works of Arts from Foreign Countries + Social Responsibility and Donations for Promoting Company's Image + Social Welfare Responsibilities
	Smaller-Scaled, Long Running Events (Business Support, Donations)	22. AKBANK JAZZ DAYS 7. ISTANBUL ANIMASION FEST 5. IDANS 5. INT. BODY MUSIC FESTIVAL 1. INT. ISTANBUL ArtCulture FEST TOPHANE ART WALKS		
	Small-Scaled Events, Organized Irregularly / Non-Continually (Self-Funded, Donations and Non-commercial Sponsors)	ART BEAT ISTANBUL DESTRUCTION MAY IDENTITIESISTANBUL ISTANBUL STREETART FEST HIDDEN CITIES		
	Small-Scaled Events Organized by Self-organized Art and Cultural Formations, Institutions, Artists Groups At Their Own Venues (self-funded, Non-commercial Sponsorships, Businesses Support)	events&exhibitions @NONSTAGE events&exhibitions @PROTOCINEMA events&concerts@Borusan Music House events&exhibitins@Galeri Mana events&exhibitions&yapikrediartcenter events&exhibitions@BAS events&exhibitions @AKBANKART events&exhibitions Art Center Istanbul events&exhibitions @Arter events&exhibitions @Art Sumer Gallery events&exhibitions @CDA PROJECTS events&exhibitions @Collector Space events&exhibitions @Daire Sanat events&exhibitions @DEPO events&exhibitions @Egeran Gallery events&exhibitions @Elipsis Gallery events&exhibitions @Empire Project events&exhibitions @GALERI APEL events&exhibitions @Galery Ilayda events&exhibitions @Galery Non events&exhibitions @Galerist events&exhibitions @ISTANBUL 74 Events&exhibitions@Istanbul Modern events&exhibitions @Pera Musuem events&exhibitions @PG Art Gallery events&exhibitions @Pi Artworks events&exhibitions @Kasa Gallery events&exhibitions @SALT events&exhibitions @SALT Galata events&exhibitions @Sanatorium events&exhibitions @Zberman Gallery events&exhibitions @PILOT events&exhibitions @RODEO events&exhibitions @GARAJ	Appeal to International Global Art Professions including Artists, Art Professions, Curators, Art Critics, Collectors, Producers, etc.  Written on These Events in the Istanbul-based Art and Cultural Event Platforms  Written on These Events in the Globally Known Art Platforms	<u>Creative Motivations:</u> Political and Social Subjects + Aesthetic and Formal Concerns + Provoking Works of Arts from Locally-Organized Artists + Meeting to Public in Spatially and Socially Creative Manner + Social Networking and Entertainment+ Social Responsibility and Donations for promoting Company's image  <u>Commercial Motivations:</u> International Attention for the local artists and transition to mainstream art world + Gaining more high value status + Support from Businesses + Commercial Sponsorships + Selling Works of Art + Ticket Sales

Table 6.1 (continued)

Less Global Access	<p><b>Smaller-Scaled Long Running Events</b> (self-funded, Non-commercial Sponsorships, Businesses Support)</p>	<p>10. FLIMMOR WOMEN FILM FESTIVAL 11. FLIMEKIMI 11. PERA FEST 14. INT. ISTANBUL1001DOCUMENTARYFEST 16. INT. ISTANBULGRAPHICDESIGNWEEK 2. EUROPEAN FORUM ON MUSIC 2. INT. ISTANBUL POEM FESTIVAL 2. INTERCULTURAL ART DIALOGUE DAYS 2. ISTANBULLES COMICS BOOK FESTIVAL 23. IFSAK ISTANBUL PHOTOGRAPHY DAY 3. INT. DANCE CAMERA ISTANBUL FESTIVAL 3. ISTDEMONATIONINDEPENDENTMUSICFEST 4. ARADA INTERDISCIPLINARY ART FESTIVAL 5. DOCUMENTARIST ISTANBUL 7. MOUNTAIN FILM FESTIVAL 8. AKBANK SHORT FILM FEST</p>		
	<p><b>Small-Scaled Events Organized Irregularly / Non-Continually</b></p>	<p>AMBER ART AND TECH FEST BYCYCLE FLIM FEST 1. INT. IMPROV FESTIVAL 1. IPA Young Performance Artists Fest 1. IstanbulSum.FESTIVAL</p>		
	<p><b>Small-Scaled Events Organized by Self-organized Art and Cultural Formations, Institutions, Artists Groups At Their Own Venues</b></p>	<p>Events&amp;Displays@Mekan ArtiEvents&amp;Displays(BY)Hazavuzu Events&amp;Displays@Kenter Theater Events&amp;Displays@Kumbaraci 50 Events&amp;Performances@CiplakAyaklar EventsEvents&amp;Performances@Cabaret events&amp;Performances@Galata Perform Events&amp;Performances@Ikinci Kat Events&amp;Perfomances@KaranliktaY. Events&amp;Performances@Clup Külah Events&amp;Performances@DOT Events&amp;Performances@Talimhane Events&amp;Performances@CatıDans Events&amp;Displays@Sahne Cihanigir Events&amp;Displays@Marquise Dance Hall Events&amp;Exhibitions(BY)Masa Project Events&amp;Exhibitions@Karşı Sanat Events&amp;Exhibitions(BY)Building Events&amp;exhibitions@GalleryBu Events&amp;exhibitions@Alan Istanbul Events&amp;exhibitions@ApartmentProject Events&amp;Exhibitions@Arte Istanbul events&amp;exhibitions@ Artik mekan Events&amp;Exhibitions@Basemnet Events&amp;Exhibitions@MunicipalityGaller Events&amp;Exhibitions@Caravansarai Events&amp;Exhibitions@Edisyon Gallery Events&amp;Exhibitions@Galatea Art events&amp;exhibitions@Gallery Artist Events&amp;Exhibitions@Gallery Gama Events&amp;Exhibitions@Manzara Events&amp;Exhibitions@Mars Events&amp;Exhibitions@Mau Mau Events&amp;Exhibitions@Milk Gallery Events&amp;Exhibitions@PoligonGallery Events&amp;Exhibitions@Polistar Events&amp;exhibitions@Salon Iksv Events&amp;exhibitions@Siemens Art events&amp;exhibitions@Tophane-i Amire Events&amp;Exhibitions@ZiraatBankG. Events&amp;exhibitons@FrenchCultureC. Events&amp;Exhibitions@Mixer exhibitions&amp;events@Arthane exibitions&amp;events@hayataarti exibitions&amp;events@Pasajist</p>	<p>Appeal to Local Art Pursuers  Written on These Events in the Istanbul Based Art and Cultural Event Platforms</p>	<p>Creative Motivations: Enrich Daily Life + Making Available Alternative Works of Art from Globe and Local Geography + Celebrating Shared Artistic and Cultural Values + Self Determination of Several Group of Artists + Outside the Context of Traditional Art Venues + Entertainment and Social Networking  Commercial Motivations: Vitalizing Local Economy + Enhancing Commercial Activities among Different Sectors + Ticket Sales</p>

As appeared in the Table 6.2, these 141 events from larger to smaller scaled, from established to non-established ones need some sort of economic and creative motives in order to be performed. The distinction between events in terms of their creative and economic motives is far from clear. This ambiguity is originated to fact that all these events need a kind of economic support from businesses. As long as the self-funded events, the economic support is generally supplied from businesses, both commercial and philanthropic sponsors and donations. However, the lines between philanthropy, marketing and sponsorship are blurred. The economic motives are important because it might provide new paths or limitation for creative motives. However, in any case this economic support does not by-pass the creative motives of these events at all. Most of them are organized for establishing creative nature through qualified work of art in the urban life. Thus, no event could only thought in terms of its either creative or commercial motives.

Among 141 events, Istanbul Biennale, best corresponds to the contemporary art mediated spatial practice breaking the traditional barriers between differently categorized art practices. It is one of the larger and more established events organized by ICSV. Since its first inception in 1987, it has focused on contemporary art under the particular topic or theme. Within the contextual frame of the determined topic, the appropriate works of the artists from different countries are selected and exhibited. The selection of places where these works of art will meet to public is another important point determines the quality of the Biennale as well. Istanbul Biennales have habitually looked for ways of engaging to the city itself after 2004 Istanbul Biennale, named ‘Istanbulullaşmak’.

As all world Biennales, each Istanbul Biennales is, thereby, a creative practice itself shaped within determinative roles of the assigned curator in terms of how she brings together different works of arts through using different spatial dimensions. The curator formulates the topical contest of the Biennales and how the event engages the public. Even Biennales are kind of ‘super event’ often the target of skepticism both for their commercial motivations and the way that might complicate a notion of “authentic” national culture, they rather provide discursive environments, as art

theorist and curator Hoskote (2010) noted, allowing to stage arguments, speculations and investigations concerning the nature of our shared, diversely veined, and demanding contemporary condition. For instance, 2011 Istanbul Biennale, named ‘Untitled’, curated by Adriano Pedrosa and Jens Hoffmann, built up its collection of works of art in one unique space, Antrepo 3 and Antrepo 5; and as declared in the introductory script of biennale, it aims to bring together artworks that connect political and social subjects with aesthetic and formal concerns. Within its major disappointments and strengths, Istanbul Biennale distinguish from other events in the list in terms of its transformative role on redefining contemporary culture.

As all biennales in the world, on basis of how they give rise to some of the most engaged debates and thought-provoking artworks of our time, they literally constitutes their issue-based publics at global scale. Practically, they seem to address contemporary art pursuers, professionals and artists from all around the world at first place. They undeniably provide art professionals such a transnational platform to engage communication, debate and criticism. It is, therefore, the most visible event in the global media including travel guides, event calendars and prestigious art publications and even local web blogs among 141. The Biennale could be issued in the Guardian Travel Guide as one of the leisure time activity that the visitors should not miss during their visit to Istanbul; or it could be assessed in terms of its artistic quality in the very prestigious art presses, like Frieze Magazine taking its focus contemporary art in the world. Even, one could express his own experience about Biennale in his own weblog.

Pera Festivals an institution-driven, annually organized event on the event list of the thesis as well. It is organized for the purpose of highlighting the old Pera region’s (today named ‘Beyoğlu’) multicultural authenticity inherited from past and promoting cultural facilities to vitalize its economy. The expanding range of art and culture venues and even bookstores and cafes has been included in the festival programmes. During the days of the festival, these venues are hosting special concerts, workshops, talks, shows, displays or exhibitions. Each art practice in these venues sought to address diverse public on basis of what was staged or exhibited.

The main aim of the event is seemed to enrich the festival programme through providing range of art performances are displayed, including, plays, concerts, art workshops and exhibitions. These events occur at venues all around Istiklal Avenue including cafes, theaters, museums, cultural centers and art galleries.

Slightly different from the Biennale, this event does not function as a creative practice itself at all. It does not have any topic or any specific effort of political engagement. Just with a similar category with Biennale, this event could be also conceived as a one of the stage of the continual streams of events, which lead eventually festivalization of the urban experience. More important than its artistic quality, Pera Fest exemplifies an event fundamentally organized to manage collaboration among local cultural venues in order to socio-economically revitalize city center within adopting pace of global change. Because of its relatively insignificant artistic value, it is not visible in the mainstream contemporary art presses and even not is in international newspaper's travel guides global media. However, it is published in city guides and local art-blogs. It might not be a reason of inter-countries travelling but they probably entertain visitors throughout their stay.

Bicycle Film Fest, another event in the list, is a kind of self-organized event that acts as a meeting party of people who love to identify themselves with film, art and cycling. The organizers are also participants of the event and share similar tastes and preferences as the audiences. The conventional conception of an art event, whereby audiences are thought of as consumers of a display or a performance, is practically changed. Audiences literally become co-creators of events. The events engender such a casual and friendly environment that one can make new friends from other counties and experience new cities by bicycle. The event takes place in different cities in each year and Istanbul was selected one of the meeting point in 2011. Few small-size venues including one of the landmark oldest cinemas of district, small gallery spaces and some cycling routes are characterized the event programme. The event practically addresses very specific interest-based communities. Although it is transnationally oriented event, it is not necessity to be issued in art publications or travel guides to reach its global public. Instead, it seems more effective to be published in weblog, some other web pages as well as local event guides of Istanbul to reach the public.

Similarly, VJ Fest is another self-organized, small-size event that aims to catch public attention to urban blight in the Tarlabası neighborhood through street art, music and visual art. Through organizing this event, several visual artists from world have gathered and share knowledge through demonstrating their works of art. As well as drawing attention to urban transformation in Tarlabası, group of visual artists could catch a chance to present their work of art in unconventional spaces, the streets and buildings of Tarlabası under demolition. While their temporary appropriation of this area through works of art addresses alternative tastes and preferences, the artists and the people who interested in new media art reinforce their networks in Turkey and worldwide. This event does not publicized as other events in online presses. However, its own web page, social media and some specific webpages issuing new media art address this event. Very similar to the VJ fest, Street Art Festival issuing urban demolition in Tarlabası was issued on the website writing on contemporary art in Europe.

The main drawbacks of these lastly mentioned two events seems that they fail to bring a focus to the social or urban issues that initially motivate the event organizers. As Fırat (2012) noted in her article “Art in Tarlabası Can Be Seen until Demolition”, instead of attracting local residents who have first-hand experiences of urban blight and decay, they could attract mainly young artists, hipsters, neo-hippies and art students, that is to say, regular dwellers of the neighborhood do not notice the event. On some occasions, they have accidentally or spontaneously came into contact with the events, but they do not provide regular dwellers of the neighborhood with sufficient motivation to inculcate new tastes and to induce regular attendance of performances.

As these exemplified events has revealed, these events in the list do not explained within one specific category at all. They slightly differ from one to another in terms of the intents of the operative agents and the contexts of the events. Their impact on the city’s economic and social prosperity might also differ. They, however, collaboratively revitalize urban experience in accord with the flow of global circumstances, and create fashionable and ‘cool’ places that could compete with the hippest places of the world. As many cities in the world, Istanbul has been included

into the coolest city lists that is advised be visited in travel guides; and the art events happening in Istanbul has placed in the global contemporary art agenda. These circumstances, on the other hand, rapidly transform daily routine of some groups of citizens' urban experience, especially young population, who could easily internalize the dynamics of global change and manage the challenges created by pace of this change. Most of these events become crucial instruments of experiencing city for them.

Corresponding to these 141 events, there are 201 locations are identified. The locations range from museums to jazz clubs and from theaters to open spaces. While some of the venues have culture as their main programmatic function, some others, such as churches, libraries, cafes, schools, abounded buildings, parks and square are temporarily used for hosting art events. Allocation of the events covers over the 53.8 hectares area around İstiklal Avenue, as it is shown in Figure 6.20. The figure clearly demonstrates that location pattern of these 141 events is parallel to the previously extracted cultural clusters of Beyoğlu. Until 2014, some venues have closed; some have moved to another locations; some new venues have been also opened; but, there was no remarkable change in the pattern of art and cultural events. This map seems to still representative to see current patterns of the locations of art and culture mediated urban experience in Beyoğlu.

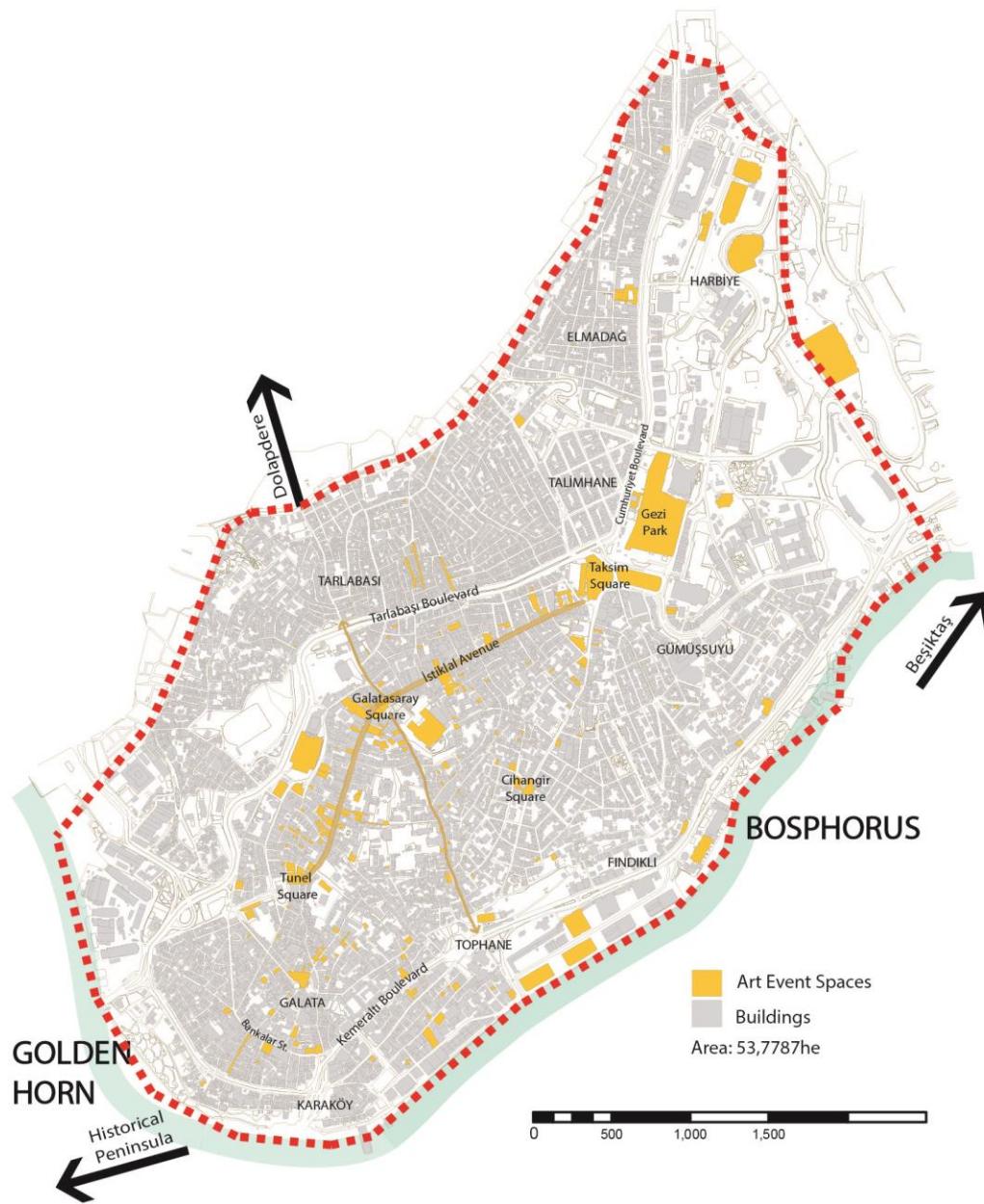


Figure 6.20 Locations of the Cultural Events - Happened between Jan 2011-Jan 2012 in Beyoğlu - published in the specified web presses.

Additionally, the thesis defines a distinction among 141 events in terms of their capacity to reach public. This differentiation is applied on basis of a categorization drawn among the online presses within wider global reach; the ones specialized in global contemporary art market and the other publications. Say, an event published

in the contemporary art publications, webpages or weblogs within more global reach would mean that this event is probably appeal to the professional art community from all around the world at first place. Another event published in the globally well-known newspapers' travel guide might mean that it appeals to cultural tourist travelling overseas. The categorization of the online presses could be multiplied. But, the thesis concerns these categories as long as they aid to distinguish some events from another based on their capacity to reach public.

On basis of this classification among online presses, the events within wider global reach are defined as the ones published in the international presses including newspapers' travel guides, contemporary art presses, blogs and websites globally recognized in the contemporary art market. Hence, the events publicized in Guardian Travel, NY times, Frommer's, and Frieze, Art forum, Art daily, e-flux, artslang, artclue are distinguished in this category of events with wider global reach. They are more qualified to engage with global communities than the rest of the events had. They, thereby, would primarily address global, internationally mobile population including tourists, visitors, art pursuers, and professional art and culture communities and so on.

Meanwhile, the events specifically appealing to global art community at first place are defined as the ones published in the internationally recognized contemporary art presses, web blogs and websites. The subsequent category is a kind of sub-cluster of the former one; it just includes the ones published in art specific presses within global reach. The events published in Frieze, Artdaily, Art forum, Art&Auction, art margins, visualartbeat, art radar Asia, artclue, artagenda, contemporary art daily and e-flux could more possibly appeal to population internationally mobile and enthusiastic interest in culture and art, but more importantly interested in art and culture professionally.

Among 141 events happened between Jan 2011 and Jan 2012, 55 of them are published in the online presses having wider global reach. This category includes both the mainstream art events, such as Istanbul Biennale, Istanbul International

Music Festival, Art Istanbul Event and also some self-organized events, such as forms of events organized by the galleries and artists run-spaces themselves, artists initiatives' events. It seems that global reach does not necessarily depended on operating by mainstream agent. On some occasions, self-organized and small-scaled events might have wider potential global reach than some mainstream events.

On the other hand, 50 out of 55 are published in the presses within global reach issuing specifically contemporary art. Just 5 of 55 do not address professional art pursuers while they have wider global reach. Istanbul International Music, Film and Jazz festivals, which are long running mainstream events, are among in this 5. In this category, there is fringe events appeal to very specific issue or interest-based communities as long as larger scaled, established events like Istanbul Biennale. These events, such as Hidden Cities, Identities Istanbul, and Street Art Festival organized by art initiatives are interestingly more visible in the online media and this provide them wider global reach than most of the institutionally organized events in the list. Most of the events organized by the galleries or cultural venues themselves seem to have more global reach than the others. This might prove that these individual venues are more recognizable in the global art market than others. For instance, the events organized by Istanbul Modern, Pera Museum, Kasa Gallery or Salt have wider global reach than others; and they potentially appeal to professional art community at first place.

These two sub-categories of events, further, give an idea on which locations among all 201 collaborate more effectively with the global dynamics of art and culture world. The locations of the events within wider global reach and additionally the ones appealing to global community of art professions are distinguished from the overall location pattern of the events, as showed in Figure 6.21. According to this figure, the general pattern of locations does not remarkably changed. The locations structuring the overall location pattern gives shape the main routes carrying the events within global reach as well. İstiklal Avenue and Boğazkesen Street are still the main branches of the locations. Moreover, some fringe locations, like the backstreets of Beyoğlu and the neighborhoods standing apart, are included in this figure as well.

However, the locations potentially engaging overseas visitors are solely more distributed than the overall location pattern of the events because continuous alignment of the locations of 141 events disrupted by elimination of some locations in this new figure. The overall compactness and fluency among them are then, partly disappeared; and the collection of the locations becomes more partitioned. Hence, these grated locations do not expose same underlying order as the overall location pattern; it basically distorts the previous order in which one location occasionally being within the boundaries of the other location's easy walkability radius.

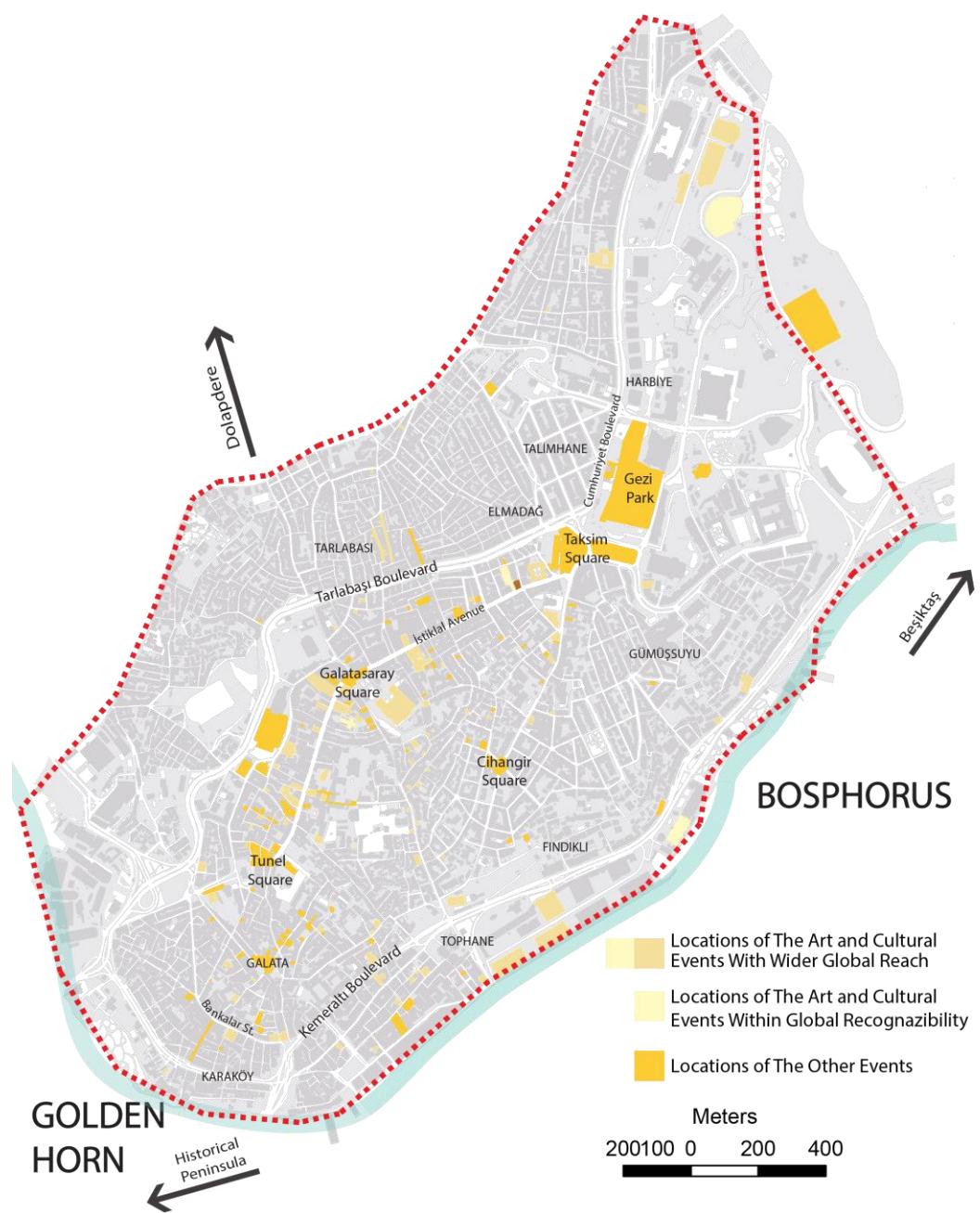


Figure 6.21 Locations of the Cultural Events within Wider Global Reach and The Ones Wider Global Recognizability

### **6.3 Characterization of the Open Urban Space Network of ‘Beyoğlu’**

Before concluding the chapter through answering two central questions of the thesis, this steady map of the art and cultural events locations in ‘Beyoğlu’ at hand is needed to first relate to this chapters’ core research object, the open urban space network of the Beyoğlu. Respectively, the diverse elements of the open urban space as network characterizing pedestrian movement will be introduced in this part of the chapter. For the initial characterizations, the different techniques of characterizing open space, which are extensively discussed in the book of Marshall (2005), named *Street Pattern* are applied. This book issues on from very basic qualifications of the streets of Beyoğlu through a variety of properties, typologies and presentational devices to more complex techniques analyzing street as a structure. The thesis follows these methods in order to get some idea on pedestrian movement along the urban network of Beyoğlu. Consequently, the route structure analysis, which is proposed by Marshall (2005) in order to compensate the deficiencies in the previously discussed techniques in the book, is also applied in this study. The outcomes of these investigations will further contribute to interpret on the impact of the open urban space network on reinforcing more vibrant urban environment.

#### **6.3.1 Classifications of the Streets in Beyoğlu**

In the book, *Street Pattern*, Marshall (2005) begins to explore streets with demonstrating several basic classifications of streets. He exposes several examples in a literature classifying streets on basis of varied kinds of descriptors. Likewise to Buchanan’s designation of roads for traffic and those for providing access to buildings, Marshall has applied this conception to characterize streets in an urban network. Based on Buchanan’s cellular concept, a system of traffic distributors where the needs of movement prioritized and a system of environmental areas where environmental considerations prioritized could be represented in a divided manner. This way of conception characterizes urban space on the basis of a distinction between movement and environmental qualities. Main traffic arteries, thus, function as carriers of movement and separators between living and circulation.

When this conception is applied, the study area could be characterized with seven urban rooms, which split by Eminönü - Maslak Axis and Beşiktaş - Eminönü Axis connecting these rooms to the complementary network of roads, as showed in Figure 6.22. These urban rooms of the research area are places where environmental qualities are prioritized, whereas Eminönü-Maslak and Eminönü-Beşiktaş Axis, as corridors that constitute of superstructure for movement.

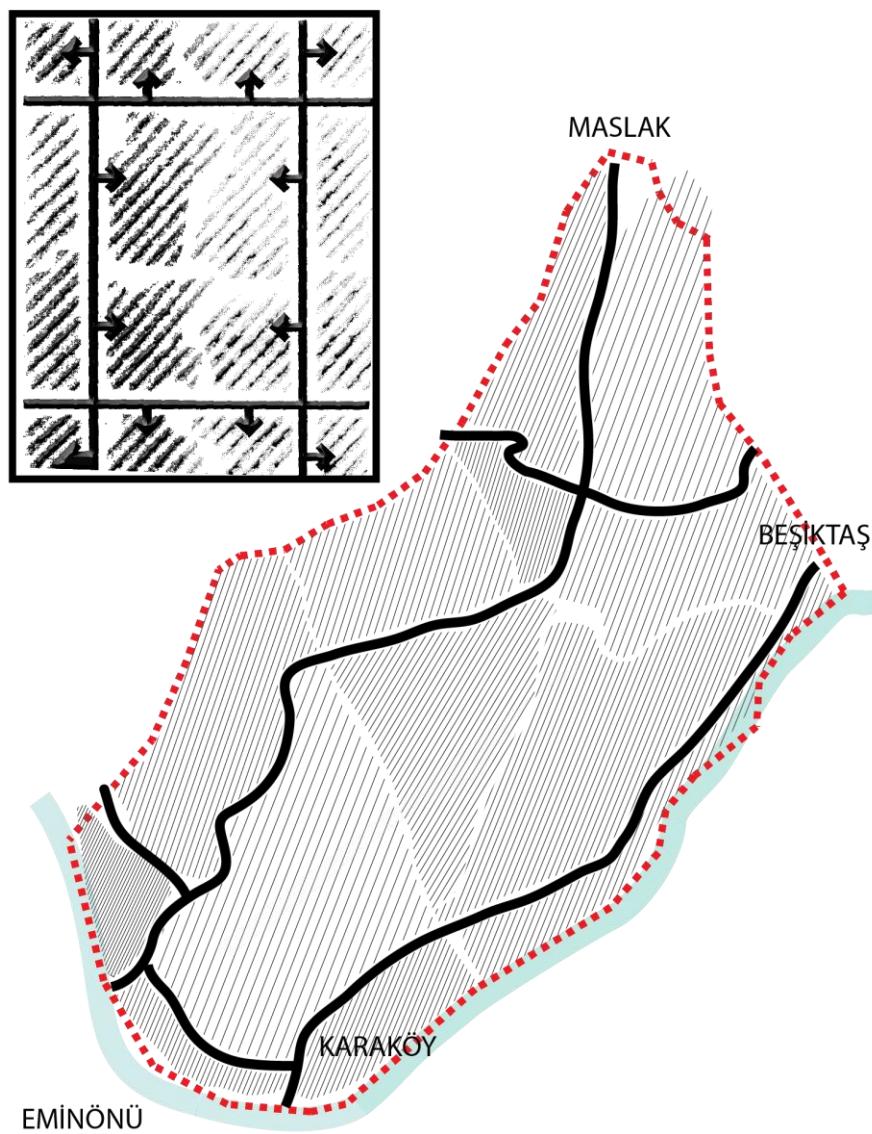


Figure 6.22 Buchanan's Cellular Concept and Application of Buchanan's Cellular Concept to the Research Study Area (Marshall, 2005: 48)

This classification, however, privatizes major streets as function of movement and excludes movement from urban places, and thus, turned the major streets to backwater access roads or pedestrian precincts and reversed the relationship between central places and main routes. This is very parallel to understanding of layout of cities designed with the ethos of modernization where movement merely associates to the fast motor traffic, so that traffic roads are taken as a fundamental place of movement. (Marshall, 2005: 6) Beyoğlu's street pattern has, however, almost structured during late 19<sup>th</sup> century to a great extent. Except the main traffic boulevards, Tarlabası and Cumhuriyet Boulevards passing along Eminönü - Maslak Axis and Kemeraltı and Necatibey Boulevards running from Beşiktaş to Karakoy and the urban rooms adjacent to these boulevard partially following their own fluid geometry, the inner structural pattern of streets does not totally explained modernist street layout that liberates the form of roads and building each other. In Beyoğlu, it could be easily perceived that on most places open urban space network seems to be locked into together in street grids at most places. More than the boulevards sealing the boundaries of the 'Beyoğlu', the streets have vital role on movement in the region and durability of vibrant social life.

Even if application Buchanan's conception on the study area gives some sense of traffic movement, there are two main drawbacks with Buchanan's conception of 'rooms and corridors': One is that representing the research study area as rooms and corridors is too shallow to comprehend traditional mixed-functioned urban streets which serve both circulation and as urban place in its own right. Evermore, the boulevards of 1980s cannot only be conceived just as a part of superstructure of main traffic distributors. Instead, they function as both a north circulation artery and an urban place. They carry varied urban activities and frontage entrances on itself. The other problem, on the other hand, is this conception could not be precisely representing different types of movement in the study area. When it concerns movement as a rhythm of everyday life, the movement diversity in these urban rooms become more critical for this reach study, which could not be perceived in Buchanan's representation at all.

Besides Buchanan's conception, the techniques of classification of streets could be multiplied. Different compositional criteria, say, width, public qualities, traffic type or length of the street could be origin of the classification. However, the categorization of streets on basis of individual qualities of the streets just partially serves the thesis's main concern, understanding structural properties of urban network in order to predict movement patterns. For instance, if classifying street according to their width, it could be predicted movement density on basis of how wide the streets are; however, the other dynamics affecting movement could be disregarded. Similarly either public qualities, traffic type or length of the streets could make sense of the movement capacity of the streets; but these individual data about the streets do not make sense of a rhythm inherited in the open urban space network at all.

In order to extract a comprehensive understanding of how the streets of Beyoğlu afford movement, wider range of street classification can be more helpful. In this respect, Marshall's proposal for taxonomy of classification eclectic in its scope and based on both historic examples and contemporary advocacy contributes to describe multiple personalities of the streets; and it guides to see discrete streets in hierarchy and in relation. Marshall (2005: 53-55) rakes up four sets of street types on basis of range of classification themes that are form, use, relation and designation. Proliferation of a particular street section on basis of these themes could say more about physical characteristics, usage density or relative relation of one street to another, ownership, recommended traffic route and so on.

When a form is chosen as a theme, physical characteristics of the streets in principle can be described for any section of street, meaning that, a change in physical property of the street, such as its width, length, bus or cycle line started or stopped means a change in the classification of streets. Putting this classification to purpose of apprehending the urban network of Beyoğlu, the changes in physical property of the open space become the main element of the representation. Given the nature of hierarchy in the open spaces on basis of its form, the study area accommodates diverse open spaces range in terms of form including three-lane-roads and two-lane-

roads to each direction, streets, squares and parks and terraces. Three-lane-roads are passing on the edge of the study area. They are accompanied with sidewalks. Similarly, the two-lane-roads are aligning along with sidewalks; and they also serve to access frontage uses. Streets differ in widths and lengths. Wider streets with narrow sidewalks generally align thoroughly; and narrower streets without sidewalks connect to them. Paths are the narrowest and shortest streets in the study area, generally in form of dead-ends; they give access to urban blocks shared by several houses. At several locations where several streets coincide and surrounded by edge uses, the winding and circuitous spaces appear. The widest one is located at the northern end of the Istiklal Avenue, Taksim Square; here it meets with wider rectangular shaped green area, Gezi Park. The other relatively wider open space, a terrace of closed parking areas is located on the west of Istiklal Avenue, at Tepebaşı Square. Additionally, several small-scaled open spaces take shape along Istiklal Avenue. These smaller-scaled irregularly shaped spaces serve to access to frontage uses of buildings as well. Overall, the streets in different widths are the majority in the region. However, no structural organization between those differently formed places could be achieved. (See in Figure 6.23)

As long as their form, open spaces range in terms of their use. The three-lane-roads into the study area carries high volume of traffic into inner city. Automobiles and buses predominantly use them. The two-lane-roads, on the other hand, carry high volume of traffic during some periods of a day; but they also serve pedestrian movement and provide access to frontage uses. Most of the streets could be classified as traditional streets combining traffic movement and frontage access. On some occasions the streets of Talimhane quarter, the streets of the Kemalkeş neighborhood in Karakoy, and Istiklal Avenue and the adjacent streets to the avenue are only used by pedestrians. They are prohibited to traffic. However, efficient organization of pedestrian and vehicular movement cannot be observed all around the study area. As a matter of fact the vehicular and pedestrian movement spontaneously flow along the streets on most occasions. The routes of pedestrian movement could be corrupted by traffic, or it could happen other way round. When they go along side to side, the width of the streets is not enough to accommodate

both types of movement on it, so that, it seems that form of streets do not fit comfortably today's use density and purposes at all.

On basis of relation, the three-lane-roads are throughways aligning on the edge of 'Beyoğlu' provide connection between different regions of the city. Not only the 2-lane-roads, the access streets occasionally connect to them. The two-lane-roads function as city connectors, providing mobility for people who are travelling between adjacent districts in close proximity to 'Beyoğlu'. There are only few boulevards aligning both southwest to northeast and northwest to southeast directions. They serve as outer edge connectors of neighborhoods. Some wider streets function as neighborhood connectors aligning continuously from one boulevard to another. Most of narrower streets provide access to the buildings. They continue one to another in a serpentine manner. Through trips are typically possible along these streets but less straight than the boulevards or neighborhood connectors. However, they seem to provide more choices of routes to connect one location to another location without using boulevards or freeways in the study area. Lastly, the paths are linked to the access streets provide frontage access to some urban blocks.

In general, most of the streets are not designated to particular uses. Exceptions are applied to the streets where traffic restriction is applied, squares, parks, avenue or streets are the ones designated to pedestrians. The main and longest pedestrian road, running in northerly and southerly direction is İstiklal Avenue. Other pedestrian priority winding and circuitous streets are squares, like Taksim, Galatasaray, Galata and Cihangir Squares. The green area on the northern end of the İstiklal Avenue, adjacent to Taksim Square is Gezi Park. The terrace of close parking area on the west of the avenue providing wider open space is Tepebaşı Square but used for private parking area. In general means, the three-lane-roads are the offsets of the freeways. Boulevards that are built in 1980s designate to two-lane-roads. The wider streets either vehicular or pedestrian, aligning from one boulevard to another is all designated as roads, like Boğazkesen, Asmalımescit, Siraserviler Roads. The rest of streets cooperated to the limits of the study area designated as streets and dead-ends. Most of paths giving access to urban blocks are occupied the householders. These dead ends or lane are practically are dedicated to private accesses.

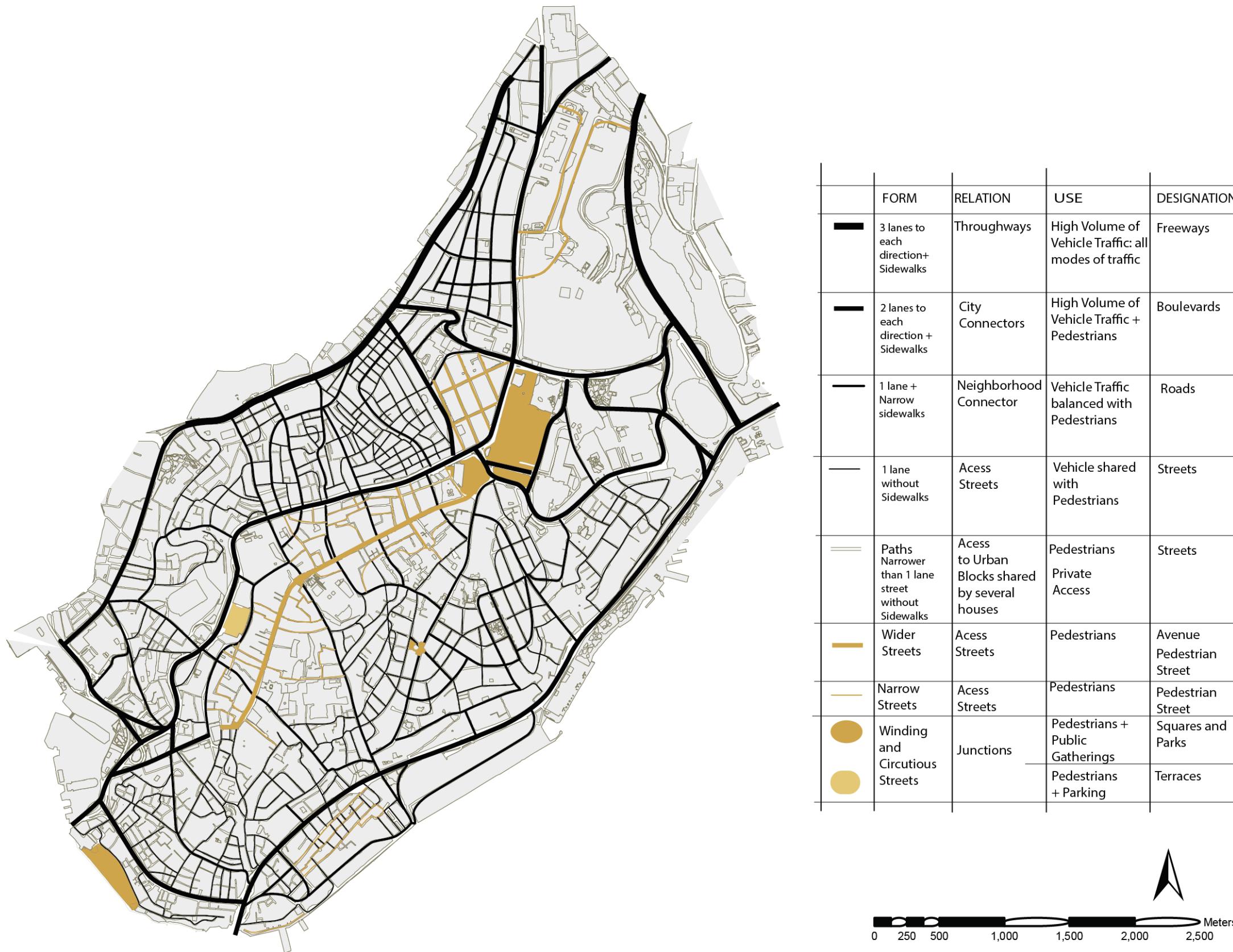


Figure 6.23 The Streets of Beyoğlu - Represented on basis of 4 themes: form, use, relation and designation



Apprehending movement along the study area on basis of these data on physical or functional qualifications of streets, the street layout of research area seems to have been partially protected since it has been almost appeared in late 19<sup>th</sup> century. Most of the streets have traditionally united three physical roles: circulation, public space, built frontage. They are locked to the urban blocks cooperated them and function as a spatial mediator between buildings, open space and pedestrian and vehicular movement. The traditional characteristics of streets potentially encourage pedestrian movement and providing intimate relation between buildings and streets seem to be preserved till today. Even though the Tarlabası and Kemeraltı Boulevards on the axis of Eminönü-Mecidiyeköy and Tophane-Beşiktaş Axis carry relatively higher volume of traffic during day, they do not just function as high-speed traffic roads; they partially serve for circulation, public space, built frontage uses as well. However, the recurrent transformation in the built-up density along the streets of Beyoğlu seems to not adequately correspond to the capacity of the streets.

So far so forth, none of these classifications allow comprehending an individual section of street within its relation with the rest of the street network. For the very reason, in his book Marshall (2005: 61) comes to the conception of “continuity” to apprehend streets as a pattern. Before developing his own technique to distinguish how continually diverse street patterns are formed, he fastens upon conception of ‘arteriality’, a property of street network identified by cartographer Alastair Morrison, by which the ‘pattern of arterial roads’ is the only one which necessarily forms a complete network. This conception basically represents ‘strategic contiguity’ whereby all ‘top-tier elements’ join up. The set of same status roads connect to either a route of same status or higher status one and forming a single contiguous system but sets of lower level elements are not necessarily contiguous.

In the study area, the main two axes, Eminönü - Maslak Axis and Beşiktaş – Karaköy Axis seems to be parts of typical roads network possessing arteriality at city scale. Each of these axes, branches of primary distributors of Istanbul *\_Istanbul E-5 Freeway\_* possesses a superior strategic position in its own way. On contrary, the set of inner streets possess lower level of arteriality at city scale; and they are not

necessarily part of this contiguous network of movement. The alignment of the inner streets in strategically continuous manner, however, guides pedestrian movement and vehicular low speed traffic. As exposed in the Figure 6.24, some of the streets in the urban network lined up continuously and many other short streets link to these continuous routes. It is apparent in the figure that the unstable widths of the streets and small degrees of angular changes in direction of streets prevent to appear a fluent and linear contiguity in the network at most places so that the pedestrian routes shows up serpentine and irregular patterns. On the other side, the order of pedestrian streets seems to be coincidental and their organization does not constitute such a uniquely identified pattern itself.



Figure 6. 24 Strategically Continuous Streets Used by Pedestrian and Vehicles in Beyoğlu - Adopted by Stephen Marshall's classifications of streets.

So far so forth none of these proliferation of the streets of Beyoğlu have gave necessarily much information on the overall organization of the streets and its structural role on movement. None of them go beyond a study of individual streets section. The studies apprehending formations of streets as patterns, however, overcome these deficiencies to a certain extent. Marshall's (2005: 89) further explorations provide qualitative and quantitative descriptions of 'street patterns'. He generates four basic typical street patterns that could be encountered in different urban structures, which is called ABCD layouts of streets. A-type street pattern where irregular and fine-scale angular streets meeting in rudimentary radiality, mostly made up from short and crooked streets, varying in width, going in all directions while B type pattern has more regular, orthogonal and rectilinear streets of consistent width going in two directions. C-type characteristically astride arterial road while D-type forms looping and branching patterns. (See in Figure 6.25)

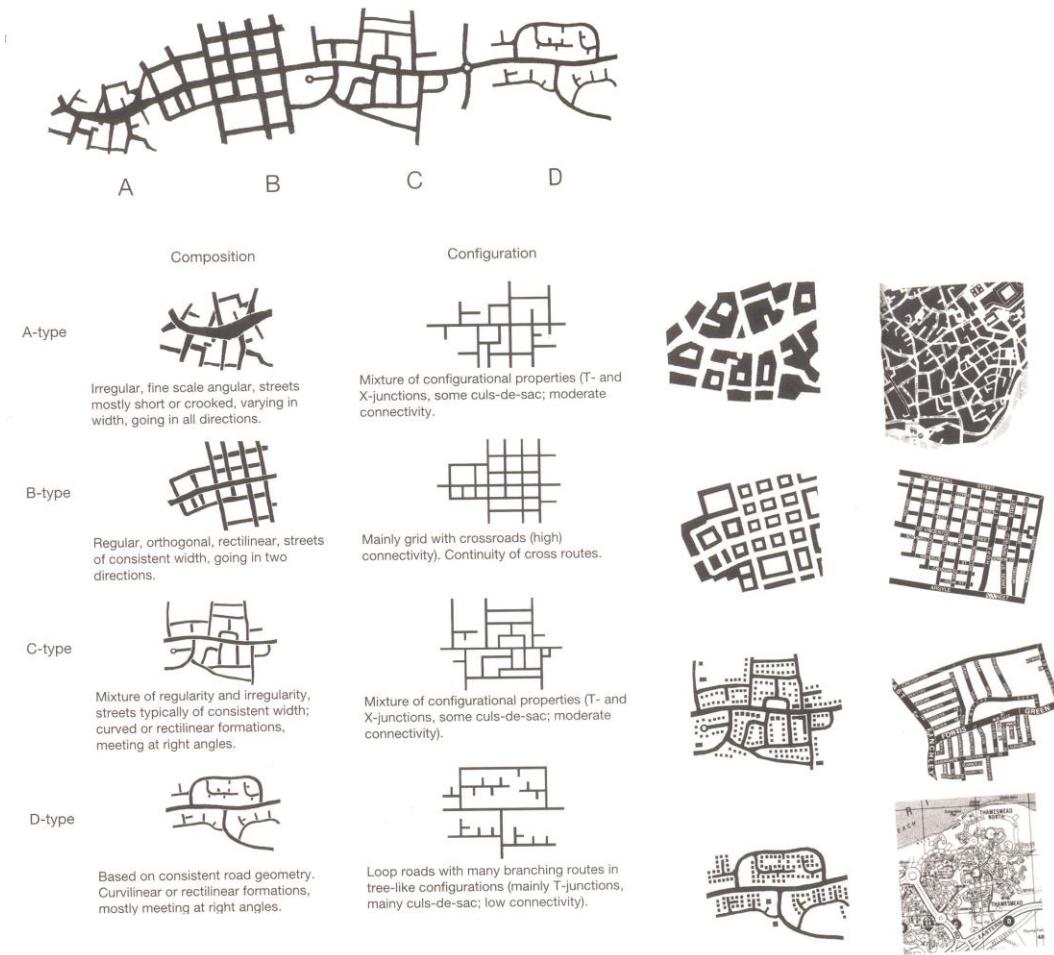


Figure 6.25 ABCD Layouts of Street Patterns - Developed by Stephen Marshall (2005:84 – 89)

In regards four different street pattern layouts, the differences in the street pattern of the Beyoğlu can be recognized to some extent. However, this does not mean the street pattern of Beyoğlu is made up from ABCD layouts. As showed in Figure 6.26, the study area show up an eclectic coexistence of differently oriented street patterns that are shaped the different centuries within different socio-spatial dynamics. Therefore, it is difficult to capture either an identical street pattern for a whole area or what ABCD layouts exactly refer. At the very least, this classification aid to distinguish different regularities in the component parts of the Beyoğlu's street

pattern that have been juxtaposed during course of time and made up the current street pattern formation.

The street pattern of the urban area on the shores of Bosphorus and Goldenhorn, including Galata, Karakoy neighborhoods has already characterized in the 19<sup>th</sup> century as a commercial center of city within intense port facilities. This urban area is still distinguished from the rest of the study area by topologically grid like street pattern, but the streets neither intersect at right angles nor perfectly straight and parallel. This pattern is topologically more close to the B-type street pattern, but the irregularity in the widths of urban blocks and existence of short and angular streets correspond more likely to A-type street pattern.

As moving away the shoreline towards Galata Square, the streets are developed to allow the slopes to be mounted at more manageable grades. In this steep terrain, the streets align sinuously in order to allow a grade to be mounted at moderate angle. This urban layout corresponds to A-type street pattern, which is typical to the core area of the old cities, exposing angularity of routes, oriented in variety of directions, generates a rudimentary radially. In comparison to previous area, the urban blocks in this part are larger scale; and the number of cul-de-sacs and T-junctions increases.

Towards the northeastern extensions of these neighborhoods, along steep terrain of the area above Galata Tower to Tünel Square is continued by sinuous streets, which extend towards Pera Region. Notwithstanding the association of grid-like formations, the steep terrain around Galata Tower reaching to Tünel Square is more close to A-type Street pattern with increasing number of cul-de-sacs. In early 19<sup>th</sup> century when the wider urban blocks of ambassador buildings has appeared in the vicinity of İstiklal Avenue, this finer scaled irregularly linked street formation was not pursued and replaced by tree-like structure with branches of short directional streets and cul-de sacs.

In late 19<sup>th</sup> century, the extensions of the İstiklal Avenue, the northern and southern regions where Tarlabası, Cihangir, Elmadağ neighborhoods are located contain

relatively more four-way perpendicular junctions naturally give rise to bilateral directionality, with the implication of grid-form. The street patterns in these neighborhoods mostly resemble to the B-type street pattern. However, it is not possible to see perfect grid-formation at extended scale. There are some patches precisely corresponds to grid formations, but few blocks later, this form is disarranged by changing sizes of urban blocks and angular streets.

In late 20<sup>th</sup> century, the imposition of the wider boulevards upon Beyoğlu connecting to the arterial routes of the city led to transform most of the A-type or B-type patterns into C and D-type street patterns with curvilinear and rectangular formations. These forms of patterns could be seen where the main axis aligns sinuously along northern-east and southern west directions. When these wider roads meet the existing urban pattern, they split them into two parts and let arise irregularity and regularity, rectilinear and curvilinear formations in the same pattern. On other occasions, these boulevards are surrounded with new larger urban blocks accessed by cul-de-sacs appear, as in the Gezi Park - Maçka Valley Axis. Here, loop roads give new branching roads and cul-de-sacs in order to access to wider urban blocks. Except main the axes where high volume of traffic flows, this recently appeared pattern, however, do not hold much continuous streets.

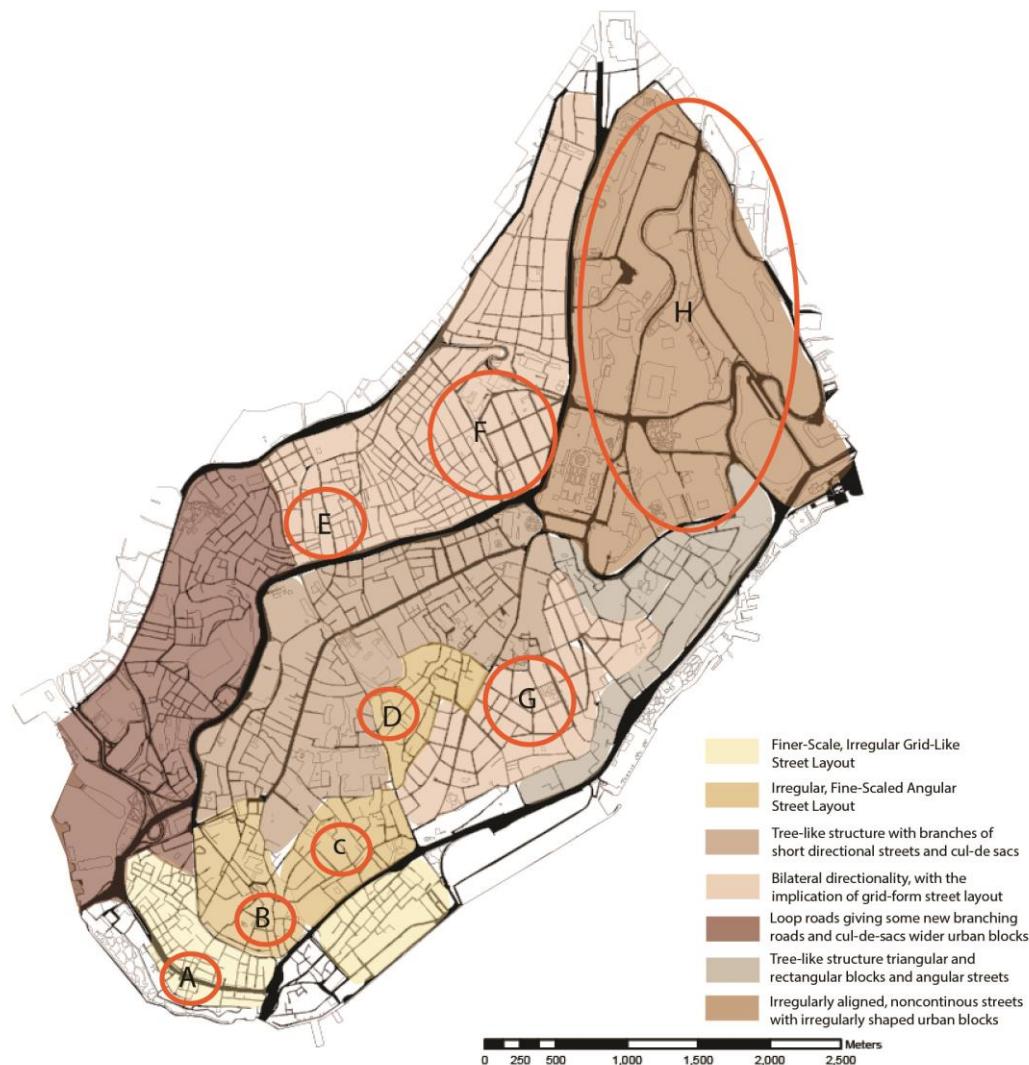


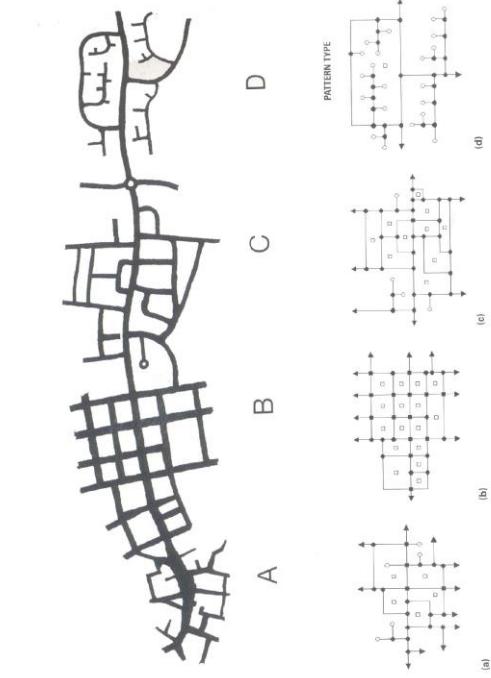
Figure 6.26 Differences in the Street Patterns in the Beyoğlu Urban Area - Developed by Marshall's ABCD layout

Furthermore, Marshall (2005: 11) characterizes the configuration of these four types of streets patterns through quantifying how the streets are linked. Hence, he would intent to resolve some of the issues pertaining to pattern specification. For the sake of this intention, some quantitative parameters and presentational devices like blocks, crossroads, and cul-de-sacs are defined to distinguish differences in morphological continuum. The very recognition of elemental components, proportion of different components like proportion T and X junctions, triangular or

rectangular blocks are used to quantify different set of street patterns and classifying them on basis of their quantified attributes.

Basically, spectrum of configurational types quantified by ratio of total number of T and X-junctions. Respectively, T ratio is a ratio of total number of T-junctions to the total number of junctions in the network and X ratio of the pattern is a ratio of total number of X-junctions to the total number of junctions in the network. Moreover, Cell and Cul ratios of any pattern respectively equal to the number of cells and cul-de-sacs to the total number of cells and cul-de-sacs. After all, plotting T ratio – X ratio against cell ratio – cul ratio provides two-dimensional tables that you place any kind of pattern on it.

When this calculation is tested in ABCD layouts of the streets, the differences among different street pattern are quantitatively presented. After converting four sets of patterns into configurational graph in Figure 6.27, the T-ratio and X-ratio, cul and cell ratios are calculated. Based on these quantified parameters, the proportions of the each property are extracted in order to position each type of street layout on the node gram.



Example configuration	A	B	C	D
No. of three-way junctions (●)	15	13	27	24
No. of four-way junctions (■)	4	14	1	0
Total no. of junction nodes	20	27	28	24
T-ratio	0.8	0.48	1.96	1.0
X-ratio	0.2	0.62	0.04	0.0

Example configuration	A	B	C	D
No. of cells (□)	5	16	10	1
No. of cul-de-sac (○)	5	0	4	21
Total	10	16	14	22
Cul ratio	0.5	1.0	0.71	0.05
Cut ratio	0.5	0.0	0.29	0.35

Example configuration	A	B	C	D
Cul-de-sac (○)	20	0	13	47
Junctions (●)	84	48	84	53
X-junctions (■)	16	52	3	0

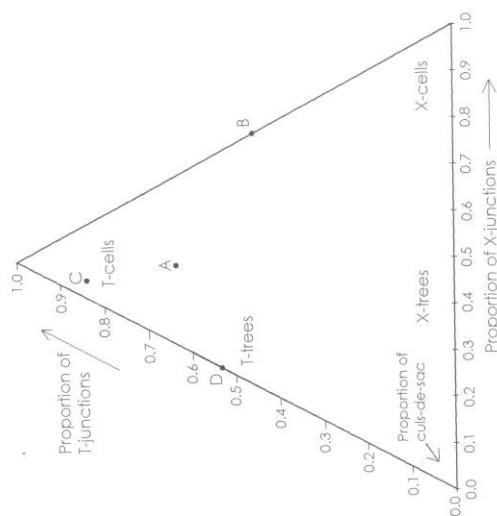


Figure 6.27 Test Configurations Corresponding to ABCD Layouts and Positions of ABCD Configurations in The Nodegram (Marshall, 2005)

Given that it has been known the configurational differences in the street pattern of Beyoğlu propose varied clarity, coherence and connectivity. As showed in Figure 6.28 seen in graph representations of patches taken by the street pattern of Beyoğlu, the places within irregular and angular streets includes quite higher number of T-junctions and cul-de-sacs than the places within more angular and parallel street structure. The places close to the A-type street patterns, made up with t and x junctions and cul-de-sacs that lead to prevent linear and long-distance continuity of streets. The tree-like configuration along İstiklal Avenue, hence, leads to constitute some triangular blocks and angular streets within possessing moderate connectivity. The places quitter more likely to be B-type pattern, on the other side, has higher x-junctions and cells where cul-de-sacs disappear though. These configurations accommodate continuous streets aligning next to each other with of steady width, so that, they possess relatively higher connectivity. X-junctions are almost absent at places within D-type urban layout where relatively wider urban blocks and cul-de-sacs. With high number of T-junctions in all around the study area, even in the grid like patterns allow losing the regularity in the overall pattern. This makes the study area more close to C-type pattern configurationally mixed up with t and x junctions and curvilinear and linear formations though.

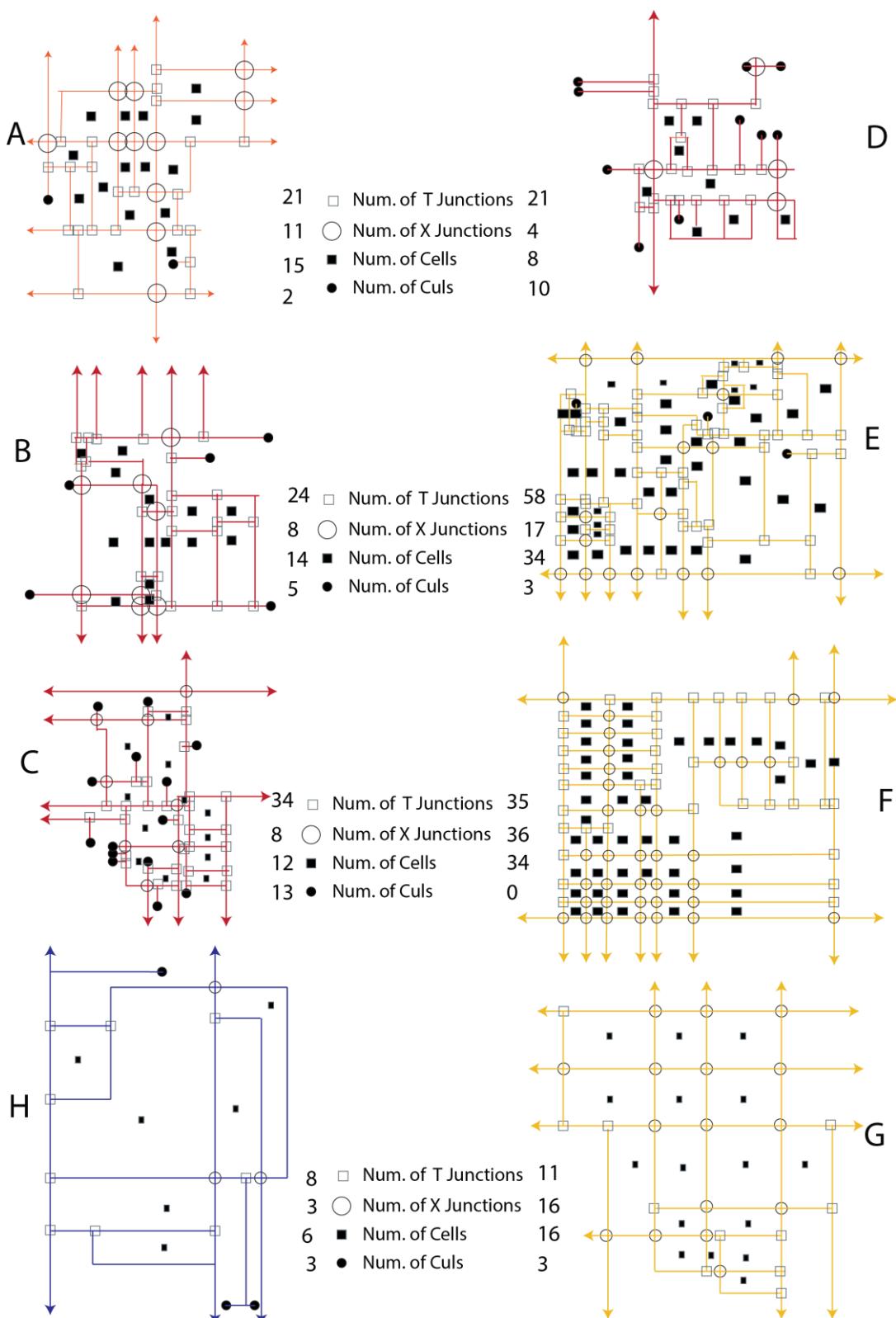


Figure 6.28 Graph Representation of the Street Pattern Configurations Corresponding to Signed Patches in Different Regions of Beyoğlu (adopted Stephen Marshall's ABCD Layouts in Nodegram)

Hence, it is apparent that the places more close to ABCD layouts offer different accessibility to local destinations. In terms of configurational differences, humans could navigate in partial areas of the research area where B-type grid like structure is dominant more easily than some other parts of the area where A-type patterns are seen. However, the places either A or B-type patterns are seen holds some sets of streets continuously follow each other, so that, the continuous streets are more guiding for navigation. In the northeastern extension of Taksim Square, long straight boulevards or roads accompany the larger urban blocks; but not easy movement into many directions.

The purpose of street pattern characterization, as far as this thesis concerned, is to recognizing heterogeneity and continuity in the urban network of study area supposedly leading to different human movement along it, because the differences in properties of coherence, connectivity and accessibility might trigger human movement within diverse forces and to diverse directions. This brief investigation has clearly showed that street pattern of Beyoğlu is strongly influenced by its constituent parts. Its constituent parts carry different properties than other parts at some places. However, there is still necessity of conceiving the study area as a whole pattern formation.

### **6.3.2 Route Structure Analysis**

After classifying and identifying differences in the street pattern, ‘route structure analysis’ developed by Marshall (2005), as an alternative structural analysis combines all these discrete techniques of characterization of street types under single method of analysis and pledges more advanced knowledge on structural properties of the street network. It could primarily capture morphological continuums along the network within structural properties of the streets like depth and connectivity. For the very reason, this technique is applied to see alignment of streets in the structure, which could exposes continuities among the street network of Beyoğlu.

Route structure analysis requires an alternative representation to the convention representing street structure through links and nodes. This alternative is based on the

convention that the structure of a street network is a product of the way that routes connect up with each other. According to this analysis, route structure is made up of routes, which are linearly continuous through junctions with other routes. They are not similar to the links in the network representation that span from one node to another node. Many links could be joined to form one specific route. Here again, movement paths through Beyoğlu's open urban space could be found through the most continuous links making up routes in the network. (Marshall, 2005: 115)

Applying route structure to represent Beyoğlu's street network, it is possible to capture junctions, hierarchy and continuity at this urban area. Route structure gives three basic route properties that are connectivity, continuity and depth. Continuity is defined as number of links that a route is made up of. Connectivity is number of routes with which a given route connects. Depth measures how distant a route is from a particular datum, measured in number of steps of adjacency. Datum is the selected route has depth of 1; and it principally could be national route network, the exterior to sub-network, and the network of routes used by public transport or any selected route. (Marshall, 2005: 118-20)

In the research area, the main through route is Istiklal Avenue, is defined as a datum with depth value of 1. The depth values of surrounding streets in the vicinity of Istiklal Avenue are accordingly valued reaching up to five on basis of how much steps of turn they are far away from Istiklal Avenue. As it is clear, this representation gives central role to the route defined as datum. This gives an opportunity to examine route structure in relative to their relation with the main pedestrian movement carrier of the area.

After determining the datum, the street network of 'Beyoğlu' representing within links and nodes is transformed into a route structure representation. Here the urban area in vicinity of Istiklal Avenue is taken for analysis. Because of the serpentine street layout, translation of links into the routes on basis of the linearity of links of the street network is defined flexible to changes in directions to same extent. Therefore, some defined routes do not totally straight though. Instead, they could

meander around the area. For instance, walking through İstiklal Avenue, one could not feel the changes in direction of the route. However, there is a remarkable change in direction of routes after passed through Galatasaray Square. These kinds of changes in the alignment of links are basically characterized street network of the Beyoğlu.

As exposed in Figure 6.29 and ranges in the table provided in Appendix H, 407 routes are identified in the defined boundary around İstiklal Avenue; and 70 route types on basis of unique combinations of depth, continuity and connectivity values. Clearly, the longest and most continuous route is Route 1 aligning through İstiklal Avenue. It is made up with 37 links and carries highest number of connections (40) then the other routes; but it connects to just few similarly continuous and connective routes. Route 1.28 (Continuity: 12, Connectivity: 13) and Route 1.29 (Continuity: 10 connectivity: 11) both aligning towards Galata Square, Route 1.24 running along Asmalımescit and Kumbarcı Roads(Continuity: 14 and Connectivity: 17), Route 1.12 aligning along Hamambaşı, Yeni Çarşı and Boğazkesen Roads(Continuity: 25, Connectivity: 26), Route 1.9 running along Balo Street, Turnacıbaşı and Türkücü Roads(Connectivity: 27, Continuity:27) Route 1.39 aligning along Sıraserviler and Defterdar Roads reaching to Tophane Square (Continuity: 16, Connectivity: 16) and lastly Route 1.40 running along İnönü Road (Continuity: 20 Connectivity: 21) are the ones coinciding to İstiklal Avenue that makes their depth value 2. Except these routes, İstiklal Avenue substantially connects the short and less connective and less continuous routes. (See Appendix H)

Besides them, the Route 1.1.2 (aligning along Tarlabası Boulevard) and Route 1.12.10 (aligned along Beşiktaş-Karaköy Axis) within depth value of 3 which do not coincide to İstiklal Avenue similarly make up with 30 and 31 links which almost as much as İstiklal Avenue. This shows that they are as much continuous as İstiklal Avenue. These routes, however, are not specifically designated to pedestrians as İstiklal Avenue. There are other routes laying northwest to southeast direction with depth value of 3 and 4 relatively continuous and connective. The rest of routes patterning the route structure of the area are short in distance and not continuous

enough to break off long distances smoothly. The greatest majority among 407 routes is made up from only 1 or 2 links within 3 to 5 value of depth.

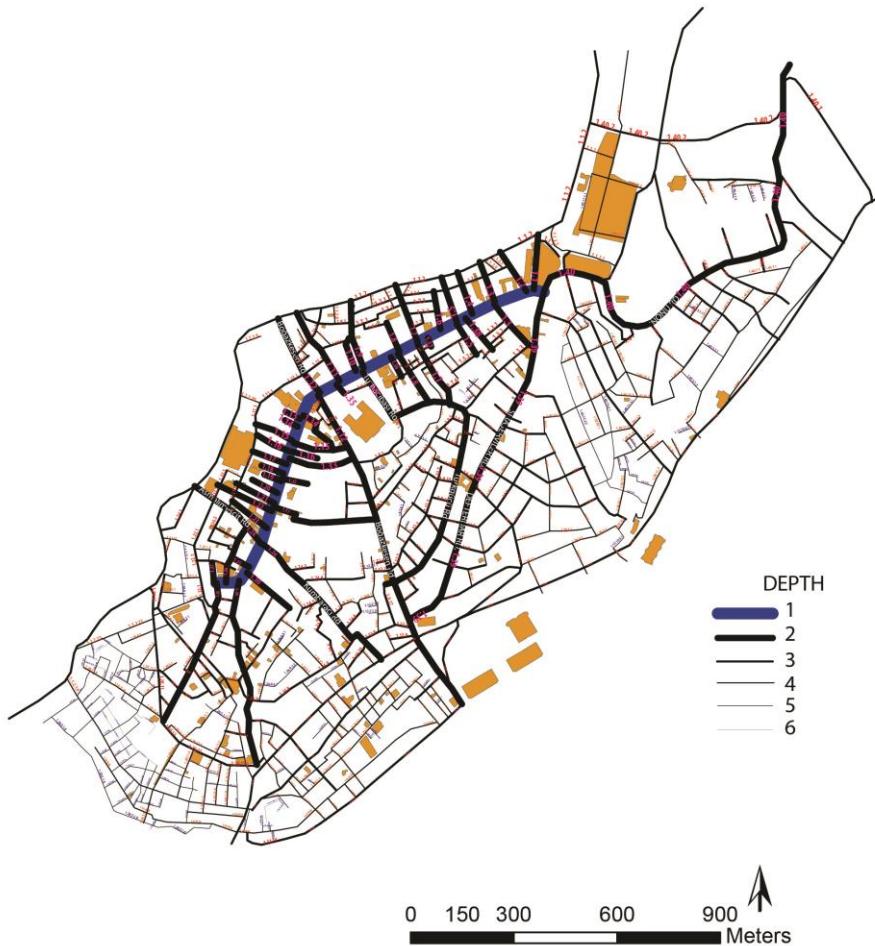


Figure 6.29 Route Structure Map of Beyoğlu with Identification of Each Route - Adopted by Marshall's Route Structure Analysis

This representation reveals that Istiklal Avenue as the most continuous and connected route in the network positions in connection with the other continuous and connected routes in the network. The continuity is more smoothly achieved through northeast-southwest direction while the most of the streets aligning along northwest to southeast direction are not connected and continuous enough to pass long

distances. Furthermore, the important number of art and cultural events in Beyoğlu align with the topologically continuous routes. For instance, the art and culture agents occupy most of the locations along the routes running along İstiklal Avenue, Asmalimescit - Kumbaracı Axis and Boğazkesen- Hamambaşı Axis. Beneath Tünel Square, southern and eastern back of Galata Tower, the locations of art and culture events, however, tend to spread around the inner streets that are not directly linked to the İstiklal Avenue. Here, each of these streets is strategic in its own way, but the choice of these particular locations rather than others must be considered subjective.

Respectively, each unique examination of open urban space network conducted insofar does not only give information on configurational/and compositional qualifications of the open urban space network, but also aids to see structural qualifications of the open urban space network in order to gain insight to the rhythms afforded by the network. As navigating through range of methods, it is at the same time understood that it is vital for this research to allude to the relationships of the parts of the open urban space to each other and to the whole and represent these parts as paths of movement. Hence, this kind of representation allows getting relevant measures characterizing each location on the network in accordance with other locations on the network.

#### **6.4 Accessibility Potentialities of the Open Urban Space Network**

Having arrived at basic characterization of the street network of the study area though distinguishing sets of elemental differences in its component parts, rest of the chapter pursues to explore qualifications of the open urban space network as a whole structure and assesses whether the locations of art and cultural events-mediated spatial practices take advantage of accessibility potentialities of the network. Locations of the art and cultural events play a significant role on how the art and culture mediated urban experiences will perform in the city. The relative locations of the events with respect to every other location takes advantage or disadvantage of background human movement and unforced human presence in the city. For instance, locating globally recognizable high-art event at a segregated street in the urban system might implies that they do not take advantage of unforced human

movement and encountering; or the event organizers might privatize their own public at segregated urban locations. Otherwise, the events may take advantages of being placed at a well-integrated street.

If the locations take advantage of the accessibility potentialities of the urban network, there is more room for coexistences and encounters among regular pedestrians and the population engaging to the art events. For this purpose, the two spatial analyses revealing out accessibility potentialities of the each location in the network are applied. These selected analyses adequately response this query through making available varied spatial values. Initial analysis will provide values of street connectivity and integration for each location in the urban network and, by inference, of the exposure of the events to high densities of the background movement while the subsequent analysis provides spatial choice value that quantitatively informs how much events are accessible within 4 minutes walking distance to any location in the network.

#### **6.4.1 Axial Lines Analysis**

The Axial Line Analysis technique based on Space Syntax Method quantifies constituent configurational properties of any architectural spaces. This thesis deploys this analysis to get the integration and connectivity values of the locations in the open urban space network that associates art and cultural events. Through this way, it will be presented some locations in the network are more integrated and connected than others. Hence, the locations in integration zone of the study area and some others more segregated become apparent. Considering that these values correlates well to unforced human movement (pedestrian movement as well), it could be answered as if the locations of the events take advantage of the patterns of street connectivity and integration and, by inference, of exposure to high densities of background movement.

Conducting this analysis, it should be first required to draw axial lines map of the area covering wider boundary than the research study area. The exact boundaries of

open urban space network that take into account for this examination is determined on basis of flow of movement through tending to be more inclusive in terms of deriving relative measures of accessibility. As showed in the Figure 6.30 and 6.31, the map comprises 5829 axial lines and covers an area of about 1800 hectares, bounded by Istanbul E5 freeway and Barbaros Avenue, using an edited portion of the axial map created by Kubat and her team (2007) and kindly made available by the authors.

In this large boundary of the urban area, the axial map barrowed by Kubat and her team seem to be prepared on basis of drivability and walkability of the streets and roads of Istanbul. For instance parallel straight streets with few meters gap in between, yet visible to each other is represented as two distinct axial lines since they are distinctively walkable and drivable. Similarly, highways with two lanes separated by small barriers in the urban area are represented distinct axial lines. As Liu and Jiang (2011: 3) issued in their article, for large cities the space between buildings are not always walkable as conventional definition of axial lines assumes. The truly walkable routes are only sidewalks and streets. The axial lines of the Beyoğlu urban area is practically intersect along continuous streets pattern of the area. In the boundaries of study area, I applied some partial edits on this axial lines map. Specifically, the walkability in the squares reviewed and edited on basis of onsite observations. For instance, Taksim Square and Gezi Park is represented by continuous axial lines to depict the continuity of pedestrian movement in this space. The underground passes linking Tarlabaşı neighborhood to İstiklal Avenue are also represented by the intersected axial lines.



Figure 6.30 The Urban Area the Axial Analysis is Conducted



Figure 6.31 The Axial Lines Map of Study Area with Wider Boundary

For the purposes of initial analysis, the axial lines of the urban area are visualized according to their syntactic values, respectively global, local integration and connectivity values. The spectral color legend with smooth transition from blue to red is used as shown in Figure 6.32, Figure 6.33 and Figure 6.34. Red lines indicate higher syntactic values while blue ones the lowest in each figure.

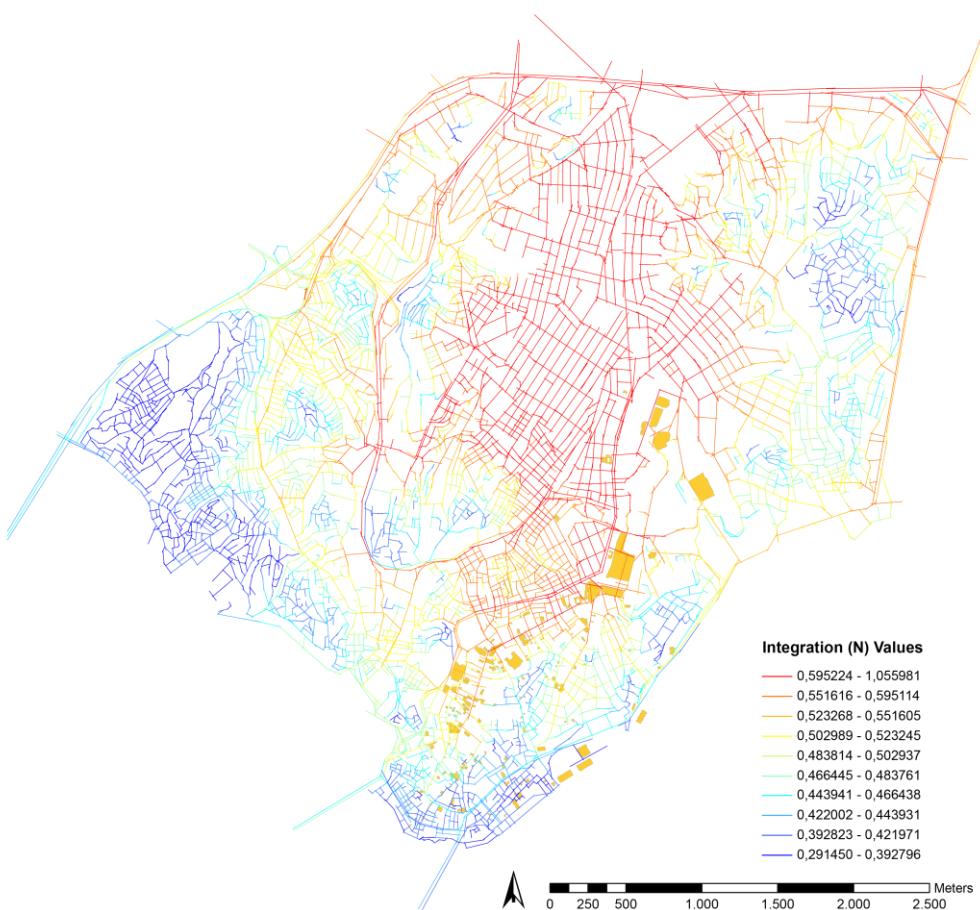


Figure 6. 32 Visualization of Axial Line Analysis of Beyoğlu According to Their Global Integration (n)

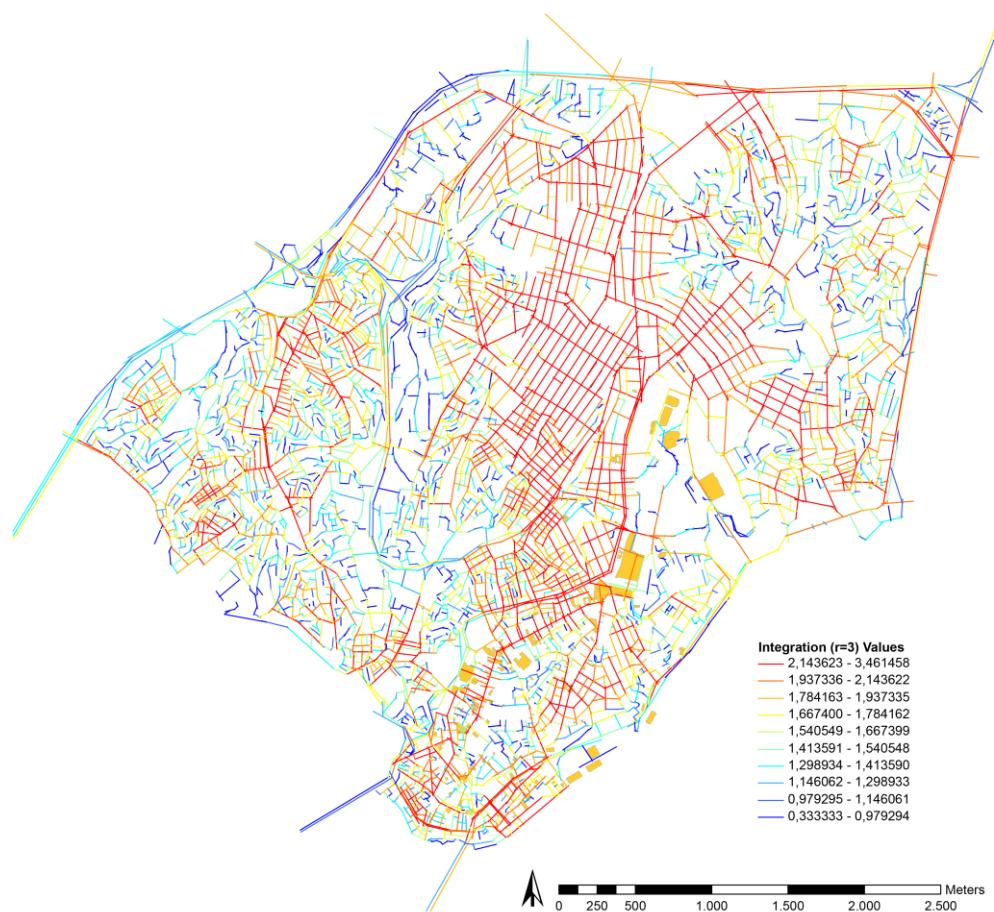


Figure 6.33 Visualization of Axial Line Analysis of Beyoğlu According to their Local Integration (R= 3)

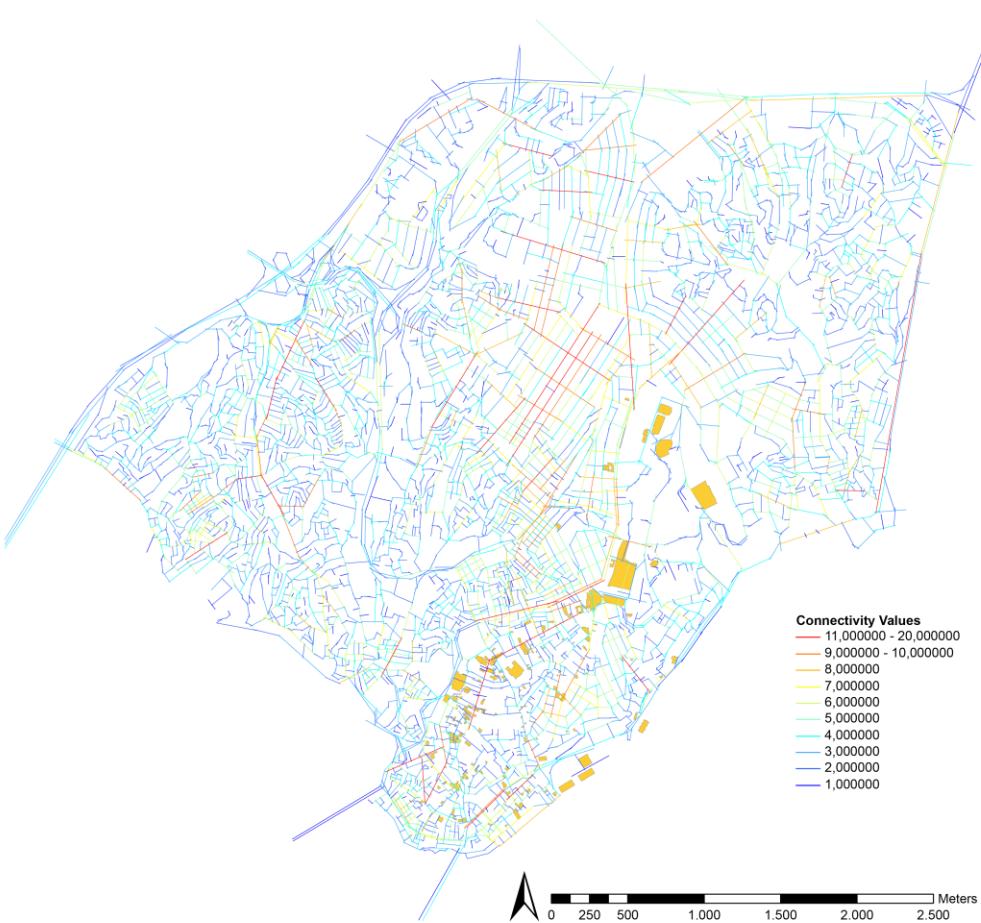


Figure 6.34 Visualization of Axial Line Analysis of Beyoğlu according to their Connectivity

Before drawing distinction between the syntactic values associated to the events and other spaces in the network, the correlations among the syntactic values of all axial lines reveal out differences between local and global characteristics of the configuration of the open urban space network. Correlating the local integration with global integration values of axial lines shown in Figure 6.35, the local characteristic of the open urban space network is not similar to its global characteristics on most occasions. Especially in the boundaries of the Beyoğlu urban area, the difference becomes quite apparent. When local integration is around its mean value, the global integration might range between its lowest and highest values. The globally less integrated spaces can have remarkably high local integration values. Similarly, the correlation between connectivity and global integration values of axial lines is low.

One particular value of connectivity is enough to produce high correlation coefficient, even though the relation between connectivity and global integration is not linear. Among the events locations, the correlation between connectivity and global integration, shown in Figure 6.36 is still low, revealing that some event locations with many paths directly connect, but it is not very well integrated at global scale.

The quite unlikely characterization of local and global characteristics of the open urban space network indicates less intelligibility of the entire system characterizing the urban spaces' impact on people to make judgments on one space relationship to the entire system. The locally connected few routes in the system correlate well to global integration value. But some of less connected streets can have relatively higher global integration.

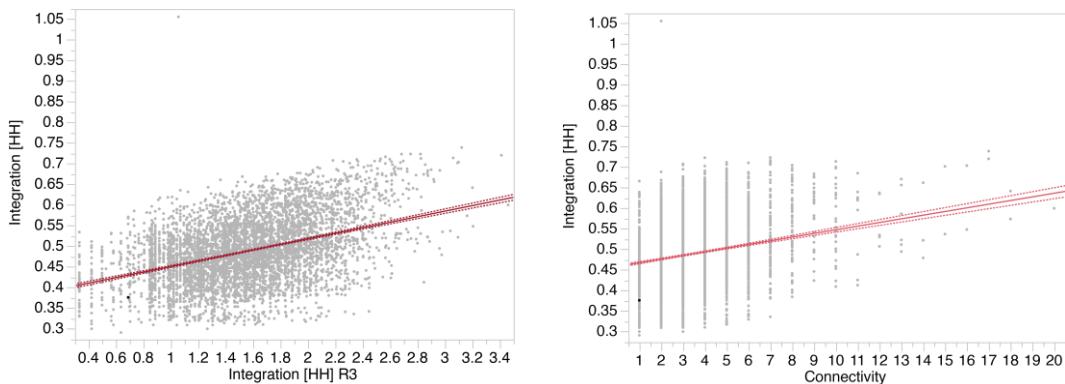


Figure 6.35 Fit of Syntactic Values of All Axial Lines in the Network: (Global) Integration (n) by (local) Integration (R: 3) (left); Fit of Integration (n) by Connectivity Values (right)

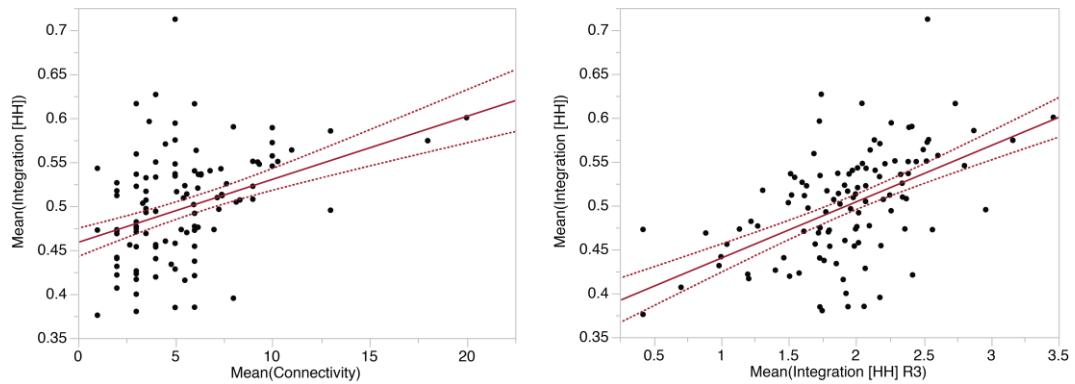


Figure 6.36 Fit of Syntactic Values of The Events: Integration (n) by Integration (r=3) Values of The Events (on left); Connectivity by Integration Local (r=3) Values of the Events (on right)

Next, each art and cultural event location is assigned to one or more adjacent axial lines. (See Appendix I) In total, 224 axial lines are assigned to the 201 locations. These locations are also associated to the assigned events. In this association, one event might be assigned to more than one location and they might correspond more than one syntactic value. At the same time, one location on most occasions is used for more than one event in the list. Each location corresponding the events is counted as one unique event; and yet there are 457 unique event-location-axial line associations at hand. First, these axial lines associated to the events are distinguished from the rest of axial lines (6133 in total) in the network in terms of values of global and local integration and connectivity. The evidence expectedly shows that the events are associated with the more integrated axial lines, globally (radius n) and locally (radius 3), and also with the more connected lines ( $n= 6133$ ,  $F=27.4501$ ,  $p<0.0001$ ;  $n= 6133$ ,  $F=444.2190$ ,  $p<0.0001$ ;  $n= 6133$ ,  $F=884.2744$ ,  $p<0.0001$  respectively). (See Appendix J for details of calculation)

In the following step of analysis, the analysis is conducted to further draw distinction among the events corresponding differently categorized online publications according to their mean syntactic values. It looks for a statistically significant distinction in the mean values of integration and connectivity associated to the events within more global reach and the ones with higher global artistic

recognizability from the rest of the events. On basis of the classification distinguishing both the events that are published in the online publications within more global reach and the events published in the contemporary art specific presses within global reach, these event groups are assessed as if they take advantage of integration and connectivity potentialities of the network more or less than the other events, and, interacting less or more to high densities of background movement in Beyoğlu.

For this evaluation, 457 unique event-location-axial line associations are categorized on basis of their publicity qualifications. The syntactic values associated to each category of events are distinguished through applying statistical analysis tools. As shown in Figure 6.37, the mean global integration value associated to the events with wider global reach equals to 0.498907 that is remarkably lower than mean value of global integration corresponding to the rest of the events. ( $n= 457$ ,  $F=4.4809$ ,  $p=0.0348$ ), even though there is no discernible difference with respect to either local integration ( $n=457$ ,  $F=0.3363$ ,  $p=0.5623$ ) or connectivity ( $n= 457$ ,  $F=0.1174$ ,  $p=0.7320$ ).

Furthermore, the art and cultural events publicized in the contemporary art-specific publications within more international reach are in particularly compared to all other events. The same 457 event-location-axial line associations similarly categorized in two groups on basis of whether or not the events publicized in the contemporary art-specific publications within more international reach. The same Figure 50 demonstrates that these events within higher global artistic and cultural recognizability which can primarily appeal to global art professions were similarly associated with locations of weaker global integration ( $n=457$ ,  $F=6.4025$ ,  $p=0.0117$ ), but not with a significantly weaker local integration ( $n= 457$ ,  $F=0.1341$ ,  $p=0.7144$ ) or connectivity ( $n=457$ ,  $F=0.0163$ ,  $p=0.8983$ ), corroborating the previous finding.

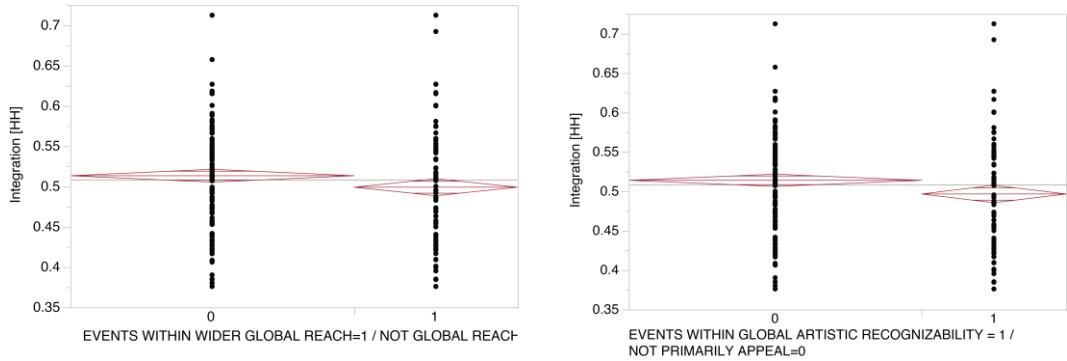


Figure 6.37 Fit the Groups of Events by Means of Global Integration (See Appendix K for Details of Calculations)

Based on above examinations, all events regardless of any category take place at the locations globally and locally more integrated and connected than the other locations in the open urban space network of ‘Beyoğlu’, whereas the events that are published in worldwide accessible or contemporary art specific publications are located in less globally integrated locations in comparison to the remaining events. Stated alternatively, either one gets to these events based on a prior decision and prior information, or one discovers them after slightly more intense exploration is needed to get to these locations than the rest of event locations. By implication, the evidence implies that the events take advantage of exposure to high densities of background movement in Beyoğlu, while the events within wider global reach and the ones appealing to art professions at first place do not necessarily take advantage of background movement as much as the other events did. Other implication is that these distinguished events are not necessarily organized on basis of effectively engaging the population where they are located.

### 6.5.1.1 Network Distances

Furthermore, taking more detail look on event locations, the correlation between the network distances between the locations associated to each 141 event and their syntactic values is asked. The network distance for each event that is total metric distance between origins and destinations is individually measured along a

transportation network through applying network analysis by using ArcGis tool. In order to derive this metric measure, the main unit of analysis is segments which representing streets as an intersecting lines between junctions.

In the case of 141 events, some events occupied one location while some did more than one location. The network distance for each event ranges between 0 and 2550s. For example, Istanbul Street Art Event occurs at two venues and the network distance is 120.78 meters while Art Istanbul occurs in twenty-eight venues whose network distance length is almost 912.72 meters. When the event happened at one location, the network distances is value of 0. Most of the events were happened at one location. The highest network distance is associated to the event happened in just three locations a well. This means the highest number of locations that the events associates do not guarantee the highest network distances.

As shown in Figure 6.38, correlating network distances of 141 events with the mean syntactic values shows that as the network distance become higher, the range of all three syntactic values become narrow. The widest range of syntactic values and the highest syntactic values are shown when the network distance is 0, meaning that, when the events happened at only one location. The highest network distances are with the lowest syntactic values.

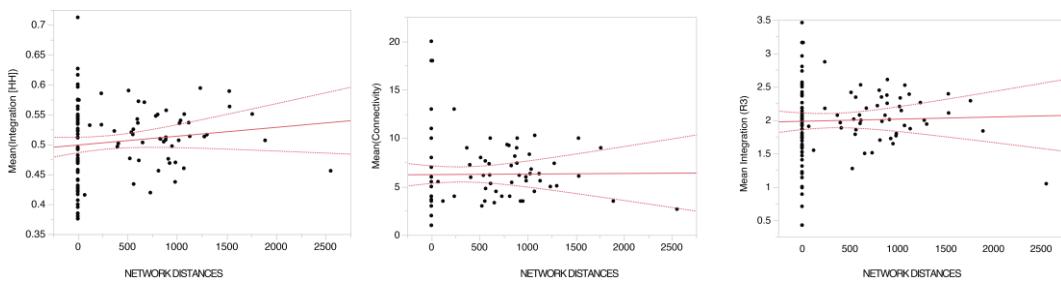


Figure 6.38 Fit Mean Syntactic Values of 141 events by Their Network Distances: Global and local integration and connectivity.

The network distances corresponding to these events provide more knowledge on the accessibility of the events to public in terms of how far the locations of the events are allocated along the urban network. For instance, one event among others might show a compact and sparse pattern of locations; another might show a distributed and extended pattern of locations. These two events should surely penetrate to public in different extent because of their alternating distributedness. The events having more distributed and extended pattern of locations might have a chance to reach different sections of society while the compact and closely located events are more likely to reach limited public.

Based on the same categorization of the events on basis of their publicity in the online media, when the mean value of network distances associated to the each event categories is distinguished from the mean value associating to the rest of the events, the improved public accessibility of the events forecasting is achieved. Although there is no statistically significant difference between the mean values of network distances associated to the categorized events, the evidence shows that the events within wider global reach tend to more compactly distribute than others ( $n=139$ ,  $F=2.0027$ ,  $p=0.1593$ ).

Hereby, as an extension of the axial analysis, the further analysis of network distances support the previous implication. The events within wider global reach in tendency of being compactly allocated are more likely to limit their potential public who might spontaneously engage the events.

#### **6.4.2 Measure of Spatial Choice**

This part of chapter alternatively examines whether the locations of the events take advantage of accessibility potentialities of open urban space network. The analysis based on line segments matrix is conducted to uncover which spatial choice options are afforded by the structural qualification of the open urban space network of Beyoğlu and quantify level of access to the events. Empirically applying of spatial choice measurement models to the locations of the events let me interpret the

probabilistic impact of the structural qualifications of open urban space network of Beyoğlu on encounters and coexistences among regular pedestrians and the population enhancing these events at finer scale.

This analysis basically differ from axial analysis in terms of relying on different syntactic model, more finely scaled defined line segments. Different from axial lines matrix, these line segments aid to define the network both metrically and topologically. The distances could be measured through these lines; and at the same time how the streets of the network align and link to each other could be represented. The main contribution of this analysis is that it will enlarge our understanding of underlying structure of the open urban space network of Beyoğlu.

With this intent, the events within the boundaries of 250 meters (Supposing a walking speed of 1 meter per second as specified in the American Planning Association Planning and Urban Design Standards, 250 meters equals to 4 minutes) for any location in the network could be calculated and visualized through applying several set of calculations by using ArcGIS tools. Integrating these calculations with a statistical analysis, the spatial choice value associating to the open urban space network will be derived, which alternatively provides percental information on how much the network structurally makes the events accessible to any subject in the network.

Before conducting the analysis, it should be first required draw segment map of the study area. Different from axial line analysis, the boundaries of segment line analysis do not extent the boundaries of the Beyoğlu urban area. As shown in Figure 6.39, 2780 segments and their midpoints are identified in the scope of this boundary. Among them, 1974 segments position adjacent to the locations of the events.

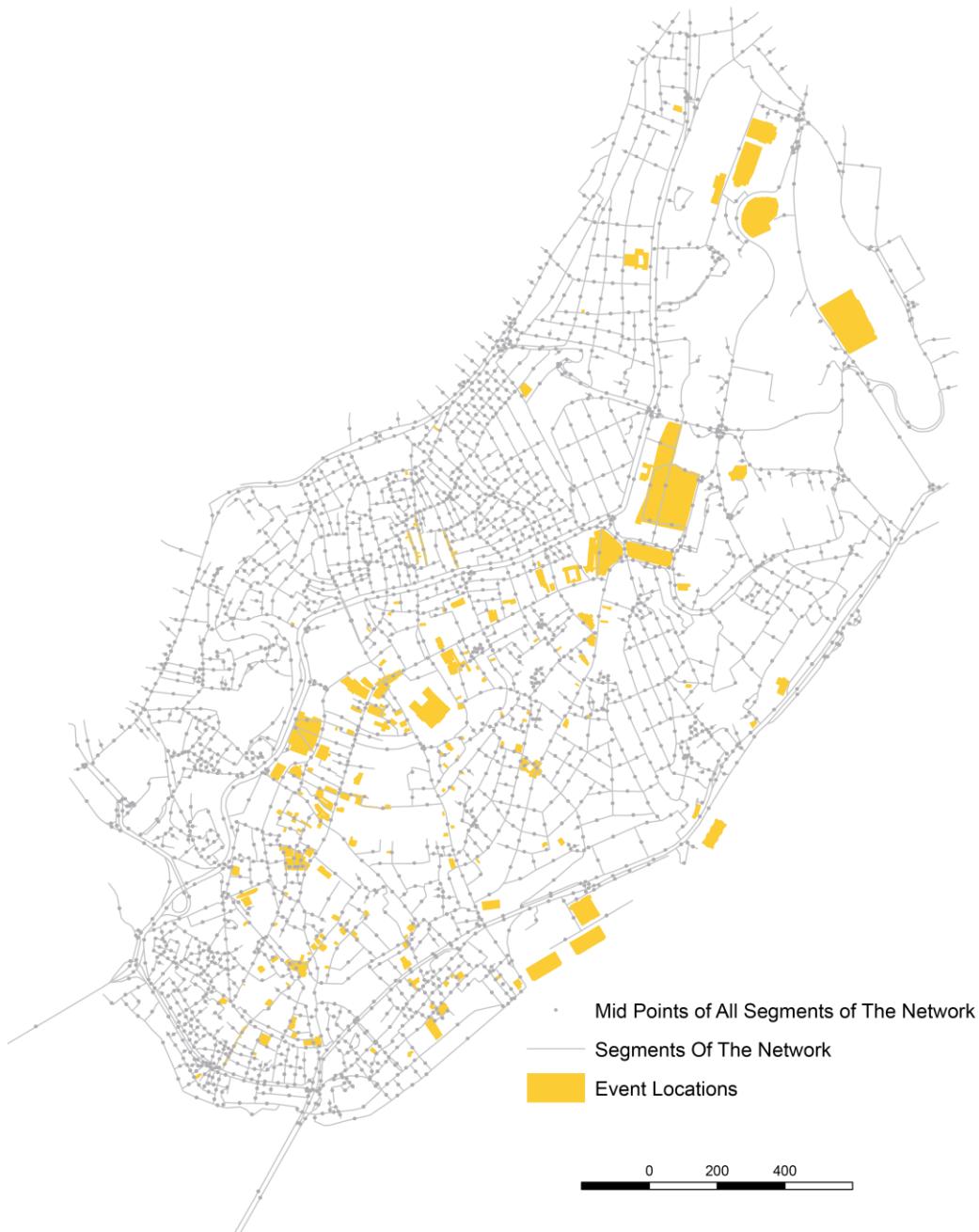


Figure 6.39 Visualization of Segment Lines Matrix of Study Area

As shown in Figure 6.40, the initial calculation demonstrates that the total network distance within 4 minutes walking distance from the location of events (in the words of ArcGIS the total service area around each event location) is 94 km of 139 km long the total segment length of network. This amount is more than half of total segment

distance, meaning that, 67.6 % of all streets is never further than about 250 meters (4 minutes) walking distance from at least one location hosting an art event. Thus, a person at anywhere on 94 of these kilometers, or approximately 68% of all streets of the total length of street, is never too far from one or more of these locations.

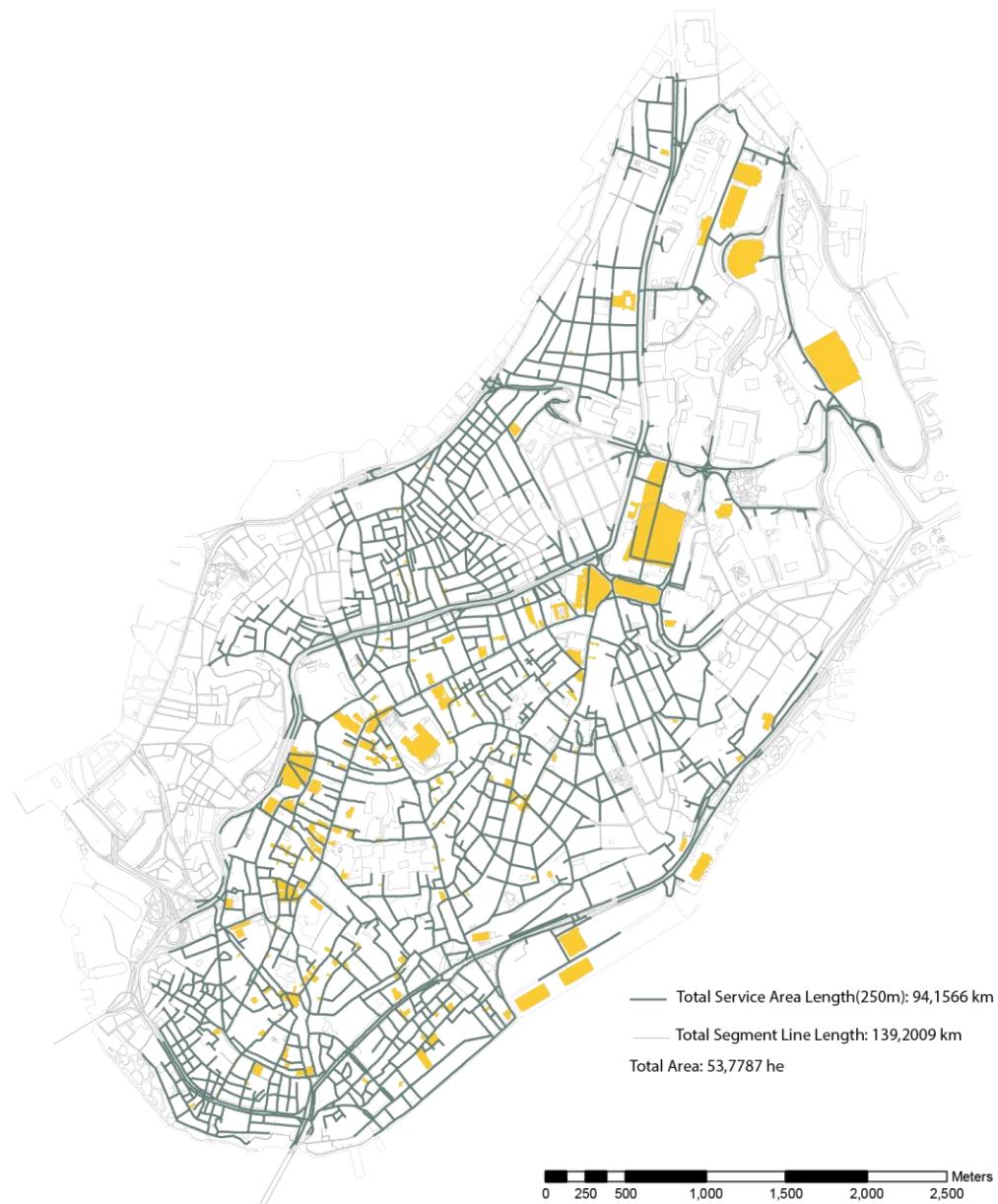


Figure 6.40 Visualization of Total Service Area (length of 250m originated from the event locations)

In order to improve our understanding, number of the events accessible to anyone at any location within 4 minutes in the network is calculated through pursuing similar set of steps. First, the 250 meters service area for each segment in the network is derived. The midpoint of each 2780 segments of the open urban space network is referenced to calculate 250 meters long service area. After that, how many venues are associated along the 250 meters long service areas of each segment is calculated. Within these data the proportion of streets in the network 1-2-3 and 4 venues are accessible are sorted out. For 806 out of 2780 segments no event is associated within the boundaries of 250 meters network distance. Rest of the segments is all associated to at least one event. 477 segments are associated to one event while 258 do 2 event locations. 2 of the segments are associated to 35 event locations within 4 minutes walking distance. (See Appendix L)



Figure 6.41 Visualization of Service Area (Length of 250m originated from 2 different Locations in the Network)

The evidences demonstrate that a person living or walking in the study area often can choose between several venues or events within 4 minutes walking distance, which becomes a measure of spatial choice. From 45% of the road segments (1239 out of 2780) a person is within 250 meters, or 4 minutes-walk from at least 3 venues. From 38.09% of roads segments (1059 out of 2780) one is within 250 meters, or 4 minutes-walk from at least 4 venues. When walking toward Istiklal Avenue, around Galatasaray Square, the measure of choice goes up to 35 venues within 4 minutes walking distance, as shown in Figure 6.42.



Figure 6.42 Visualization of Accessible Event Locations (within 4 minutes around Galatasaray Square)

Furthermore, whether the events happened at these venues accessible to anybody in the network within 250 meters walking distance varied in types is another inquiry of this part in order to gain more fine-grained knowledge. For instance, when walking around Galatasaray Square, we already know that 35 event locations are accessible within 4 minutes to anybody walking around the urban network. However, whether the events accessible to people vary in type or whether only similar kinds of events happened within 250 meters network distance is another inquiry of this thesis and answered through statistical calculations.

Furthermore, identification of alternatives entering the segments' boundaries of 250 meters network distance provides access to alternative events. To distinguish level of access to alternatives, same categorization previously applied in the axial map analysis is used here. And it is asked how much of the segments are accessible within 4 minutes distance to both the events within more global reach and the events primarily appealing to global art professions.

For this measurement, 1974 segments out of 2780 associating to at least one event location are distinguished. 1363 out of 1974 associates both the event with wider global reach and the event less global reach within 250 meters network distance, while 1372 segments are accessible both events primarily appealing to global art pursuers and the event not necessarily appealing to global art pursuers. In other words, from almost 50% of road segments, one is within 250 meters, or 4 minutes walking distance from at least two differently identified events in terms of their potential public access. This evidence confirms that measure of spatial choice for alternative events is high at most places in the district. (See in Figure 6.43)

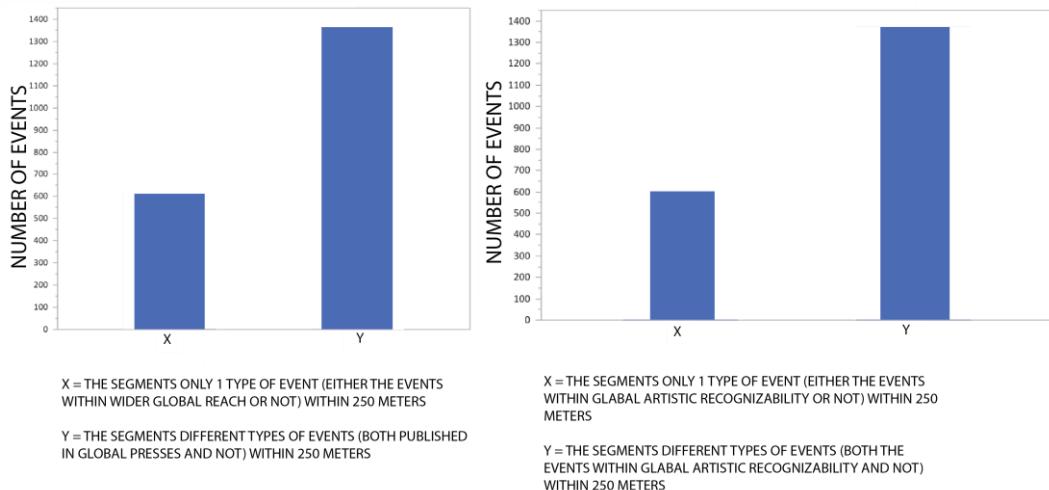


Figure 6.43 Distributions of the Segments Having Access to Alternative Choices of Events per Different Categories of the Events on Basis of Their Potential Public Access

Based on the above-mentioned analysis, the evidences shows that structural qualifications of the open urban space network of Beyoğlu make these practices accessible to the inhabitants who might not be necessarily the potential public these events appeal to. An important proportion of the network provides these regular dwellers easy access to numbers of art and cultural event locations, meaning that, more opportunities to get these events without prior information. Furthermore, on several occasions the network provides dwellers with choices of easy access to the differently categorized events as well. Nearly 70% of the network ensures that both the events within wider global reach and the signature events of global art and cultural scenes are as much accessible within 250 meters as the other events not issued in the global media.

Even these specified events are located globally less integrated streets, meaning that, do not benefit from natural movement in the streets as much as the other events do, this latter evidence shows that they do not far further than 4 minutes walking distance from other events within less global reach on most occasions.

## **6.5 Interpretations of the Evidences**

The evidences derived from each spatial analysis bringing together 201 event locations to the qualifications of the open urban space network confirm that the self-organized pattern of event clusters take advantage of the accessibility potentialities of open urban space network of ‘Beyoğlu’, the potentialities gained from both paths of movement and alignments of streets. Based on two syntactic models, the qualifications of open urban space provide advantages to easy access to those events. In other words, the events tend to congregate in the streets within greater accessibility potentialities. Apprehending accessibility potentialities of the open urban space network as prerequisites of more encounters and coexistences in an urban environment, these evidences could then implies knowledge on social environment of the study area, arguing spontaneous co-presence and encounters among regular dwellers and the population engaging to these spatial practices. Hereby the evidences derived from each analysis will be respectively assessed through their impact on reinforcing more encountering and coexistences.

Translating the evidences but also something embedded in use of space, in people’s experiences into implications on encounters and coexistences in urban environment is based on the theoretical background of Space Syntax seeing societies first as a system of encounter and movement and hence possibilities of co-presence and potential interaction. (Hiller & Hanson, 1984; 1987) Hillier and Hanson (1984) argue that the integration of one particular space to all others bring the space greater accessibility, hence conditions certain degree of encounters and co-presence while the syntactically segregated spaces are less accessible and provide less ground for co-presences.

The most obvious outcome from these analyses is that the Beyoğlu urban area of Istanbul is a cultural hub where the art and cultural events conveying global temporal order gravitates towards globally and locally more integrated and connected streets and are so distributed as to offer a rich range of proximate and more distant destination choices to those moving around the city. Putting differently, the underlying structure of the open urban space network of Beyoğlu defines integrated

spaces of greater accessibility, along with rich choices of events accessible to the inhabitants. Here, this evidence points to a spatial proximity of the events to the ones who are not granted to access at first place. By implication, the events are located on the streets carrying denser natural movement during a day; this hereby ensures certain degree of encounters among regular dwellers and the population engaging these art and cultural events. A step further, the probability of encounter and co-presences is strengthen by the finer-scaled urban blocks and rampant street pattern of Beyoğlu making choices of event accessible to inhabitants within 4 minutes. The alignment of the city blocks within wide variety of shapes seem to make these events easily accessible to the one walking along the open urban space network.

When bringing the art and cultural events locations into a dialogue with online publicity patterns, the initial evidence shows that the events within greater exposure to transnational public and particularly the globally assembled communities professionally interested in contemporary art and culture are located in less globally integrated locations and tend to be more compactly located in comparison to the other events within less global reach. Based on these evidences, one interpretation would be that the events with greater global reach are associated with slightly more exclusive locations or with locations of special value in Beyoğlu. This tendency of being located at syntactically more segregated spaces, naturally less accessible ones would thereby stimulate less encounters and co-presences. The events within wider global reach tend to constitute stronger and more isolated spatial boundaries, as long as their socially identifiable group structures. The alternative interpretation, namely that those cultural identities that have greater global reach cannot afford the central locations afforded by cultural identities with lesser potential reach does not seem *prima facie* plausible.

Concluding the statement at that point would be deficient, because the further evidence shows that one has range of destination choices of differently categorized events within 4 minutes walking distances at most of the streets in Beyoğlu. Based on that, it can be said that there is no apparent disassociation in the location patterning of these differently categorized events. Instead, they seem to be patterned

at proximate locations to the rest of events. While the allocation of the events within greater global exposure at relatively less integrated streets implies their spatial segregation from the rest events for sake of reinforcing their particular group identity, the metric proximity of the events regardless to any event category implies that these specified events cannot turn their operation to work in itself, separate from overall pattern.

Just as duality of spatial and transpatial relations appears in all social formations, so is the social solidarity defined by arouse of art and culture event mediated, globally driven temporal order in Beyoğlu. As the implications showed, the spatial relations that embedded in the use of space implies how efficiently the spatial dimension of urban environment strengthen a benchmark richness of cultural context of Beyoğlu through encouraging encounters and coexistences among the population engaging these events and regular pedestrians. To hold that, the social mixer role of the open urban space network of Beyoğlu and its probabilistic effect on distribution of encounters is emphasized. While the physicality of Beyoğlu, notably its topological features, which is constituted by the sizes, shape and arrangement of urban blocks, alignment of open spaces and a delicate interplay of the streets through urban blocks is epitomizing an anonymous collective of historically evolved and transformed spatial formation, the use and appropriation of locations in Beyoğlu by these specific communities exemplifies forms of social solidarity structured in the globalized era. And it is obvious that the spatial relations here operate as much effective as the transpatially defined relations between people. The individual disassociations in the social relations gains new social meanings since the underlying structure of space structures encounter patterns.

## **CHAPTER 7**

### **CONCLUSIONS**

#### **7.1 Summary of Findings and Further Speculations**

From the beginning, the thesis has aimed to stimulate an argumentative discussion through appending a notion of rhythm to explain everyday structuration of the cultural events mediated urban experience in Istanbul, deeply maintaining an insight its temporal and spatial dynamics. In fact the conceptual frame is structured to assess the questions analytically answered throughout the thesis in terms of their relative implications on the everyday urban rhythms, and to bring them up for further discussions. The fundamental relation between the imposed and improvised rhythms – as the former one corresponds to conceived spaces of the cultural events, the subsequent one refers lived spaces of the Beyoğlu urban area- guides to bring two parts of the research study into a dialogue. Despite not depicting how these rhythms pulse through the city, its respirations, circulations, assimilations, durations and phases of durations, the final chapter of the thesis re-addresses the implications derived from the outcomes of the research studies into reflexive dialogue. It generates a further argument on a spatial account of the cultural events mediated encounters and coexistences that constitute an argumentative ground for contemplating on possibility of space as means of generating improvised rhythms of the everyday in the city.

In chapter 5, it has already speculated on a causative role of the cultural events on rise of rhythmic discordance in the everyday urban life of the city. It was noted that the imposition of cultural events mediated globally driven temporalities into the everyday urban life of Istanbul reproduces the relations between individuals in transpatial manner and maintains new patterns of encounters and coexistences at

global scale at particular locations of Beyoğlu. By referring to the transpatial ties between the population engaging the cultural events, which are basically structured, within the shared cultural tastes, preferences, interests or concerns at global scale the thesis depicted such a rhythmic commonality among this population in the ways of perceiving and experiencing the everyday, which in turn maintain a kind of integration among this population.

Thus the thesis paves the way to think the reproduced relations in the society in relation with the spatial identities. As the world becomes more connected and stratified, the spatial ties making communities becomes less influential than the networked ties among individuals. As Hiller and Hanson's (1984: 159) definition, the transpatial relations are articulated through greater distances, both spatial and social. Even though these ties are defined through strong social solidarity, the spatial solidarity is not necessarily present, so that the new ties among people are not anymore recognized through established spatial identities at all.

The relations reproduced among individuals by the cultural events in the scope of the thesis best exemplify the changing logic of integration among individuals, which is conceived as transpatially operating mechanism over territories. It is proposed that articulation of the art and cultural events into everyday of the city operates as a transpatially knotted urban layer assembling relations between people over the established territories. Here, the transpatial ties prioritize spatially fragmented relations between suchlike subjects rather than spatially compact relations between disparate subjects. The pattern of relations is then characterized by discontinuous spaces; each entity needs to be encountered separately.

This brings along with a discussion on the possibility of empowerment of the exclusive mechanisms in the social relations. This possibility is placed within the more general problem of reproduction of social relations in the societies, and the implications of transpatiality to exclusiveness of the cultural events in the ways of mediating encounters and coexistences in Beyoğlu. If such a deep transpatial ties were structured by the art and cultural events, the locations in Beyoğlu appropriated

for the purposes of cultural facilities would also become very introverted and self-enclosed along with identifications of the relations by categories.

By this means, these implications were eventually discussed on basis of how the operationalization of such exclusive mechanisms leads to raise rhythmic discordance in the everyday urban life of the city. As a rhythm, the cultural events imposes such a globally driven temporal order that can be seen as an attempt of stabilizing such regular patterns of global cultural flow in Istanbul urban geography. The individual events in the scope of the thesis analysis can be then conceived as a collectively operating layer that schedules and coordinates art and culture mediated urban experience among urban space of Beyoğlu, producing sense of synchronization among individual everyday life routines among people.

Flows of commodity, people, works of art and capital through crossing the territories in the way characterizing contemporary contexts of globalization accomplish in the situated art and cultural events in the Beyoğlu urban area. It thereby offers consistency to place over time, despite the world ceaselessly reconstitutes out of dynamic and fluid connections and interrelations between people, commodities, capital, and information and so on. The flow of day then becomes more predictable and regularly droning; and urban space become familiar to who experience the urban space through the rhythms of the globalized world. This regularity and predictability confront these users in the city, while there is simultaneously the others who are not comfortably survive with these rhythms. Therefore, as this imposition mediates encounters and coexistences on the scale of the global, it provides fixed frames for what is commonly experienced by the specified inhabitants of Istanbul. Through the perspective of this temporal order, it can be said that these events narrows the common urban spaces in the city.

While the imposed rhythm offers consistency to place over time, the improvised rhythm implies that there is no identical rhythm engraving the everyday urban experience. The urban space having room for improvisations is a kind of interactive space where the individual agents can perform themselves or through accompanying

with other agents. The urban space can present a set of possible situations in advance, but at the same time the human agent is given to choice to change order of the actions and the mood. Hence the space is like a playground for participatory engagements and explorations; and people can generate an emergent urban experience through their interactions.

In this sense, the thesis has preferably pursued its argument by appending the notion of improvised rhythms to the understanding of the cultural events mediated urban experience in Beyoğlu. However, the thesis did not deal with the improvised practices of people in Beyoğlu to reveal out the rhythms of the everyday. Instead, it was preferred to deal with spatial structuration of the events-mediated urban experience along with the urban fabric of Beyoğlu. The findings about in which ways the cultural events are benefited from the spatial qualifications and capacities of Beyoğlu's urban space were evaluated in terms of the affordance role of the space on improvised practices. In other words, the potentialities for spatial emergence of encounters and coexistences were explored as prerequisites of improvised practices. This way of look can be ensured only if the provider role of space on arouse of so-called 'improvised rhythms' is known, understood and accepted. Failure to maintain this understanding likewise causes to miss out the impact of spatial dimension of the events on structuration everyday experience of the urban life of the cities.

The urban space affording improvised engagements was taken in this thesis as an urban place increasing opportunities to participate communal activity, nurturing the growth of public life. As long as social dynamics, the spatial dynamics of the urban space have still a central role on constituting more place for social interactions, encounters and coexistences of people form different cultural groups in the contemporary age even though the sites of civic and political formations nowadays are plural and distributed, not reducible to urban. (Amin, 2007) Thus, as one of the dimension of the rhythm of the everyday urban life, the open spaces of the cities, their squares, streets, parks and other shared spaces, and the structural relation between them can be explored in terms of their supportive context of encounters, coexistences and communal dialogue, in other words rhythm of everyday in the city.

At first glance, the spatial qualities and capacities of the Beyoğlu urban area seem to support the improvised engagements in the city, specifically when it concerns its open space network reflecting the dynamics of gathering in and passing through. When the open space network was taken in terms of its centrality to shape encounters and coexistences, in Chapter 6 the emphasis has inevitably turned towards the spatial structuration of these events, when these transpatial relations are localized in the inner city of Istanbul, Beyoğlu. And these cultural events through situating particular locations in Beyoğlu might reveal out challenging evidences.

In this respect, the questions in Chapter 6 have searched to materialization of the cultural events in Beyoğlu. It was initially highlighted some spatial features of the urban area where this transpatially assembled relations are laid down. Then, it was obtained some controversy implications on the compensatory role of the open urban space network on empowerment of the exclusive mechanisms through verifying that the locations of art and cultural events have taken advantage of accessibility potentialities of the open urban space network of Beyoğlu.

The initial descriptions of Beyoğlu in Chapter 6 principally have drawn attention to the conventional role of the open urban space network of Beyoğlu on being a place between pedestrian mobility and access. The strategic roles of the avenues on linking this urban area to the other districts of the city, their arteriality at city scale, most of streets' frontage usages and in some occasions the combinations of these attributes in single streets are underlined as important characteristics supporting social qualities of the district. It is implied that these qualifications have characterized the open urban space network of Beyoğlu as offering an opportunity to deliver far more to our society than simply creating transport or movement corridors.

As long as the vital relation between pedestrian-orientation and public qualifications of urban environment, the evidences obtained from basic spatial characterization particularly drew attention to the idea that the 'urban place' role of Beyoğlu strongly depends on structural qualifications of the open urban space network of Beyoğlu. Its qualifications have carried vital resources in social and cultural terms, in particular,

as corridors of movement, the open urban space network of Beyoğlu function as a place of encounter and coexistences.

After putting the structural qualifications of the open urban space network of Beyoğlu on the core of analysis, the chapter 6 has assessed the locations of the art and cultural events in terms of the ways they take advantage of structural qualifications of open urban space network, its topological and compositional qualifications making encounters and coexistences possible in urban place. It has produced the evidences saying that these events took place at the locations extensively interacting with the regular dwellers that are not necessarily the ones the events aim to engage. The locations of the events took part of advantageous streets that are more connected and integrated in the network; and most occasions at least one event was accessible within 4 minutes in the urban network. The spatial structure of the urban network seemed to maintain suitable conditions for easy access to many events either the events having more global reach or not at the same time.

Making an exception, the sub-categories were identified among the events conveying globally directed temporal order in the city in terms of differences in their exposure to public. While the findings of syntactic analysis implied a particular disassociation among the practices that take place relatively segregated or offish locations, the findings obtained from subsequent analysis showed that these events, even there is a particular disassociation in terms of exposure to public, took place from very close location to the rest of events. In fact, they took place at intimate locations with the rest of the event locations, that made these distinguished events part of the same cluster of event locations. Even though the events having wider global reach might have tended to constitute stronger and more isolated spatial boundaries than the rest of the events, their spatial closeness, however, would prevent their dissociation from the others and not let to constitute such distinct cluster other than the whole pattern of locations.

Yet, again through the perspective of a notion of rhythm, the evidences derived through the spatial analyses of Chapter 6 unlock the previously generated

argumentative outcome. Indeed the subsequent evidences unleash another speculative outcome through calling out a notion of improvised rhythms. Basically, it is suggested that the articulation of these events to the everyday urban life of the city does not necessarily empowers exclusive mechanisms to such extend. Through analytically revealing out that the locations of the events benefit from the accessibility potentialities of the existing open urban space network of Beyoğlu, it is conclusively underlined the dimension of space to encounter, coexistences and further more communication and socialization. So, the qualifications and capacity of the open space network can be interpreted as spatial dimensions of the encounters and coexistences in the city. As much as the event-mediated temporal order structures social ties, the qualifications of the open urban space network of ‘Beyoğlu’, on the other side, have a probabilistic effect on constituting valuable coexistences and encounters.

With this emphasis, it is revealed that the transpatial integration among people however, does not mean that relationships are only conceptual and non-spatial at all, so that this transpatially assembled encounters and coexistences mediated via the cultural events cannot be recognized independent from the locations they occupy. Hiller and Hanson (1984) explain any architectural systems within both transpatial and spatial relations and all societies are combinations of both kinds of relation, which is a key aspect of space syntax theory. The configurational relations of any system could be defined both spatially and socially, that means, the descriptors of configurations could be both form of inhabited space and social rules imposed into space. (Griffits, 2011) Even in the contemporary age where the networked social relations overwhelmingly define new patterns of socialization and communication, the role and possibility of space to very reproduction of relations in the societies is seemed to be still explicitly relevant. Then, the clustering of the cultural events in Beyoğlu as a dependent counterpart of the transpatial relations is seen as an active part of generation of the cultural events mediated encounters and coexistences that lie at the heart of communication and socialization and thus reproduction of relations in the society.

The significance of these implications derived from the evidences also provides place-specific knowledge that says the social relations shaped under the forces of cultural globalization reproduce its cultural existence in the Beyoğlu urban area through developing very strong spatial relations, saying that, the transpatial integration among the population engaging the art and culture mediated events counterparts with spatial integration in Beyoğlu as well. In words of Hiller and Hanson (1984), the configuration of relations among peoples both transpatially and spatially integrated that makes this system as a correspondent system, which operates in itself. This explains this pattern of locations tend to become locally very strong and require not only restrictions on encounters, but also strongly defined spatial boundaries.

Furthermore, the subsequent evidence derived through examining the proximity patterns of the cultural events implies another case-specific outcome. It says that the alignment of the events along the open urban space network of Beyoğlu does not allow them constituting such a strong spatial boundaries restricting encounters and co-existences among the population engaging the events and regular pedestrians. In other words, although the transpatial integration comes up with strong exclusive definitions, the very proximate alignment of the events hinders to appear strong spatial boundaries. Yet, the transpatial relations among the population engaging the events constitute some specific, diverse sub-categories on basis of the public the events address. However, these differently categorized events even relate, it might be said, transpatially as well as spatially. During walking along the streets of the Beyoğlu, there would emerge spontaneous interactions and communications between the groups of people in tendency of experiencing cities apart from each other.

As these evidences imply, it can be said that the open urban space network of Beyoğlu operates as a spatial mixer allowing appropriate grounds for encounters and coexistences. Hence, the space does not merely a support for their deployment. Instead, it contributes their structuration through providing essential constituents of encouraging interaction and communication. The spatial mixer role of the open urban space network originates in the fact this network accepts these two types of rhythms,

the imposed and improvised ones, mix those rhythms and produce the new one. When the transpatially-assembled pattern of the events is materialized through situating at particular locations among the network, the spatial order of the urban network must necessarily affect the working system of the cultural event mediated, globally driven temporal order. This spatial order within its fundamental implications is interpreted as latent temporal order in this thesis, so that the alignment of the events along the network becomes the main determinant how they involve into the latent rhythms afforded by the open urban space network, itself. This order arouse within the urban network may encourage people to enrich and change their everyday urban experience other than what is prescribed in advance. Otherwise, the deficiency with the imposed temporal order may be strengthened by the spatial order.

This intertwinement is, however, not alone enough the latent rhythms to embody. It is necessity to one engage urban space and improvisationally empowers these latent rhythms in his own way, more specifically embodiment of inter-subjective temporalities. By producing these temporalities, the one would have engaged these intrinsic laws of the latent rhythms, but at the same time improvised these laws. Say, the regular dwellers walking along the streets of Beyoğlu can deploy these latent rhythms by their improvised everyday engagements to the urban space. For this achievement, he might go out of the comfort zone of what the imposed rhythm prescripts. These rhythms might then be excluded as pure subjective expressions and embodiments, in other words, making their own ways of engaging to the urban space independent from what is imposed. However, the lack of flexibility in the open urban space network accepting the inputs of what people says by their use of the space might restrict these improvisations and so not allow opportunities to discover.

The Beyoğlu urban area, with all these extracted evidences show that its spatial dimension is flexible enough conditioning probabilistic encounters in other than what the imposed rhythm prescripts. Therefore, this urban area is likely to identify as urban place providing opportunities go out of the privileged way of using urban space and thus allowing employing different rhythms other than the imposed ones. So, it can be conclusively asserted that the latent temporal order afforded by the open

urban space network of ‘Beyoğlu’ might hinder to arise of discordance in the temporal orientation of everyday life to some extent. Furthermore, these speculations give future implications for re-introducing existing urban network of the study area for achieving socially inclusive and inter-communicative urban environments.

Conclusively, the counter-force of the improvised rhythms potentially conditioned by open urban space network, however do not allow this transpatially operating urban layer has become a closely working system at all, as a exclusive urban layer standing apart from the urban milieu it is located. The qualifications and capacity of the open urban space network contribute to the formation of social cohesion and prevent the exclusive mechanism in such closed manner. They increase the potentials of the places, mainly streets and open spaces for shared occupancy of both the population engaged to these art and cultural events and the regular dwellers of this area. These potentialities may, thereby, contribute to constitute appropriate places for interaction and integration of this specified community with the regular dwellers of city while eliminating the possible socio-spatial disassociations that the art and cultural events may lead in the first place.

## **7.2 Reflections and Future Implications**

The idea of expecting a unique spatial network bringing all the multi-expressions into communication and interaction would be an optimistic expectation while as Amin (2006) indicates, the fragmented and networked ‘public’ and multiple proliferations of sites of political and cultural expressions dominantly replace the notion of homogenous public spaces in the contemporary era. However, for part of urban planning and design disciplines, particular urban space structure for gathering and encountering within the city is still critical components of civic, cultural or political formations. Meanwhile, the dynamics of gathering in, and passing through, streets, squares, parks, open, semi-open and closed spaces of the city, are still essential components of urban experience in terms of their centrality in shaping civic and political culture, so that, it is worth to explore the constructive role of the open urban space network on contributing to emerge of socially inclusive encounter patterns in the city.

First, this dissertation fundamentally proposes to adapt temporal and spatial aspects of the events to deal with particular urban phenomena, which then treats as dynamic collection of happenings. Focusing on fundamental series of events explicitly guides to see the spatial and temporal dimensions of the art and culture mediated urban experience in Istanbul in the age of globalization. Without the referential role of the events, it is not possible to employ these particular methods of temporal and spatial analyses. Pure spatial context of the event would limit the research to handle the events within their fixed locations. Otherwise, pure temporal context of the events would also limit the research because the space is then handled through only its temporal attributes. However, spatiotemporal context of the events mixes both the spatial and temporal dimensions of the events. The events containing both temporal and spatial attributes aid to make distinction between values, properties of objects, chronologies along with locations, configurations and measures. This way of look to such an urban phenomena sustains a comprehensive conceptual perspective along with proposing different set of methods into urban analysis.

Moreover, the understanding of both spatial and temporal aspects of the events contributes spatial design disciplines to generate socially engaged urban environments through maintaining appropriate policy arrangements or design approaches. The key stage in this argument by which the thesis study has explored to the social role of the space is making emphasis on the materialization of the events along with the open urban space network. Through addressing rhythmic and architecturally composition of the events, the narrative and material aspects of urban phenomena could be extracted and bring together. This approach is deployed through bringing together what the events and what the locations potentially mediates encounters and coexistences. Thus, it can be speculated on both temporal and spatial roles of the events on conditioning socially engaging urban environments.

Urban design and planning disciplines benefit from this approach and the ways of deployment of this approach through conducting such analysis. This approach basically proposes to handle an urbanized space as a materialized space within possibilities of social interactions, encounters and exchanges. With these

potentialities, urban space and the spatial relations should be considered as structures through which social meaning is moving and channeling by agencies. Therefore, the materiality of urban form is combined with fluidity of social interactions. This approach provides important implications for design practices as well as practice of planning policy development.

In the context of thesis research study, the events as carriers of social meaning is analyzed through how they are materialized; and by this way how they generate spatial relations to other social situations. Through exploring the effectiveness of location distribution of the cultural events, the event mediated encounters and co-existences- in other words conceived social environments\_ is examined to see how they become part of fluidity of movement, interaction and exchanges within urbanized space. The way to translating this approach into an analytically analyzable research question also provides significant example for further design process and policy generations.

Specifically when it concerns increasing urbanization impacts on the central city in terms of changes in land uses, new forms of household composition, differential access to urban services and unequal use of urban commons, this kind of approach becomes significantly important. The Beyoğlu urban area, as a core central city of Istanbul is nowadays subject to drastic process of social and economic re-organization. And these changes are accompanied with spatial re-organization. Therefore, when any change in social or spatial organization is on the agenda for this urban area, the materiality of space should be considered within the complexity of these social situations. Therefore, the findings and implications of the thesis should be conceived as a criticism of the current urban regeneration projects on the agenda of the local government, which aims to transform both physical and social profile of Beyoğlu with ignoring the potentialities of urban fabric to convey social meanings.

Even though putting art and culture at the core of the research is not particular aim of the thesis, the thesis additionally extracts particular knowledge on the cultural scene of Istanbul and its core relation with urban dynamics. As one of the facets of

contemporary urban experience, the cultural event mediated urban experience well exemplifies the fragmented and proliferated temporal dimension of urban life. Exploring the temporal nature of the art and culture mediated urban experience has many branches to contemplate on, like globalization, and changing occupancy patterns within changing ways of experiencing territory and collectivity. So the thesis has uniquely brought many debates in the diverse literature into a dialogue.

In particular, the very ambitious nature of the art and culture scene of Istanbul with its empowered agents, local cultural policies, institutions, self-organized affiliation and so on is clarified. I believe in this dissertation produce unique knowledge on interpretation of the globally discussed art and culture debates in the context of Istanbul's local dynamics. As well as depicting contemporary cultural landscape of Beyoğlu, it provides insight how art and culture collaborates with urban processes and further criticizes their productive role on constituting contemporary communicative and interactive urban platforms.

More importantly, the thesis principally built on the difficulties of translation between spatial and temporal processes. This difficulty raises a search for multi-layered conceptual and methodological approaches within introduction of new concepts and accordingly integrating diverse methods into the scope of research. In other words, as apprehending particular urban phenomena, it is emphasized throughout the thesis that the urban phenomena should be approached without marginalization of either spatial or temporal dimension. Eventually, the thesis shows that the oscillatory flow between temporality of spatial processes and spatiality of temporal processes spatial aids to comprehensively master on the urban phenomena and apprehend it in reflexive manner.

Through following the versatile and well-rounded relation between two kinds of rhythms, the dissertation first elucidates both the temporal and spatial dimensions of the cultural events mediated encounters and co-existences in Beyoğlu. While temporal dimension deals with how the empowered organizational mechanisms in the globalized world determines local functions of the cultural events and patterns of

social relations, the spatial dimension deals with the local dynamics within the spatial structures of globally driven temporal order. The thesis has initially obtained such evidences to reach a speculative outcome. However, it was not concluded with this argument. As if so, the thesis would have put the urban space ahead of the imposed rhythms and assigned the temporal organization of urban space in a valued supporting role as well. Then, the conclusive argument of the thesis would be shaped with the emphasis on temporal nature of these urban phenomena. Each cultural event would be assessed on basis of only the ways the events mediate encounters and coexistences by disregarding their location in the specific urban milieu; and the cluster patterns of event location and their distributedness would have been perceived largely independent from routes of movement, encounters, and thus, without relation in spatial relation revealing interaction with other social situations happened with the district's locality.

However, the thesis says that there is no particular priority, far less guarantee that everyday urban experience is structured in particular way by the imposed temporal orders; and the relations between people are necessarily reproduced by this order. Through recognizing the significance of the physicality of urban environments, particularly its open urban space structure assembling many spatial parts together, the thesis contributes to ensure the spatial dimension of urban place is prioritized as much as any temporal dimension priority to address urbanists ends.

Apparently, this reflexive understanding of the rhythms could not imply a specific and closed relation. For instance, the spatial configuration of Beyoğlu's urban network is not approached as a product of attending only particular pattern of the events and maintains fixed collection of interactions and social activities. That would be a predefined set of locations bring in itself predefined set of cultural events cannot be the case. Instead, it is strongly implied that mobility of bodies might produce possibilities of new interactions, exchanges and experiences. The argument developed to suggest that temporal structuration of the events-mediated urban experience must admit changing interactions because these events clearly depend on physical linkages between different social situations. Through space, these events are part of social exchanges, and thus accommodate possibility of change.

In building such a conceptual approach, it is equally clear that this emphasis has come to cost of obtaining nonconforming outcomes. Each part of research study individually comes up with different implications, but the interpretations of these outcomes, which seem not being into a dialogue at first glace give more productive results. Concluding the thesis with speculative findings rather than factual results, the implications gained from this thesis direct to care and contemplate on different relations between different entities of urban environment, this might be either spatial or social. In this way, the thesis produces such speculative words that contribute to urban planning practice and provide insight on social and temporal organization of contemporary urban experience in Beyoğlu.

Understanding urban issues, how temporalities translate into spatiality and how spatiality translates into temporalities terms of the scope of urban phenomena sets the fundamental inquiry for this dissertation. Urban form was put as a principal subject of this translation. However, this form is not directly comprehended to explain urban phenomena. Previous to analyzing the urban form, the ways in which the art and cultural events collaborated to urban form were deeply researched through conducting qualitative methods extracting knowledge on temporal structuration of the art and culture event mediated urban experience. Through using conditions of situatedness of the events, the global temporal order could have translated into a material outcome, location map of events. This was because exploring the ways, the links between locations and events could be established is important path to construct the translation of temporal processes to spatial ones.

In addition, the spatial analysis methods producing quantitative spatial descriptors of the cultural events-mediated urban experience are used to further develop this research. This dissertation concerns on which spatial analysis techniques should be engaged in order to derive meaningful evidences on temporalities afforded by spatial form. The spatial analysis techniques, which able to give implications on complex relationships of architectural space to how people live are aimed to be selected. The argument on temporal organization of event mediated spatial practices, developed

through in-depth interviews with the empowered art agents is utilized with several configurational analysis of the open urban space network. The spatial analysis applied in the thesis is encouraging because these techniques describe spatial formation, which could not be described with conventional language. The topology of the open urban space network featured by links and nodes, their order (relative position, adjacency and connectivity) and the compositional features of them –their absolute geometric layout, positions, lengths, areas and orientations\_ could not be explained in this way without applying these selected spatial analysis techniques.

After all the descriptions of the spatial form were translated into interpretations on coexistences and encounter patterns. The conceptual basement framing how spatial descriptors contribute to the understanding of how people live in city is critical to make these interpretations. The spatial analysis techniques are used through relating with the events that implying knowledge of social practice, in particular reproduced social ties between individuals. Verifying that these events took advantage of the qualifications of open urban space network making locations more accessible, then it would, eventually, be clear to anyone that the configuration of the open urban space network should be seen as one of the main component of public engagement and core element of socially engaged urban places. As long as allocation of the functions benefit from its qualifications at best, the precondition of socially engaged space could be established.

In order to this verification, the thesis applied quantitative analysis providing values of accessibility. As a result, the quantitative descriptors of accessibility were derived. These descriptors are taken as measures affording such latent rhythm afforded by the open urban spaces. Thus, they are translated into the discursive implications in order to dialogue with the temporal nature of urban phenomena. In this sense, these descriptors gain a temporality, and thus, give information on how this spatial descriptors causative effect on social living.

However, further research is surely needed both to make precise conclusion on the effects of art and culture oriented globally driven temporalities on the everyday urban experience in Istanbul and social ties between individuals. This knowledge

might be enriched with reaching out the people actually engaging the events and make use of their own perceptions, attitudes and experiences. Examination of similar cases in different urban environments through following similar conceptual and methodological approach would, on the other hand, provide fruitful consequences to test compatibility of the conceptual approach and methodological approach followed in this thesis and to determine generality of the relationships observed in my results. Alternatively, the similar research methodology could be applied on different cases to see the outcomes and whether similar implications could be produced. Since the scope of this analysis is limited to the case of art and cultural event mediated spatial practices, which could be just one facet of contemporary urban experience, the other factors on relations between people in the society have just disregarded. But this kind of screening on multi-facets of urban experience is inevitable to conduct this kind of research.

Hence, further methodological development will certainly require engaging temporal processes with advanced spatial analysis techniques, specifically expanding the role of spatial processes on understanding of temporal dimension of urban phenomena. In recent years, a strong need for advanced spatial analysis techniques has emerged because of the application of these techniques provide different perspectives to understand complexity of the societies as much as temporal one. Many recent projects, say integrating spatial dimension in social simulation models and integrating Geographic Information Systems to Agent based Modeling Techniques has shown that spatial data are not only included into these models as data, instead they become elements of analysis modeling proving spatial dimension had to be thought within abstract and theoretical modeling. (Boero , 2014) Batty (2005), in his book, *Cities and Complexity* presents new tools and concepts integrating temporal processes with spatial analysis techniques with examples of real applications cooperating temporal and spatial dimensions.

Besides them, space syntax community is recently generating advanced techniques in order to research into the relationship between urban morphology and social phenomena to larger extent. For instance, the configurational models are integrated with other factors, like land use, transport nodes, building frontages, infrastructural

elements, major attractors or generators to expand the determinants of movement patterns in the cities. In fact, combinations of factors can be analyzed and modified, allowing for a robust methodology. Different syntactic models are generated to capture other ways of representing urban complexity. Additionally the agent-based modeling techniques are developed to simulate agent movement through using Visibility Graph Analysis. These new developments in Space Syntax expand the understanding of how cities evolve naturally, how much impact the self-organizing capacity of cities on social processes. (Hiller & Stutz, 2013)

With this momentum, similar conceptual approach emphasizing that spatial processes have probabilistic impact on agents communicate, interact and furthermore socially engaged urban environments could be followed with different spatial analysis techniques at all. In this dissertation, movement is accepted as a core element of social relations in the city similar to Space Syntax Theory and the main provider of encounter and movement is conceived as an open urban space network. As these assumptions changes, the spatial analysis techniques surely changed as well; and the understanding of relations between spatial processes and temporal processes could be utilized through following totally different paths. And through enriching set of spatial analysis techniques, similar methodological approach might produce more evidences on the effect of spatial formation on contemporary urban experience. All these further possibilities might be enveloped in the new research topics.

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## APPENDIX A

### DETAILS OF INTERVIEWEES

Table A.1 List of Interviewees

INTERVIEWEE NAME	ROLE	EVENT	VENUE NAME
Gülçem Bayer	Marketing Manager	Permanent Collections, Exhibitions, Talks, Workshops	ISTANBUL MODERN
Bengi Ünsal	Event Director	Performance Art, Concerts	SALON ICSV
Vasif Kortun Meriç Öner	Manager, Research and Programme Director	Contemporary Exhibitions, talks, Workshops	SALT GALATA and SALT BEYOGLU
XXXX	Event Director	Contemporary Exhibitions, talks, Workshops	AKSANAT
Aslı Seven	Artist Liaison	Contemporary Exhibitions, talks, Workshops	Galeri MANA
Selim Söl	Founder	Exhibitions	DAIRE SANAT
Zeynep Okyay	Artists + Co-founder	Performances, Exhibitions, Workshops	PASAJ-IST
Umut Kahya Emre Aksoy	Music Manager, Dj	Live Concerts, Dj Performances	Peyote
Önder Focan	Director	Live Concerts	NARDIS JAZZ CLUB
Ezgi Yıldız	Gallery Director	Exhibitions	KARE SANAT
Yiğit Koç	Operator	Exhibitions	X-IST
Nisan Ceren Göçen	Producer	Performances	KREK



## APPENDIX B

### INTERVIEW QUESTIONS

Table A.2 Interview Grid

<b>PRE- QUESTIONS</b>	<b>NOTES FOR INTERVIEWER</b>
<b>POSITIONING THE VENUE IN THE ART AND CULTURE SECTOR OF ISTANBUL</b> <p>1. Are there any relation between global cultural flow, Istanbul's articulation to global circulation paths and the emergence of this venue and its survival in Istanbul?</p> <p>2. Could you evaluate the position of this place and your events in terms of globalization of cultural territories and identities, new and advanced communication networks?</p> <p>3. Could this place exist in any other urban settlement in Turkey not like Istanbul?</p>	Understanding mechanisms, processes and paradoxes of cultural globalization and the mission of the agent, placing their venue in wright category.
<b>QUESTIONS-GROUP 1 (corresponding to Initial Question of the Thesis)</b> <p><b>EVENT PROGRAMMES / HOW THESE EVENTS CONCEIVE ITS PUBLIC?</b></p> <p>1. When you deciding the context of your events, what are the main determinants in decision and organization process?</p> <p>➤ For instance are you organizing the events appeal to very specific art taste or interest? ➤ Or are you organizing the events targeting to the concerns of very specific cultural groups?</p> <p>2. Is it appropriate to define this place where the people gather and communicate and have common experiences? If the answer is "YES", what makes them bring together? is it 'shared' interests, tastes or preferences?</p>	Understanding how the agents construct their event programmes, find implications what potential public their event programmes appeal to, directing the informant to give more information on how they construct pre-conditions for public engagements.

Table A.2 (continued)

QUESTIONS-GROUP 2 (corresponding to Initial Question of the Thesis)	NOTES FOR INTERVIEWER
<p><b>THE POPULATION ENGAGING THE EVENTS</b></p> <p>1. Actually are you successful to produce the public engagement you conceived?</p> <ul style="list-style-type: none"> <li>➤ Could you give examples from successful or unsuccessful events?</li> <li>➤ Could you tell me your impressions about the population engaged the events you are organized? (Their age, education, professions etc.)</li> </ul> <p>2. In order to participate your events, do we necessarily need pre-knowledge on the context of the events? Or do people spontaneously participating these events?</p> <ul style="list-style-type: none"> <li>➤ How this pre-knowledge is build in a person?</li> <li>➤ Does this stereotype of person possibly trace global art events, festivals, in other countries? Would they read art magazines and participate web blog in order to update themselves on what is going on in the art and culture world?</li> <li>➤ Could we say this population more likely to be connected to the world outside there and integrate the global dynamics of urban living in his everyday practice?</li> </ul> <p>3. If you organize the events issuing very specific topics, do the population engaged those events mainly the people experiencing these issues at first place?</p> <ul style="list-style-type: none"> <li>➤ For instance, if you organizing the event issuing social discrimination of women, are the visitors women experiencing discrimination at first hand?</li> </ul> <p>4. Do the inhabitants of the neighborhood and also Beyoğlu your venue is located interested these events as well?</p> <ul style="list-style-type: none"> <li>➤ What kind of communicative relations you and your neighbors developed?</li> <li>➤ Are they your audience or you have just commercial relations?</li> <li>➤ Do you specifically organize such events to attract their attention?</li> </ul> <p>5. Do you have considerable number of foreign population engaging the events you have been organized?</p> <ul style="list-style-type: none"> <li>➤ if yes, do they participate these events with previous information?</li> </ul>	<p>If the informant hesitates or does not look very satisfied go ahead with giving some specific examples, can we categorize the population into two groups, say, the population made up with art professions, intellectuals, artists, art students and general public?</p> <p>If the interviews are done with music event organizers, then go ahead with giving other examples, what kind of intellectual profile the population engaged your events.</p>

Table A.2 (continued)

QUESTIONS-GROUP 3 (corresponding to Initial Question of the Thesis)	NOTES FOR INTERVIEWER
<p><b>Assessing the Population Engaged The Events in terms of Istanbul's population and its social diversity</b></p> <p>1. Considering the inhabitants of Istanbul, could you evaluate the quality and proportion of the population engaged via the events you are organized?</p> <p>2. Do you think it is limited in terms of number and diversity?</p> <ul style="list-style-type: none"> <li>➤ If the answer is yes, what are the reasons that these kinds of events could not be able to invade the everyday life of Istanbulites?</li> <li>➤ Is it depending on their apathy to the events?</li> <li>➤ Do you have special effort to reach them?</li> </ul> <p>3. Are you using different communication tools to reach different segments of society and expand the population you engaged?</p> <p>4. Do the high pedestrian circulation in 'Beyoğlu' have any affect on expanding the population engaged your events?</p> <ul style="list-style-type: none"> <li>➤ Is it important for you to attract attention of these pedestrians and let them participate the events spontaneously?</li> <li>➤ Or do you prefer to sustain participation of the population with pre-knowledge on the context of event?</li> </ul> <p>5. Do the concentration of the art and cultural venues in this district make easy to reach the population engaging your events?</p>	



## APPENDIX C

### OLD MAPS OF THE STUDY AREA



Figure A.1 Plan Generale Galata, Pera and Pangaltı (1850-1860)



## APPENDIX D

### OLD MAPS OF TOPHANE



Figure A.2 Plan of Tophane (German Blues)



## APPENDIX E

### PLAN OF HARBİYE



Figure A.3 Henri Prost's Plan of Gezi Park and Maçka Valley



## APPENDIX F

### OLD PHOTO OF TALİMHANE



Figure A.4 Aerial View of Taksim Arterially Barracks (from mid 1930s) - Photo by Ali Saim Ülgen (SALT Research, 2014)



## APPENDIX G

### OLD PHOTO OF TARLABAŞI



Figure A.5 Expropriation of Tarlabası (1986, from Söylemezoğlu Archive - SALT Research, 2014)



## APPENDIX H

### DETAILS OF ROUTE STRUCTURE ANALYSIS

Table A.3 Route Numbers and Associated Measures

ROUTE NO.	Continuity	Connectivity	Depth	ROUTE TYPE
1.13	1	1	2	A
1.14	1	1	2	A
1.17	1	1	2	A
1.18	1	1	2	A
1.19	1	1	2	A
1.2	1	1	2	A
1.1.2.6	2	3	4	AA
1.12.10.10	2	3	4	AA
1.12.10.12	2	3	4	AA
1.12.10.14	2	3	4	AA
1.12.10.17	2	3	4	AA
1.12.11.2	2	3	4	AA
1.12.11.3	2	3	4	AA
1.12.11.5	2	3	4	AA
1.12.11.6	2	3	4	AA
1.12.12.1	2	3	4	AA
1.12.12.3	2	3	4	AA
1.12.8.1	2	3	4	AA
1.24.8.1	2	3	4	AA
1.24.9.5	2	3	4	AA
1.28.11.9	2	3	4	AA
1.28.6.3	2	3	4	AA
1.39.10.1	2	3	4	AA
1.39.11.2	2	3	4	AA
1.39.11.4	2	3	4	AA
1.39.3.1	2	3	4	AA
1.39.5.1	2	3	4	AA
1.40.13.1	2	3	4	AA
1.40.13.2	2	3	4	AA
1.40.17.1	2	3	4	AA
1.40.17.2	2	3	4	AA
1.5.2.1	2	3	4	AA
1.9.12.1	2	3	4	AA
1.9.3.2	2	3	4	AA
1.1.1.2.14.9	2	3	5	AB
1.1.2.13.1	2	3	5	AB
1.12.10.9.2	2	3	5	AB
1.28.11.4.2	2	3	5	AB
1.28.6.1.1	2	3	5	AB
1.39.11.5.1	2	3	5	AB
1.39.11.7.1	2	3	5	AB

Table A.3 (continued)

1.28.11.4.1.1	2	3	6	AC
1.28.11.4.1.2	2	3	6	AC
1.40.15.3	2	4	4	AD
1.3.3.3.1	3	2	5	AE
1.24.5	3	3	3	AF
1.26.1	3	3	3	AF
1.38.1	3	3	3	AF
1.39.2	3	3	3	AF
1.12.10.6	3	3	4	AG
1.28.2.1	3	3	4	AG
1.3.3.4	3	3	4	AG
1.39.11.7	3	3	4	AG
1.12.11.10.1	3	3	5	AH
1.28.5.1.1	3	3	5	AH
1.28.5.1.4	3	3	5	AH
1.15	3	4	2	AI
1.38	3	4	2	AI
1.6	3	4	2	AI
1.12.5	3	4	3	AJ
1.28.7	3	4	3	AJ
1.28.9	3	4	3	AJ
1.39.5	3	4	3	AJ
1.40.2	3	4	3	AJ
1.5.2	3	4	3	AJ
1.7.5	3	4	3	AJ
1.9.1	3	4	3	AJ
1.9.10	3	4	3	AJ
1.9.3	3	4	3	AJ
1.9.8	3	4	3	AJ
1.1.2.11	3	4	4	AK
1.1.2.2	3	4	4	AK
1.12.10.13	3	4	4	AK
1.28.11.3	3	4	4	AK
1.28.11.5	3	4	4	AK
1.28.11.8	3	4	4	AK
1.28.9.1	3	4	4	AK
1.39.3.2	3	4	4	AK
1.40.4.1	3	4	4	AK
1.9.12.2	3	4	4	AK
1.9.7.1	3	4	4	AK
1.1.1.2.14.10	3	4	5	AL
1.1.1.2.14.11	3	4	5	AL
1.1.1.2.14.15	3	4	5	AL
1.1.1.2.14.3	3	4	5	AL
1.1.1.2.14.7	3	4	5	AL
1.28.11.1.3	3	4	5	AL
1.28.11.7.2	3	4	5	AL
1.28.5.1.5	3	4	5	AL
1.29.4	3	5	3	AM
1.29.5.3	3	5	4	AM
1.24.9.3	4	4	4	AN
1.24.9.4	4	4	4	AN
1.40.16.1	4	4	4	AN
1.40.9	4	4	3	AN

Table A.3 (continued)

1.1.1.2.14.17	4	4	5	AO
1.11	4	5	2	AP
1.5	4	5	2	AP
1.8	4	5	2	AP
1.12.12	4	5	3	AR
1.12.8	4	5	3	AR
1.40.14	4	5	3	AR
1.40.15	4	5	3	AR
1.40.4	4	5	3	AR
1.7.1	4	5	3	AR
1.1.2.13	4	5	4	AS
1.12.11.10	4	5	4	AS
1.12.11.8	4	5	4	AS
1.12.12.2	4	5	4	AS
1.28.11.2	4	5	4	AS
1.39.11.1	4	5	4	AS
1.40.19.3	4	5	4	AS
1.7.5.1	4	5	4	AS
1.1.1.2.14.14	4	5	5	AT
1.1.1.2.14.5	4	5	5	AT
1.1.2.13.2	4	5	5	AT
1.28.11.2.2	4	5	5	AT
1.40.15.2.2	4	5	5	AT
1.1.2.14.5.2	4	5	6	AV
1.26	4	6	2	AY
1.39.11.3	5	5	4	AZ
1.21	1	2	2	B
1.23	1	2	2	B
1.25	1	2	2	B
1.27	1	2	2	B
1.40.13	5	6	3	BA
1.12.10.15	5	6	4	BB
1.12.10.16	5	6	4	BB
1.28.11.1	5	6	4	BB
1.28.11.6	5	6	4	BB
1.40.7.1	5	6	4	BB
1.40.15.2.1	5	6	5	BC
1.39.11.5	6	6	4	BD
1.3	6	7	2	BE
1.11.2	6	7	3	BF
1.39.4	6	7	3	BF
1.40.11	6	7	3	BF
1.40.17	6	7	3	BF
1.9.13	6	7	3	BF
1.12.10.9	6	7	4	BG
1.40.11.1	6	7	4	BG
1.9.12.3	6	7	4	BG
1.9.9.1	6	7	4	BG
1.1.1.2.14.6	6	7	5	BH
1.28.5.1.6	6	7	5	BH
1.12.7.1	7	7	4	BI
1.3.3	7	8	3	BJ
1.39.10	7	8	3	BJ
1.39.3	7	8	3	BJ

Table A.3 (continued)

1.40.19	7	8	3	BJ
1.5.1	7	8	3	BJ
1.40.5.1	7	8	4	BK
1.1.2.1.4.3.1	7	8	6	BL
1.12.14	8	9	3	BM
1.2.1	8	9	3	BM
1.22.1	8	9	3	BM
1.29.5	8	9	3	BM
1.9.5	8	9	3	BM
1.9.12	8	10	3	BN
1.28.11.4	8	10	4	BO
1.24.9	8	11	3	BP
1.40.15.2	9	10	4	BR
1.28.6	9	12	3	BS
1.29	10	11	2	BT
1.7	10	11	2	BT
1.11.1	10	11	3	BU
1.12.7	10	11	3	BU
1.28.11.7	10	11	4	BV
1.29.5.1	10	11	4	BV
1.29.5.2	11	12	4	BY
1.28	12	13	2	BZ
1.32	1	1	2	C
1.37	1	1	2	C
1.39.11	12	13	3	CA
1.28.5.1	13	14	4	CB
1.24	14	17	2	CD
1.12.11	17	18	3	CE
1.28.11	18	21	3	CF
1.12.10.18	22	23	4	CG
1.12	25	26	2	CH
1.1.2.14	26	27	4	CI
1.9	27	27	2	CJ
1.1.2	30	29	3	CK
1.12.10	31	32	3	CL
1.39	35	36	2	CM
1	37	40	1	CN
1.33	1	2	2	D
1.35	1	2	2	D
1.36	1	2	2	D
1.1.1	1	1	3	E
1.12.6	1	1	3	E
1.40.10	1	1	3	E
1.40.6	1	1	3	E
1.40.8	1	1	3	E
1.7.6	1	1	3	E
1.12.1	1	2	3	F
1.12.13	1	2	3	F
1.12.2	1	2	3	F
1.12.3	1	2	3	F
1.12.4	1	2	3	F
1.12.9	1	2	3	F
1.24.1	1	2	3	F
1.24.3	1	2	3	F

Table A.3 (continued)

1.24.6	1	2	3	F
1.24.7	1	2	3	F
1.24.8	1	2	3	F
1.26.2	1	2	3	F
1.28.1	1	2	3	F
1.28.10	1	2	3	F
1.28.2	1	3	3	F
1.28.3	1	2	3	F
1.28.4	1	2	3	F
1.28.8	1	2	3	F
1.29.2	1	2	3	F
1.29.3	1	2	3	F
1.3.1	1	2	3	F
1.34.1	1	2	3	F
1.39.9	1	2	3	F
1.40.1	1	2	3	F
1.40.12	1	2	3	F
1.40.3	1	2	3	F
1.40.7	1	2	3	F
1.7.3	1	2	3	F
1.7.4	1	2	3	F
1.8.1	1	2	3	F
1.9.11	1	2	3	F
1.9.14	1	2	3	F
1.9.15	1	2	3	F
1.9.2	1	2	3	F
1.9.4	1	2	3	F
1.9.6	1	2	3	F
1.9.7	1	2	3	F
1.1.2.1	1	2	4	G
1.1.2.10	1	2	4	G
1.1.2.3	1	2	4	G
1.1.2.4	1	2	4	G
1.1.2.5	1	2	4	G
1.1.2.7	1	2	4	G
1.1.2.8	1	2	4	G
1.10.1.1	1	2	4	G
1.11.2.2	1	2	4	G
1.12.10.11	1	2	4	G
1.12.10.4	1	2	4	G
1.12.10.8	1	2	4	G
1.12.11.1	1	2	4	G
1.12.11.4	1	2	4	G
1.12.11.7	1	2	4	G
1.12.2.1	1	2	4	G
1.12.3.1	1	2	4	G
1.12.5.1	1	2	4	G
1.24.9.2	1	2	4	G
1.28.6.1	1	2	4	G
1.28.6.4	1	2	4	G
1.28.6.5	1	2	4	G
1.28.6.6	1	2	4	G
1.3.2.1	1	2	4	G
1.3.3.1	1	2	4	G

Table A.3 (continued)

1.3.3.2	1	2	4	G
1.39.10.2	1	2	4	G
1.39.2.1	1	2	4	G
1.39.7.1	1	2	4	G
1.40.15.1	1	2	4	G
1.40.18.1	1	2	4	G
1.40.19.1	1	2	4	G
1.5.2.2	1	2	4	G
1.9.17.1	1	2	4	G
1.9.3.1	1	2	4	G
1.9.5.1	1	2	4	G
1.9.5.2	1	2	4	G
1.9.5.4	1	2	4	G
1.1.2.9	1	1	4	H
1.11.2.1	1	1	4	H
1.12.10.5	1	1	4	H
1.24.3.1	1	1	4	H
1.24.4.1	1	1	4	H
1.24.5.1	1	1	4	H
1.24.5.2	1	1	4	H
1.24.9.1	1	1	4	H
1.29.4.1	1	1	4	H
1.40.19.2	1	1	4	H
1.40.4.2	1	1	4	H
1.40.4.3	1	1	4	H
1.40.9.1	1	1	4	H
1.5.1.1	1	1	4	H
1.9.5.3	1	1	4	H
1.9.8.1	1	1	4	H
1.12.11.9	1	3	4	I
1.1.1.2.14.1	1	2	5	J
1.1.1.2.14.12	1	2	5	J
1.1.1.2.14.13	1	2	5	J
1.1.1.2.14.16	1	2	5	J
1.1.1.2.14.19	1	2	5	J
1.1.1.2.14.4	1	2	5	J
1.1.1.2.14.8	1	2	5	J
1.12.10.14.1	1	2	5	J
1.12.10.15.1	1	2	5	J
1.12.10.16.1	1	2	5	J
1.12.10.18.1	1	2	5	J
1.12.10.18.2	1	2	5	J
1.12.10.18.3	1	2	5	J
1.12.10.18.5	1	2	5	J
1.12.10.3.1	1	2	5	J
1.12.10.9.3	1	2	5	J
1.12.12.1.1	1	2	5	J
1.12.7.1.1	1	2	5	J
1.24.9.3.2	1	2	5	J
1.24.9.4.1	1	2	5	J
1.28.11.1.1	1	2	5	J
1.28.11.1.2	1	2	5	J
1.28.11.2.1	1	2	5	J
1.28.11.2.3	1	2	5	J

Table A.3 (continued)

1.28.11.3.1	1	2	5	J
1.28.11.4.1	1	2	5	J
1.28.11.4.3	1	2	5	J
1.28.11.4.4	1	2	5	J
1.28.11.6.1	1	2	5	J
1.28.11.7.1	1	2	5	J
1.28.5.1.2	1	2	5	J
1.29.5.1.1	1	2	5	J
1.29.5.2.2	1	2	5	J
1.39.10.1.2	1	2	5	J
1.39.11.4.1	1	2	5	J
1.39.11.4.2	1	2	5	J
1.39.11.5.2	1	2	5	J
1.40.15.3.1	1	2	5	J
1.40.17.1.1	1	2	5	J
1.40.19.1.1	1	2	5	J
1.40.5.1.1	1	2	5	J
1.40.5.1.2	1	2	5	J
1.9.5.4.1	1	2	5	J
1.12.10.13.1	1	1	5	K
1.12.10.18.6	1	1	5	K
1.12.10.9.1	1	1	5	K
1.12.12.2.1	1	1	5	K
1.12.7.1.2	1	1	5	K
1.12.7.1.3	1	1	5	K
1.24.9.3.1	1	1	5	K
1.28.11.4.5	1	1	5	K
1.28.6.2.1	1	1	5	K
1.29.5.3.1	1	1	5	K
1.39.11.2.1	1	1	5	K
1.40.4.1.1	1	1	5	K
1.40.4.1.2	1	1	5	K
1.40.4.1.3	1	1	5	K
1.7.5.1.2	1	1	5	K
1.9.3.2.1	1	1	5	K
1.9.7.1.1	1	1	5	K
1.9.7.1.2	1	1	5	K
1.1.2.14.5.1	1	1	6	L
1.1.2.14.6.1	1	1	6	L
1.12.11.10.1.1	1	1	6	L
1.12.11.10.1.2	1	1	6	L
1.3.3.4.1.1	1	1	6	L
1.1.2.14.6.2	1	2	6	M
1.12.13.1.1	1	2	6	M
1.39.8	2	1	3	N
1.29.2.1	2	1	4	O
1.39.11.6	2	1	4	O
1.7.5.1.1	2	1	5	P
1.16	2	2	2	R
1.29.1	2	2	3	S
1.12.10.1	2	2	4	T
1.12.10.2	2	2	4	T
1.12.10.3	2	2	4	T
1.12.10.7	2	2	4	T

Table A.3 (continued)

1.24.4.2	2	2	4	T
1.28.6.2	2	2	4	T
1.3.3.3	2	2	4	T
1.40.4.4	2	2	4	T
1.5.2.3	2	2	4	T
1.1.1.2.14.18	2	2	5	U
1.1.1.2.14.2	2	2	5	U
1.12.10.18.4	2	2	5	U
1.28.5.1.3	2	2	5	U
1.29.5.2.1	2	2	5	U
1.3.3.4.1	2	2	5	U
1.12.10.18.4.1	2	2	6	V
1.29.5.2.2.1	2	2	6	V
1.1	2	3	2	Y
1.1	2	3	2	Y
1.2	2	3	2	Y
1.22	2	3	2	Y
1.3	2	3	2	Y
1.31	2	3	2	Y
1.34	2	3	2	Y
1.4	2	3	2	Y
1.10.1	2	3	3	Z
1.24.10	2	3	3	Z
1.24.2	2	3	3	Z
1.24.4	2	3	3	Z
1.28.5	2	3	3	Z
1.29.6	2	3	3	Z
1.3.2	2	3	3	Z
1.30.1	2	3	3	Z
1.31.1	2	3	3	Z
1.39.1	2	3	3	Z
1.39.6	2	3	3	Z
1.39.7	2	3	3	Z
1.40.16	2	3	3	Z
1.40.18	2	3	3	Z
1.40.5	2	3	3	Z
1.7.2	2	3	3	Z
1.8.2	2	3	3	Z
1.9.16	2	3	3	Z
1.9.17	2	3	3	Z
1.9.9	2	3	3	Z

## APPENDIX I

### THE CULTURAL VENUE LIST AND AXIAL LINES

Table A.4 Axial Lines Associated to The Locations of Art and Cultural Events

	<b>Names of Venues</b>	<b>NO</b>	<b>Axiali ne_R EF1</b>	<b>Axiali ne_ REF2</b>	<b>Axiali ne_ REF3</b>	<b>AxialLine _REF4</b>
1	ALANISTANBUL	1	1248			
2	ALT	2	137			
3	ADAHAN	3	1516			
4	AKARSUSTREET_TOMTOM	4	137			
5	AKSANAT	5	1574			
6	AKSINESAHNE	6	2503			
7	AMBER_PLATFORM	7	1255			
8	ANTOINEURGLIAVICH_APART	8	1562			
9	ANTREPO3	9	5627			
10	ANTREPOS_ISTANBULSANATLIMANI	10	5627			
11	APARTMANPROJECT	11	1509			
12	APEL_GALLERY	12	2581			
13	ARKKULTUR	13	879			
14	ARTANE	14	116			
15	FEISTANBUL	15	5752			
16	ARTER	16	1573			
17	ARTCENTER_ISTANBUL	17	2525			
18	ARTSUMER	18	2786			
19	ARTIST_KAHVESI	19	2524			
20	AUSTRIA_SENGEORGE_HOSPITAL	20	1557			
21	ATLASARCADE_ATLASCINEMA_KUC UKSAHNE	21	1574	2523		
22	ATOLYE_DANS	22	2678			
23	ATATURK_LIBRARY	23	110			
24	AZNAVURARCADE_AZNAVURARTH OUSE	24	1573			
25	AYNALIGECIT	25	1340			
26	BABYLON_MUSICVENUE	26	1509			
27	BABYLON_LOUGNE	27	1512			
28	BALANS_BRAU	28	2566			
29	BARIN_RESTHOME	29	1284			
30	BAS	30	2976			
31	BASEMENT_LOUGNE	31	1522			
32	BEYOGLUMUNICIPALITY_ARTGALL ERY	32	1573			
33	BEYOGLUMUNICIPALITY_YOUTHCE NTER	33	5585			
34	BEYOGLU TERMINAL	34	1573			
35	BORUSAN_ARTCENTER	35	1573			
36	BORUSAN_MUSICHOUSE	36	1573			
37	BUILDING2_AKARSU	37	137			

Table A.4 (continued)

38	BUILDING8_SAKIZAGACI	38	1864			
39	BULDING49_BUYUKHENDEK	39	5590			
40	BUILDING27A_BOGAZKESEN	40	125			
41	BUILDING31_SAIRZIYA	41	1231			
42	BUILDING1_HACIMINI	42	2699			
43	BUILDING9A_GUMUSSUYU	43	2539			
44	BUILDING_STORE	44	1569			
45	CARAVANSARAI	45	2809			
46	CEKULEVI_EXHIBITIONHALL	46	1349			
47	CEMALRESITREY	47	3968			
48	CEZAYIR_APART	48	2599			
49	CIFTYILDIZ_PATISSIERE	49	2817			
50	CIHANGIR_SQUARE	50	868	869	122	
51	CINEMAJESTIC	51	2522			
52	CIPLAKAYAKLAR_STUDIO	52	2656			
53	COLLECTORSPACE	53	2539			
54	CONSULATE_NETHERLANDS	54	1573			
55	CUKURSTREET_TARLABASI	55	1810			
56	DADA	56	2590			
57	DAIRESANAT	57	126			
58	DIMITRIECANTEMIR_ROMENCULTURECENTER	58	2590			
59	ECZACIBASI_BUILDING	59	5671			
60	EDISYON	60	2579			
61	EGERAN_GALLERY	61	2443			
62	ELIPSIS_GALLERY	62	2787			
63	EMPIREPROJECTS	63	1366			
64	FITASARCADE_AFMFITAS	64	1574	1364		
65	FRENCH_CULTURALCENTER	65	1575			
66	GALATACABERET	66	1231			
67	GALATA_FOTOGRAFHANESI	67	1283			
68	GALATA_HAMAM	68	3027			
69	GALATALIFE_TERRACE	69	1565			
70	GALATAPERFORM	70	5590			
71	GALATA_GREEKHIGHSCHOOL	71	2958			
72	GALATA_RITMHANESI	72	5673			
73	GALATAKULEDIBI_SQUARE	73	5671	5670	5611	1484
74	GALATASARAY_SQUARE	74	1574	136	5597	
75	GALATASARAY_HIGHSCHOOL	75	1574			
76	GALATEAART	76	1509			
77	GALERIBU	77	5673			
78	GALERIST	78	2609			
79	GALLERYARTIST	79	889			
80	GAMA_GALLERY	80	1263			
81	GARAJISTANBUL	81	139			
82	GETRONAGANARMENIAN_HIGHSCHOOL	82	2722			
83	GHETTO_TERRACE	83	1347			
84	GOETHE_INSTITUTE	84	131			
85	HALEPARCADE_BEYOGLUCINEMA_MAYASAHNE_PASAJIST	85	1574			
86	HARBIYE_OPENAIR_THEATRE	86	5236			
87	HARBIYE_MUHSINERTUGRUL_THEATRE	87	3968			
88	HARDAL_TERRACE	88	1513			
89	HAYALHANE	89	1356			
90	HAYATAARTI	90	2657			
91	HAZZOPULOARCADE_KOZAVISUAL	91	1573	2570		
92	HOTEL_GRADIVA	92	2800			

Table A.4 (continued)

93	IFSAK	93	2525			
94	ILAYDA_GALLERY	94	2720			
95	INDIGO	95	137			
96	INSAN_BOOKSTORE	96	1574			
97	ISTANBULMODERN	97	5627			
98	ISTANBUL74	98	910			
99	ITALIAN_CULTURECENTER	99	2608			
100	LOMOGRAPHYGALLERY_STORE	100	5673			
101	LOKAL_ISTANBUL	101	1277			
102	LUTFUKIRDAR_CONGRESSCENTER	102	3968			
103	KARSISANAT_SKANDAL	103	2524			
104	KARANLIKTAYEMEK	104	5673			
105	KARAKUMSTREET_TARLABASI	105	1809			
106	KEMANCI_TAKSIM	106	2590			
107	KENTER_THEATRE	107	5603			
108	KLUPKULAH	108	2786			
109	KIKI	109	869			
110	KOLEMENCUL_DE_SAC_GALATA	110	2811			
111	KOMUN	111	1280			
112	KUCUKBEYOGLU_TERRACE	112	2520			
113	KUCUKCIFLIK_PARK	113	3864			
114	KUMBARACI50	114	1249			
115	MANA_GALLERY	115	2720			
116	MANZARAPERSPECTIVES_SERDAR_I EKREM	116	5673			
117	MANZARAPERSPECTIVES_TATARBE YI	117	1285			
118	MARS	118	2578			
119	MARQUISE_DANCEHALL	119	1283			
120	MASaproject	120	938			
121	MAUMAU	121	1387			
122	MARKIZ	122	1573	1248		
123	MEKANARTI	123	3903			
124	MILK_GALLERY	124	5818			
125	MIMARSINANUNIVERSITY	125	5813			
126	MINI_MUSICHALL	126	1373			
127	MISSPIZZA	127	1516			
128	MITANNI_CAFE	128	1022			
129	MIXER	129	126			
130	MISIRAPT_NON_NEV_DOT_ZIBERMA N_CDAPROJECTS	130	1573			
131	MOJO	131	1017			
132	MUSUEMOFINNONCE	132	2657			
133	NARDIS_JAZZCLUB	133	5611			
134	NEAREAST	134	2904			
135	NIMETIYE_HAN	135	194			
136	NOTRE_DOME_DE_SION_FRENCHHI GHSCHOOL	136	5352			
137	OLIVIOHAN_IKINCİKAT	137	1269			
138	OKCUMUSA_HIGH SCHOOL	138	1554			
139	OTTO_SOFYALI	139	1522			
140	PASSOVER_BAKERY	140	1231			
141	PERAART_GALLERY	141	869	2589		
142	PERA_MUSuem	142	2610			
143	PERANOSTRA	143	1277			
144	PERAPALAS_HOTELBALLROOM	144	1242			
145	PERA_THEATRE	145	869			
146	POLISTAR	146	1283			
147	PERSEMBEPAZARI_STREET	147	2799			
148	PEYOTE	148	2514			

Table A.4 (continued)

149	PGART_GALLERY	149	126			
150	PILOT	150	869			
151	PI_ARTWORKS	151	126			
152	POLIGONSHOOTING_GALLERY	152	5673			
153	POSTACILAR_STREET	153	1533	1534	1532	
154	PUERTAFURNITURE_DESIGNSTORE	154	1283			
155	RHAN_TALDANS_CATIDANSDERNEG I	155	915			
156	RUMELIHAN_NORDPTLK	156	1574			
157	SAHNE_CIHangir	157	5610			
158	SALONIKSV	158	2425			
159	SALT_BEYOGLU	159	1573			
160	SALT_GALATA	160	2801			
161	SAKIZAGACISTREET_TARLABASI	161	1864			
162	SAKMAN_BAR	162	2654			
163	SAKM_CULTURECENTER	163	1257			
164	SANATORIUM_ASMALIMESCIT	164	1246			
165	SANATORIUM_POSTACILAR	165	1532			
166	SCHEINDERTEMPEL_GALLERY	166	2741			
167	SIEMENSART_GALLERY	167	2960			
168	SISHANE_SUBWAYEXIT	168	5585			
169	SPOT	169	5561			
170	STANTONIE_CHURCH	170	1573			
171	SUGARSPICE	171	5596			
172	SUMAHAN_ARTIKMEKAN	172	1229			
173	SURIYEARCADE_NO.3_QUIT_MANZA RAPERSPECTIVES	173	1573	2648		
174	SABANCIKASA_GALLERY	174	5612			
175	TAKSIMART_GALLERY	175	2550			
176	TAKSIM_CUMHURIYET_ARTGALLER Y	176	5622			
177	TAKSIM_SQUARE	177	5622	976		
178	TAKSIM_SUBWAYEXIT	178	3013	974		
179	TAKSIMGEZI_PARK	179	5604	5601	5602	
180	TALIMHANE_THEATRE	180	104			
181	TARIKZAFERTUYANA_CULTURECEN TER	181	1571			
182	TEPEBASI_SQUARE	182	2610	5595		
183	THEHALL	183	5619			
184	THEMARMARAPERA_BRASSIERE	184	1244			
185	TOPHANE_IAMIRE	185	2959	124		
186	TUNELGECIDIHAN_TUNELKAVE	186	5592			
187	TUNEL_SQUARE	187	1277			
188	TURVAK	188	131			
189	TUTUNDEPOSU_DEPO_RODEO	189	2694			
190	URBANBUG_LOUGNE	190	891			
191	VELIALEMDAR_HAN	191	2787	2973		
192	VIDAPERA_TERRACE	192	1509			
193	YESILCAM_CINEMA	193	1363			
194	YOUNGPHOTOGRAPHERS_INITIATIV ES	194	1286			
195	YKYTASKENT_GALLERY	195	1573			
196	ZAPYON_HIGH SCHOOL	196	1366			
197	ZIRAAATBANK_GALLERY	197	2709			
198	ZENCEFIL	198	1577			
199	ZOE_TERRACE	199	130			
200	311ARTWORKS_GALLERY	200	1567			
201	60M2	201	1016			

## APPENDIX J

### MEASUREMENT OF DIFFERENCE IN THE SYNTACTIC VALUES OF THE EVENT LOCATIONS

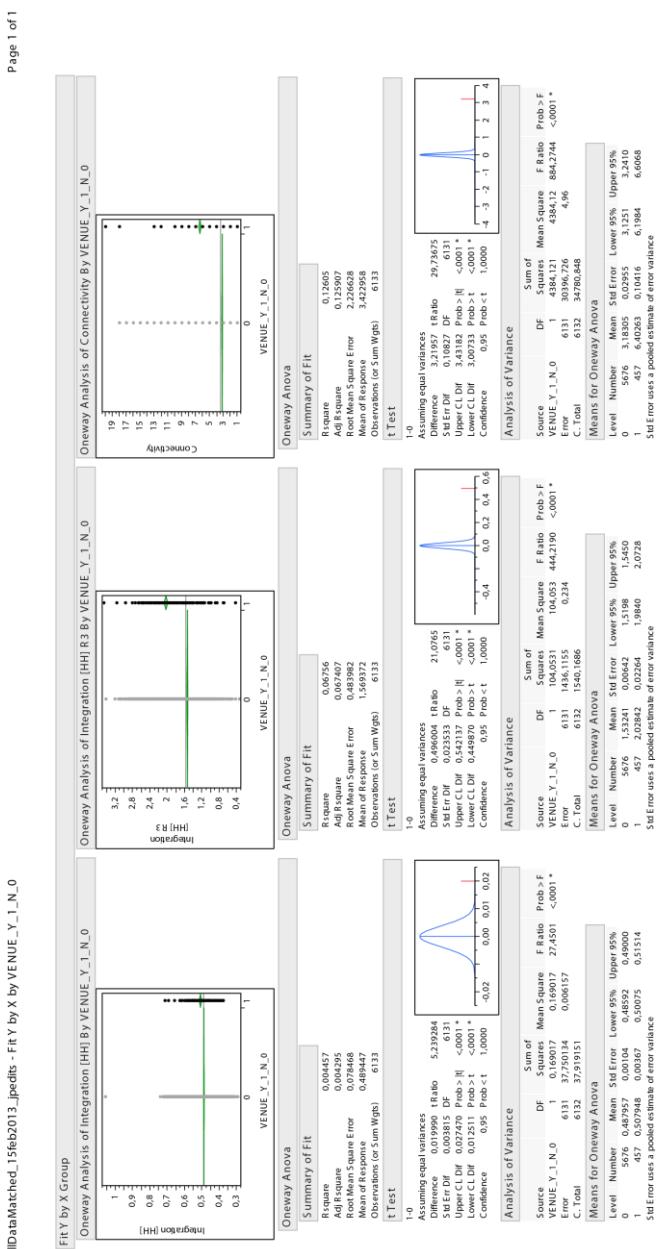


Figure A.6 Fit Global and Local Integration and Connectivity Values by the Axial Lines within the Cultural Events and without Cultural Events



## APPENDIX K

### MEASUREMENT OF DIFFERENCE IN THE SYNTACTIC VALUES OF DIFFERENTLY CATEGORIZED EVENTS

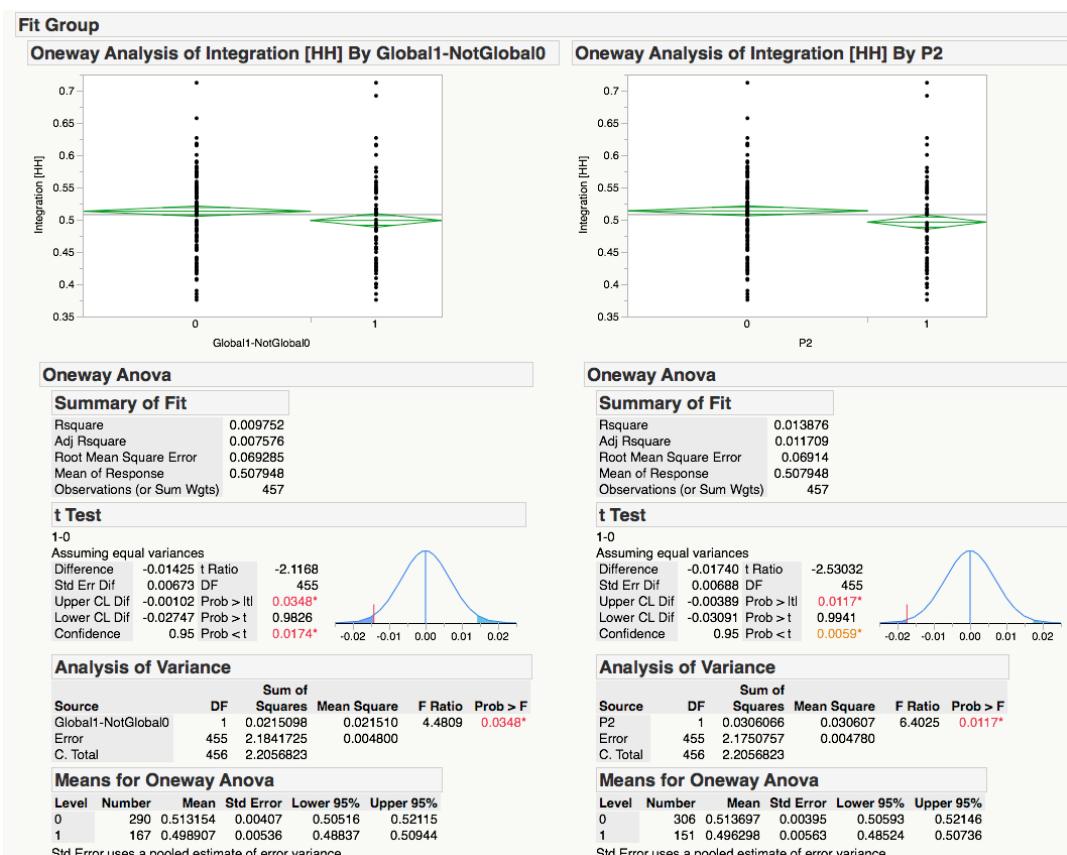


Figure A.7 Fit Global Integration Values by Differently Categorized Events



## **APPENDIX L**

### **DETAILS OF CALCULATION OF SPATIAL CHOICE VALUE**

Table A.5 Grouping Number of Segments on Basis of Number of Events within 250m

Number'of'venues_accessed' within'250m	Number'of'Segments'of'The' Urban'Network
0	806
1	477
2	258
3	180
4	131
5	104
6	114
7	96
8	95
9	69
10	47
11	43
12	44
13	30
14	36
15	34
16	20
17	15
18	12
19	16
20	16
21	17
22	15
23	19
24	16
25	14
26	13
27	9
28	11
29	4
30	5
31	6
32	3
33	3
35	2



# **CURRICULUM VITAE**

## **GUZIN YELIZ KAHYA**

**PROFESSION**              Urban Designer and Landscape Architect

**NATIONALITY**              Turkish

**LANGUAGES**              English (Advanced), Turkish (Native)

### **KEY EXPERIENCE**

Guzin Yeliz Kahya is a Landscape Architect and Urban Designer with 10 years of experience; interdisciplinary territories of architecture, landscape, urban design, planning and art practices. She has developed her skills on spatial analysis techniques and design solutions for different scales of spatial environments. She involved several international and national competition projects, completed several research studies for different case study areas; and also directed processes of design applications.

Country Experience: USA, Turkey

### **EDUCATION / PROFESSIONAL QUALIFICATIONS**

- |      |  |
|------|--|
| 2015 | PhD    Doctorate of City and Regional Planning, Middle East<br>Technical University, Ankara, TURKEY            |
| 2007 | M.UD Master of Urban Design, Istanbul Technical University<br>Istanbul, TURKEY                                 |
| 2004 | B.A.   Bachelor of Fine Arts in Landscape Architecture and<br>Urban Design, Bilkent University, Ankara, TURKEY |
| 2004 | Member of UCTEA – Turkish Chamber of Landscape<br>Architects   |

### **PROFESSIONAL EXPERIENCE**

- |                |   |
|----------------|---|
| 2013 – Present | Advisor at TAGAtelier Urban Design and Landscape<br>Architecture Office, TURKEY |
| 2013 – Present | Research Assistant at Erciyes University, School of<br>Architecture             |

2012 – 2013	Visitor Research Scholar at Advanced Architectural Research Lab, Georgia Institute of Technology USA
2011 – 2012	Visitor Researcher at Institut Francis d'études Anatoliennes., TURKEY
2010 – 2011	Senior Landscape Architect at KENT HİZMETLERİ+ATABAS ARCHITECTURE Ltd., TURKEY
2010 - 2010	Landscape Architect & Urban Designer at AS_KON YAPI PROJE Ltd. Sti. TURKEY
2006 – 2009	Landscape Architect & Urban Designer at Yüksel Proje International AS., TURKEY
2005 – 2006	Landscape Architect & Urban Designer at Erdem Mimarlar Ltd. Sti., TURKEY

### **PROJECT EXPERIENCE RECORD**

#### **Landscape Architecture**

2013 – 2010	Kayapinar Urban Square Landscape Design Consultant, Diyarbakir, Turkey; Turkey Union of Court Building Landscape Design Application Ankara Turkey;
2007 – 2009	TOKI Samsun Merkez and Havza Housing Development Project Controlling Landscape Design and Application; TOKI Samsun Vezirkopru State Hospital Project Controlling Landscape Design and Application; TOKI Trabzon Zagnos Valley Urban Regeneration Controlling Landscape Design and Application; TOKI Niğde Housing Development Project Controlling Landscape Design and Application; TOKI Nevşehir Housing Development Project Controlling Landscape Design and Application; TOKI Ordu Housing Development Project Controlling Landscape Design and Application;

### **Urban Design/ Master Planning**

- 2011 – 2013      Istanbul Yenikapi Transfer Point and Archeo-park Area International Preliminary Architecture Competition, with Terry Farrell Architects Team Istanbul, Turkey
- 2007 – 2009      Adana Ziyapasa Neighborhood Mimar Sinan Park Urban Design Competition Istanbul Beylikduzu Cumhuriyet Boulevard National Architectural Competition, Turkey; Istanbul Uzundere Recreational Valley national Architectural Competition, with Erdem Architects Team, Turkey; Balıkesir Çamlık Recreational Area National Architectural Competition, with Erdem Architects, Turkey; Bursa Santral Garaj Urban Square National Architectural Competition, with Erdem Architects, Turkey;

### **Thesis**

- April, 2015      ‘Spatial and Temporal Structuration of Art and Cultural Events-Mediated Urban Experience in Beyoğlu, İstanbul’, PhD Thesis, Middle East Technical University
- February 2007      ‘Urban Futures in the Context of Urban Growth: Cyber Cities’, Master Thesis, İstanbul Technical University

### **WORKSHOPS**

- 2013 – 2015      Extreme Architecture Workshop for Development Master Plan for Erciyes Mountain Recreational Area, in Collaboration with Erciyes University, Kayseri Metropolitan and Hacılar Municipality, Austria Embassy, Austrian Architects and Planners (BAD Architects, Herald Höller, Verena Rauch, Feria Gharakhanzadeh)
- 2011 – 2013      Spatial Analysis Methods \_ Space Syntax, USA; Istanbul Urban Culture Research, İstanbul Turkey;
- 2009 – 2011      Urban Utopia Projection for Ankara, Ankara Turkey, London UK; Architectural Representation Techniques, Ankara, Turkey; Bauhaus Effects, Ankara Turkey, Weimar Germany;

## **PUBLICATIONS**

- 2013 – 2015      “The Cultural Events and Their Pattern of Locations in The Beyoğlu Urban Area’ in the Proceeding of 10th Space Syntax Conference, London; (expected)
- 2013 – 2010      ‘Locations and Publications in The Cultural Life of Istanbul’ in the Proceeding of 9th Space Syntax Conference, Seoul;  
‘Spatio-temporal Urban Assemblages: Re-defined Urban Common Spaces of Istanbul’ in Conference Book of 6th Cultural Research Symposium, Istanbul;

## **AWARDS**

- 2012      PhD Research Grant for International Research Studies, TUBITAK, Turkey.
- 2011      PhD Research Grant, Institut Francis d’études Anatoliennes, Turkey.
- 2011      PhD High Performance Award, Middle East Technical University, Ankara, Turkey.
- 2004      Baris Eyikan Kilinc Landscape Architecture and Urban Design Graduation Competition. (1<sup>st</sup> Prize Awarded)
- 2004      High Honour Academic Standing, Bilkent University, Ankara, Turkey.
- 1999      Merit Scholarship, Bilkent University, Ankara, Turkey.