A STUDY ON THE DEVELOPMENT OF SHOPPING AVENUES IN THE CONTEXT OF SPATIAL CHARACTERISTICS: BAHARIYE AVENUE AS A CASE STUDY

by
Mehmet Emre Akın

Submitted to Graduate School of Natural and Applied Sciences
in Partial Fulfillment of the Requirements
for the Degree of Master of Science in
Architecture

Yeditepe University
2018

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APPROVED BY:

Assist. Prof. Dr. Zeynep Yazıcıoğlu Halu (Thesis Supervisor) .....

Assoc. Prof. Dr. Yasemin Alkışer Bregger .....

Assist. Prof. Dr. Moira Valeri .....

DATE OF APPROVAL: ..../..../2018

ACKNOWLEDGEMENTS

It is with immense gratitude that I acknowledge the support and help of my Thesis Supervisor Assist. Prof. Dr. Zeynep Yazıcıoğlu Halu. Pursuing my thesis under her supervision has been an experience which broadens the mind and presents an unlimited source of learning.

Finally, I would like to thank my family for their endless love and support.

ABSTRACT

A STUDY ON THE DEVELOPMENT OF SHOPPING AVENUES IN THE CONTEXT OF SPATIAL CHARACTERISTICS: BAHARIYE AVENUE AS A CASE STUDY

This thesis study analyzes the shopping spaces and the shopping avenues that regained importance nowadays in parallel to the change in the act of shopping went through. Shopping avenues are quite important as they enable human to human interaction, namely socialization. Shopping has changed its form, transformed into enclosed shopping malls disconnected from the city and then along with the changing technological opportunities changed to online shopping. This change in shopping results in the disappearance of shopping avenues that help urban people communicate with each other. This increases the importance of shopping avenues further. Shopping avenues differ in regards to the different shopping functions they inhibit.

Bahariye Avenue in Kadıköy situated in the Anatolian side of Istanbul which has a variety of utilization as described above is selected as a case study. While it used to be an avenue consisting of dwellings in the early periods, later on as a result of improvements in transportation and functions in the surrounding, offices and shopping functions increased. Cultural spaces, personal offices (clinics, prep. school, etc.), food & beverage spaces such as restaurants and cafes, and every small-scale trade space have a crucial impact on the development of this avenue.

This thesis study is classified into three main sections. Second section classifies shopping spaces as indoor and outdoor spaces and examines the historical process. Third section examines the theoretical framework applied to identify the spatial character of shopping avenues as urban spaces. Fourth section approaches Bahariye Avenue selected as a case study in detail. The section starting with the history of Kadıköy and Bahariye Avenue examines the perceptual, physical and social characteristics of Bahariye Avenue, respectively. These examinations are supported with analyses on plans and sections, interviews with users and a survey study. Results and assessments obtained in the light of these examinations and investigations are revealed in the final section.

ÖZET

ALIŞVERİŞ CADDELERİNİN DEĞİŞİMİNİN MEKANSAL KALİTE BAĞLAMINDA İNCELENMESİ: BAHARİYE CADDESİ ÖRNEĞİ

Bu tez çalışmasında, alışveriş mekânları ve alışverişin geçirdiği değişime paralel günümüzde önemi yeniden artan alışveriş caddeleri incelenmiştir. Alışveriş caddeleri, insan-insan etkileşimi, yani sosyalleşmeye olanak tanıdıkları için, oldukça önemlidir. Değişen teknolojik olanaklar ile alışveriş de biçim değiştirmiş ve kentten kopuk, içe kapalı, alışveriş merkezi gibi yapılarda veya internet üzerinden yapılmaya başlanmıştır. Alışverişin bu değişimi, kentlinin birbiriyle etkileşimine imkân tanıyan alışveriş caddelerinin yok olmasına sebep olmaktadır. Bu sebeple alışveriş caddelerinin önemi daha da artmaktadır. Alışveriş caddeleri içerdikleri farklı alışveriş fonksiyonları ile birbirinden farklılaşır.

Alan çalışması olarak yukarıda açıklanan kullanım çeşitliliğine sahip bir cadde olan İstanbul'un Anadolu yakasındaki, Kadıköy, Bahariye Caddesi seçilmiştir. Bahariye Caddesi, erken dönemlerinde konutlardan oluşan bir cadde iken, ulaşım olanaklarının gelişmesi ve yakın çevrede artan farklı işlevler sonucunda, konut, işyeri ve alışveriş fonksiyonlarının cadde üzerinde arttığı görülmüştür. Kültürel mekânların (sinema, tiyatro vb.), kişisel ofislerin (muayenahane, dershane vb), yeme-içme mekânlarının (restoran, cafe vb.) ve her türlü küçük ticaretin caddenin gelişiminde önemli bir yeri olmuştur.

Bu tez çalışması üç ana bölümde ele alınmıştır. İkinci bölüm, alışveriş mekanlarının açık ve kapalı mekanlar olarak sınıflandırıldığı ve tarihsel süreçle çalışıldığı bölümdür. Üçüncü bölüm, kentsel mekan olarak alışveriş caddelerinin mekansal karakterini saptamak için uygulanan kuramsal çerçevenin incelendiği bölümdür. Dördüncü bölüm, alan çalışması için seçilen Bahariye Caddesi'nin detaylı olarak ele alındığı bölümdür. Kadıköy ve Bahariye Caddesi'nin tarihinin ortaya konulması ile başlayan bölümde, sırasıyla, Bahariye Caddesi algısal, fiziksel ve sosyal özellikleri bakımından incelenmiştir. Bu incelemeler planlar ve kesitler üzerinden yapılan analizler, kullanıcılar ile yapılan röpörtajlar ve anket çalışması ile desteklenmiştir. Tüm bu inceleme ve araştırmalar ışığında elde edilen sonuçlar ve değerlendirmeler son bölümde ortaya konmaya çalışılmıştır.

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1. INTRODUCTION

Since human beings started to live as a community and established settlements, shopping spaces have been the most important assembling areas. In different cultures, different spaces have emerged due to changing requirements of trade function. The process starting from Agora to bedestens, bazaars, hans, passages, markets, shopping avenues and shopping malls in every culture has both similarities and differences.

Avenues, streets and squares have become a part of urban spaces as open shopping spaces. Main parameters defining the users' perception of that particular urban space as good and bad, uneasy social interaction between users, and physical designs that may ease the use of a space can be considered as measures to identify the characteristics of an urban space. For instance, any feeling of dissatisfaction or indisposition in an urban space may result in users' indifference attitude towards the events/actions in that space and the lack of perception of this space as a whole. People need an urban space in which they can locate and define themselves, and that meet every perceptual, social and physical requirement. Avenues, streets and squares are significant public spaces in this regard. Thus, Bahariye Avenue is selected as a case study. This study investigates the history of Kadıköy and Bahariye Avenue starting from the year 1900. This investigation obtains the historical conversion of Bahariye Avenue. The spatial character of Bahariye Avenue as an urban space is questioned with the theoretical framework used in Halu's doctorate thesis study (2010), and it is supported with analyses, interviews and a survey.

1.1. PURPOSE OF THE THESIS

The purpose of this thesis study is to investigate and examine the change within historical process by classifying shopping spaces as indoor and outdoor spaces; to study the theoretical framework applied to identify the spatial character of shopping avenues regarded as urban spaces; to investigate the historical process from 20th century to 21st century for Bahariye Avenue selected as a study area, and to apply the theoretical framework mentioned before to Bahariye Avenue; to make investigations through observational and verbal interviews; and finally to reveal the identity of this avenue based on these objectives.

1.2. SCOPE OF THESIS

The thesis is structured upon shopping, shopping spaces and avenues as shopping spaces. Following the investigation of the concept of shopping and shopping spaces, this study endeavors to present parameters that form an urban space based on the fact that avenues as shopping spaces are urban spaces. This theoretical infrastructure is dealt with the help of a case study. Bahariye Avenue constitutes this case study. Historical limitations are selected as 1900-2016. Bahariye Avenue is examined in the context of shopping as an urban space.

1.3. METHOD OF THESIS

The method of this thesis constitutes of two parts. Firstly, a literature review was made according to the idea of shopping avenues / streets and how they are shaped as urban spaces. Shopping avenues / streets as urban spaces were examined and researched from books, periodicals and websites.

And secondly, earlier methods to examine the spatial characters of avenues through theoretical approach. As a result of these examinations, the objective is to apply a model (Figure 1.1) suggested before to Bahariye Avenue using case study method. Thus, this study examines the investigation area using observational techniques.

Bahariye Avenue is selected as a case study; and this Avenue is regarded and questioned as an urban space in regards to the theoretical framework mentioned above. This study addresses the characteristics that define the urban space in Bahariye Avenue; while revealing these characteristics, it also practices on different investigation methods. To summarize, these methods include:

- Archive investigations: Kadıköy Municipality archives, Verbal history study, interviews and meetings.
- Analyses: Istanbul Metropolitan Municipality (IBB) aerial photos, Photos in the investigation area, Maps, Drawing of Avenue's plans and in length and width sections using Autocad and SketchUp programs
- Survey

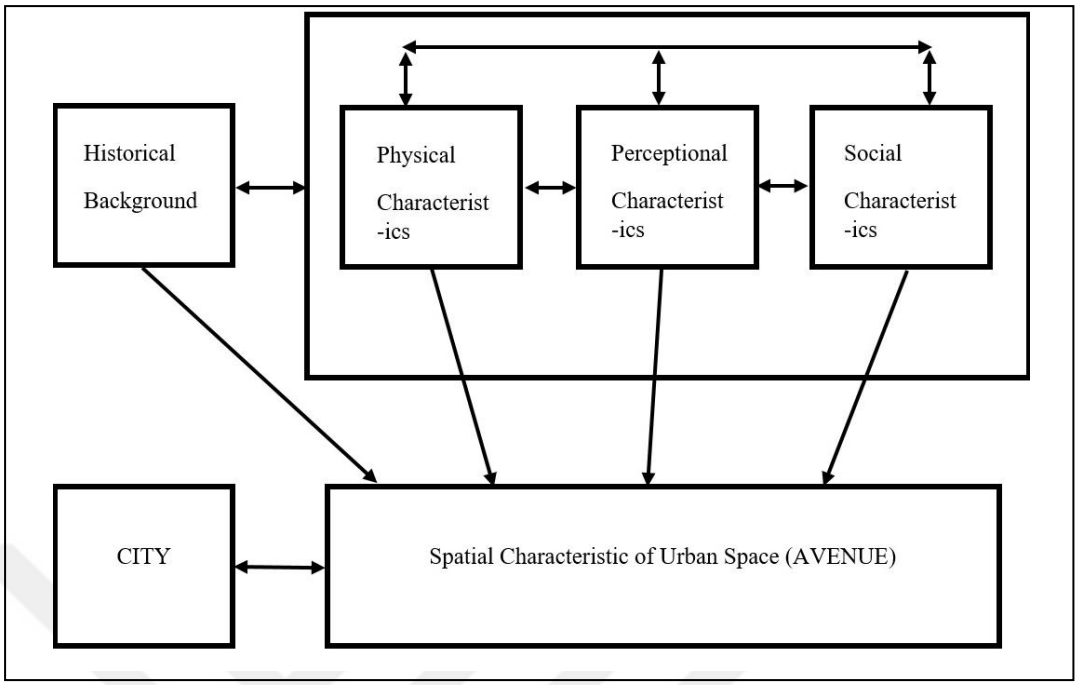


Figure 1.1. The Conceptual Framework [1]

In order to explain these methods in detail;

A personal interview with the oldest worker of Nu-Bebe which is one of the oldest shops at this avenue was performed in addition to a literature research to obtain historical data about Bahariye Avenue. Again, an interview with the Architect Arif Atılgan who conducted researches on Kadıköy and lived in Kadıköy throughout his life was performed.

Several analyses and surveys were performed to convert observational subjective data to objective data. Different analyses, primarily the function analyses and avenue sections were performed to reveal the observations. Through these analyses, this study endeavors to present the Perceptual, Social and Physical characteristics of Bahariye Avenue.

A survey was conducted to exhibit the space relation of Bahariye Avenue users. This survey was done with 100 people on 1 June 2016. 22 of these people are among the workers, while 78 of them are selected randomly from Bahariye Avenue.

2. HISTORICAL DEVELOPMENT OF SHOPPING SPACES

2.1. THE DEFINITION OF 'SHOPPING'

Its lexical meaning is: ''to travel around bazaars, shops and the act of "buying" in order to supply certain requirements [2]. According to another definition, shopping is; the combination of actual states such as having a look at, checking, asking price of and purchasing a commercial commodity [3].

Human beings have first started the act of shopping by bartering the products they produced. Due to the innovations in production techniques, the system of bartering failed to fill the gap and then the problem was solved by the emergence of money [4].

The term 'shopping' is a type of "supplying a service or exchanging goods in return to a certain amount of profit'' [5].

According to another resource, in order for the act of shopping to be executed, the following items must exist: buyers, sellers, goods (products or any services) and measure of value [6].

In other words, shopping is a social act between human beings with an aim to supply certain requirements in order to start relationships based on mutual benefit. As the requirements become more diverse and complex due to the ever-changing conditions of time, this resulted in the dimensions of the concept of shopping to change.

2.2. THE CLASSIFICATION OF SHOPPING SPACES

This section is about the change and development of indoor and outdoor spaces in which the act of shopping takes place. Based on a research by Evcil, indoor and outdoor spaces and today "the spaces of consumption" where the need for shopping is met have been the center, the most vivid and active spaces of urban life for centuries. And they played a role in shaping the city center. Shopping spaces exist in the city as indoor or outdoor spaces. This study classifies shopping spaces in two different ways both in Turkey and in the world [7]

2.2.1. Outdoor Shopping Spaces in Turkey

2.2.1.1. Caravansaries and Hans with open tops, Seljuk era

By the intensification of commercial life, crowded convoy of caravans started to transport commercial goods continuously and this profession has become an important line of business. Over-night accommodation of passengers - posed some problems in addition to safety issues such as robbery. As a result, construction of Hans started in places that were suitable for halting.

Han comes from the court of porch which is called “ribat” in central Asia; it does not have any indoor areas that are constructed by military aristocracy to host transit trade and tradesmen. “Ribats” are considered to be the samples and origins of Hans and caravansaries. “Ribat” is a word that comes from the root “rıt” in Arabic. At the beginning, these Ribat’s used to function as religious or military institutions and used as supply center in wars. The oldest caravansaries in Turkish architecture dates back to the times of Karakhanids. Afterwards in caravansaries that are constructed in the times of Great Seljuk Empire and Anatolian Seljuk Empire, plans and architecture of Ribats were developed [8].

Apart from Ribat structures, Seljukian caravansaries include an indoor area with one or three naves for overnight accommodation, and thus, it is called the complex Han.

Throughout the development of history, caravansaries and Hans are divided into two groups as follows:

Long Distance Hans: Intercity caravansaries were constructed within a distance of 30-40 kilometers from each other along the trade routes that enable covering a certain distance before the night fall.

Caravansaries include a hammam, a market and a barn in its entirety.

Having a look at caravansaries in terms of construction, one can see that as being built in the middle of nowhere, caravansaries required the need for providing safety of life and property. For this reason, intercity caravansaries (Hans) resemble to fortresses due to their style of construction.

An example to caravansary can be Ribat-ı serif. It is among the most significant constructions of Seljuk's. In terms of architecture, the mature, symmetric plans and decorations display the power of Great Seljuk's. Caravansary is made up of an attached square shape in the front and an almost square structure behind it. There are towers on the corners. Both of these parts are in the shape of areas designed around four iwan yards. Three of these iwans have a passage from interior and exterior portals where other five iwans lead to square shaped domed places. The exterior portal is surrounded by towers, inner parts of these structures are vaulted and the structure on the left is a mosque. This structure which resembles to a fortress from outside displays a very rich architecture from inside (Figure 2.1) [8].

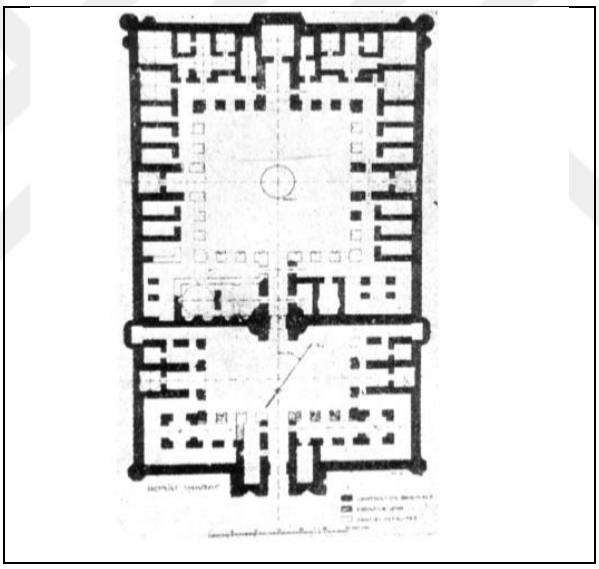


Figure 2.1. Ribat-ı Şerif, Nishabur-Serahs trade route, 1114 [8]

City Hans: City Hans were situated based on the road system of the city and the foundation of commercial zones.

City Hans were weak in terms of function. Sometimes, they included a barn.

Being located in the city, they did not have the shape of a fortress. They had a simple architecture.

It is possible to study Hans in three different types, such as; four iwan yards with open tops that are similar to Turkish Caravansaries in Anatolian Seljuk Empire and Turkistan; Hans

with close tops and no yards that appear only in Anatolia, and combination form Hans that are different applications of these two architectures.

An example to this type can be Evdir Han (Figure 2.2). It is composed of two straight vaulted lines of cloisters that are designed around a square or rectangular yard. There is no indoor area. It is constructed at 13 kilometers distance to Antalya. [8]

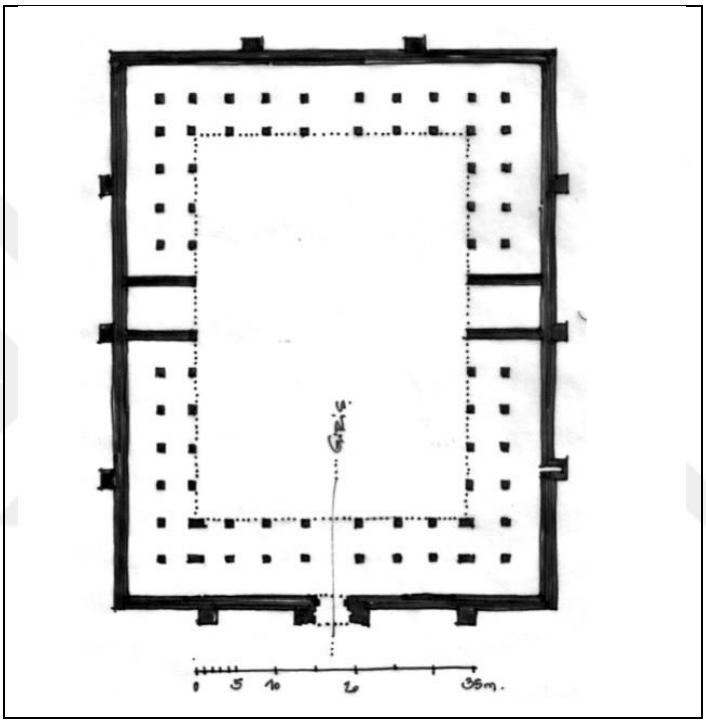


Figure 2.2. Evdir Han, Antalya, 1219 [8]

2.2.1.2. Turkish Hans, Ottoman Era

As mentioned in the previous section, “Hans” which are also called as “Caravansaries” are masonry or wooden structures with rooms, yards, storehouses and barns located on old routes and towns designed for the accommodation of caravans or passengers.

Similar to the regional shopping malls that are located in the outskirts of cities nowadays, Caravansaries (Hans) were located right after the cities, and later on they were transformed into bedestens, arastas. As a result, multi center towns were formed on the roads passing by these caravansaries [9].

Many Hans were constructed in Ottoman period especially in Bursa and IIstanbul. Hans that were constructed in the commercial part of the city were located around the marketplace at the beginning; when this marketplace enlarged in time, they remained in the very middle of these markets [10] (Figure 2.3).

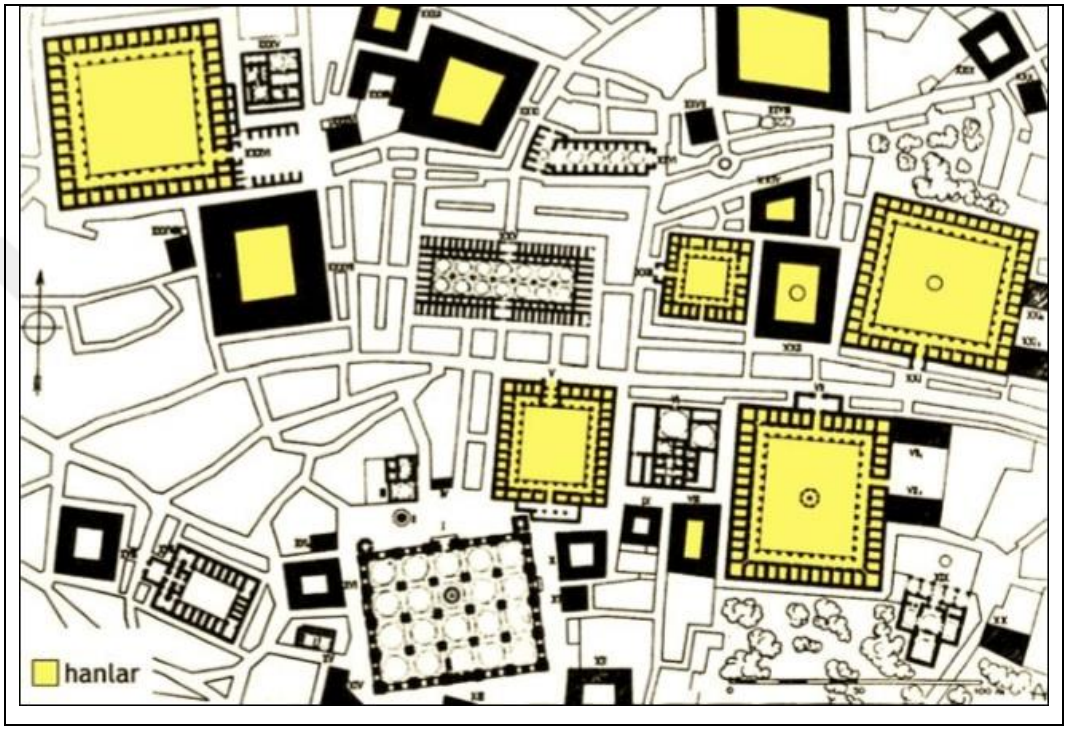


Figure 2.3. Historical bazaar location and main Hans of Bursa [10]

While Caravansaries are structures composed of as marketplace, a hammam and a barn that are constructed on caravan routes between cities, City Hans are places where people trade.

Hans are classified into two categories: city Hans and long-distance Hans. City Hans gained importance especially in places where artisans and craftsmen produce or trade or in places that provide overnight accommodation. [6] Hans that have the features such as production, sale and accommodation are generally in the shape of two-storey cloister around a yard or in the shape of rooms that are designed side by side (Figure 2.4).

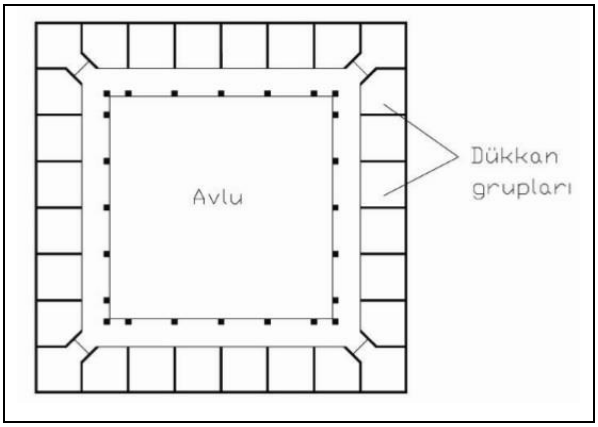


Figure 2.4. Turkish Han (inn) standard plan type [6]

2.2.1.3. Turkish Bazaars, Ottoman era

Bazaars, known as district bazaars today, are spaces where people shop for goods in an outdoor space. They used to be temporary spaces assembled at a certain day of a week back in the Ottoman era. There used to be bazaars that sell only one type of good (flower bazaar, livestock bazaar etc.) in the Ottoman period. While assembling a bazaar, Ottomans preferred a space close to a mosque, a hammam or a caravansary [7].

According to Şahinalp and Günal, the definition of Bazaar is as follows;

> Bazaar as a term is composed of two words, 'Cihar' and 'Suk'adjective clause. 'Cihar' means four in Persian and 'suk' means street, avenue in Arabic. Özdeş defines bazaars as places with open or closed tops with shops on both sides where the act of shopping takes place. However, Ergin claims that the term 'Çar' şu' is an old term dating back to Roman times which means intersecting four streets in front of the gate of a bedesten; and this place is started to be called in this fashion in time. Inalcık, on the other hand, defines bazaar as the combined name of complexes where there is bedesten in the centre and around it there are shops, production facilities, Hans, hammams, imarets belonging to a group of artisans in addition to a mosque and hospital. [11]

If we have a look at Ottoman period, some investigations claim that city bazaars and markets were developed around a central mosque; whereas other investigations claim that the most significant commercial structures of the town were developed around bedestens. Another

important feature that plays a role in the location of bazaars inside the town is their distance to main roads.

For example (Figure 2.5), it is obvious that Urfa Bazaar was developed around the bedesten. Ulu Mosque which is the central mosque of the town is located on the north of commercial areas, far from such a centre. Konya Bazaar, on the other hand, was developed from the citadel towards the east against important main roads till the gates of the city. However, this course of development was towards Mevlana Külliye which attracted the attention of a significant number of visitors. In Bursa, Ulu Mosque and bedesten are in close proximity to each other and the market was developed in this centre [11].

(a) (b)

Figure 2.5. Bursa Ulu Mosque and Urfa Ruha Bedesten, (a) Bazaars (çarşı) developed next to Bursa Ulu Mosque, (b) Bazaars (çarşı) developed next to Urfa Ruha Bedesten [11]

2.2.1.4. Shopping Avenues in Turkey

Shopping avenues in general are composed of low-rise buildings with commercial areas in ground floor. They generally have connection with high urban environments and are good in terms of pedestrian traffic. They are also defined as areas where public and social activities take place.

The most important feature of shopping avenues is that they are situated along this long avenue in time, they are mostly local shops instead of chain stores [12].

An example to these significant shopping avenues can be Bağdat Avenue located in Istanbul (Figure 2.6). Bağdat Avenue, which is one of the old famous avenues in Istanbul, surrounded by high number of stores, usually presents with high pedestrian circulation and high density of traffic.

Figure 2.6. Bağdat Avenue, Istanbul, 2015 [13]

Istiklal Avenue, which is located on the European side of Istanbul, can be given as an example for pedestrianized avenues in Turkey. Istiklal Avenue is highly populated with pedestrians during day (Figure 2.7).

Figure 2.7. İstiklal Caddesi, Istanbul, 2016 [14]

2.2.2. Outdoor Shopping Spaces in the world

2.2.2.1. Agora, Athens

The word ‘’Agora’’ does not have any counterpart in other languages. Similar to the words such as ‘’polis’’ or ‘’sophrosyne’’, this term is totally specific to Hellenes. Agora is not only a public place but also it is the meeting point of the town it is located in. As an Agora, in a broader sense, requires a focus suitable to city life and to main streets that are undulating in settlement areas and then extending to rural areas, an area that is more or less in the center of the city would be preferred, if possible [15].

In another words, ‘’agora’’ represents the central marketplace of the town. Except for officially sacred, political and religious places, Athenians were able to receive all the other services they demanded from an agora.

The development of agora in terms of architecture means the construction of more and better structures. The improvement of agora was slow, section by section and irregular. In the end, there was no certain type of architecture with certain outlines. If a separate working area, archives or similar places are not dedicated to parliaments, prytaneions, magistrates and councils, or if they are not rooted in acropolises or any other place due to some certain local traditions, such places will either be included in the agora or situated next to it [15].

Whether it is expanded by additional structures or not, Stoa, which is the walking path with pillars, is considered as a structure that fit all purposes, and specifically it becomes the symbol of agora. Increasing complexity of business life reflected itself in agora at its best. Main commercial towns gained significant importance in Mediterranean bazaars. Wholesaling merchants, speculators and bankers appeared. These people had their own business places next to agora or the port (the terms ‘next to agora’ and ‘port’ generally have the similar meaning). Besides, they also had the opportunity to use stoas easily as a space for stock market and shopping. The old market kept its function together with the sales places. However, the number of galleries preserving the serious form of stoas have increased starting from 5^{th} century. In some cases, pillar facade architecture was applied in front of the shops in a raw [16].

Athens has the best example of Agora. This place is right at the North Western side of Acropolis that can be reached rapidly and easily. The area was rising from a wide and flat center slightly towards the east and rapidly to the west. Agora started to be developed here at the end of 7th century and it looks as if it extends outwards from the place where the Parliament is located [16].

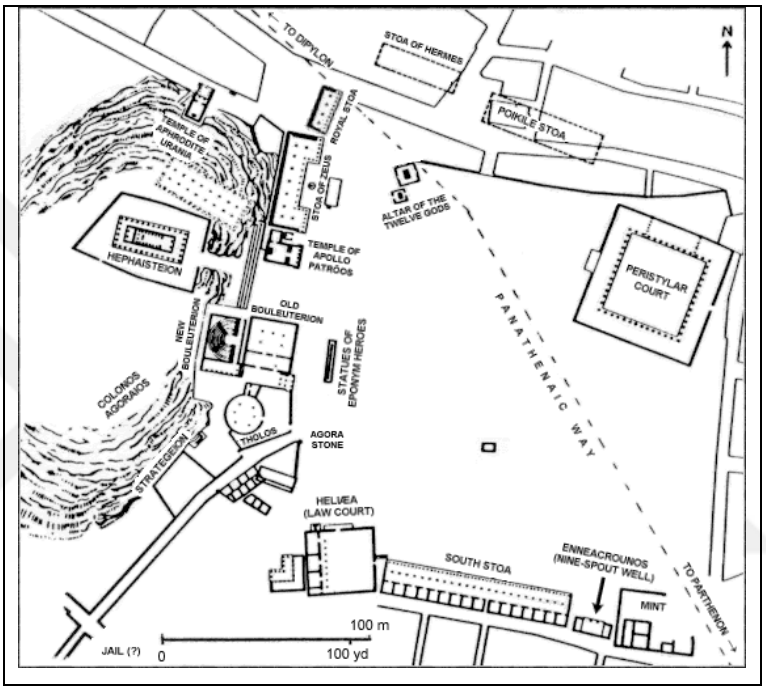


Figure 2.8. Athens Agora, Greek, B.C. 400 (Southern Stoa, Constructed at the end of 5th Century B.C. The rooms behind were both shops and business places of magistrates. The square and encircled area on the West is thought to be the Court.) [17]

To sum up; there cannot be a distinction between a marketplace and a town center. Public structures and sacred places were situated in agora. Meat, fish and other goods were also sold in agora. “Agorazein” means to walk around agora, whereas it also means to go to the marketplace and buy some goods. In agora of Athens, there used to be specific places dedicated for the sales of some specific items and these places were named according to their purpose of use. The active business life that was getting denser in Agora was a lively element of welfare in Athens [16].

2.2.2.2. Forum, Rome

Based on their similarities in function, Roman forums display a similar gathering point characteristic to that of Greek Agoras. Forum is generally surrounded by basilicas, hammam, public buildings, temples and administrative buildings; and they are a significant part of the town used not only as an administrative square but also for the purpose of shopping or gathering [18].

We can give Forum Romanum as an example to this structure:

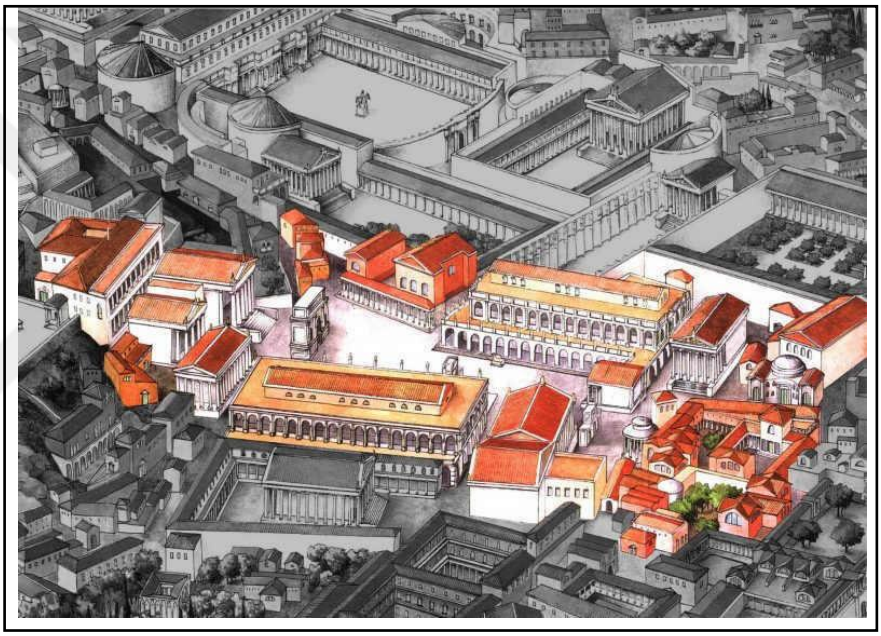


Figure 2.9. Forum Romanum, Rome, 14 A.D [19]

Forum included various structures that function for governmental or other public purposes. The small building called Regia (Figure 2.12) was the office of *pontifex maximus* who was considered to be the head of governmental religion. Gathering took place in Senato Curia; this meeting hall has been rebuilt several times. The current building is constructed by Diocletianus in 283 B.C. by taking the version started by Julious Caesar in 44 B.C. as an example. Comitium which has been consecrated as an officially outdoor place used to serve as a gathering place of Comitium curiata. This area which is devoid of any architectural shape in its original form is given the shape of a gradual fan in time [18].

2.2.2.3. Medieval Squares

One of the significant urban spaces in a medieval city is the squares. These squares were constructed at human scale and included bazaar functions where different products were being sold. These squares used to be public spaces that were also considered as gathering areas. While one may encounter bazaar spaces with a cover over it beginning from the 12th century, later these started to have a wide yard surrounded with porches on all sides. Marche St. German Paris dated 1816 can be an example to this [20].

Figure 2.10. Marche St. Germain, Paris, 1816 [21]

2.2.2.4. Shopping Avenues in the World

As explained in the section 'Shopping Avenues in Turkey,' shopping avenues are outdoor spaces, and are urban spaces that enable shopping through commercial shops on the ground floor of the surrounding buildings. Avenue types permit vehicle traffic and pedestrian circulation together or only pedestrian circulation.

An example to this can be the Saint-Catherine Street, an avenue which permits both pedestrian and vehicle traffic together.

Saint-Catherine Avenue is an active street of Montreal running through a high-density residential neighborhood, Montreal's main retail district, the festival district, a former red-

light district and the Latin Quarter. It is two and a half miles long. Pedestrian crowd in this street is high. This avenue is a one-way street with two lanes of moving traffic and two parking lanes. Also, there is a subway line running parallel to this avenue. And in addition to two busiest stations, there are six stations located on the street. A bus route runs along Saint-Catherine and other routes connect to it with the sub-streets crossing the Saint-Catherine. Thereby, it can be said it is a transit avenue with shopping activity [22].

Figure 2.11 Pedestrian density in Saint – Catherine Street, Montreal, Canada, 2016 [22]

Figure 2.12. Traffic in Saint – Catherine Street, Montreal, Canada, 2016 [22]

Carnaby Street and Stroget Street can be examples for pedestrianized streets. Carnaby Street / London: In 1600s, Carnaby Street started to be mapped out by buildings, taking its name from ‘Karnaby’ house, the first house built on the street. In 1665, the first pesthouse built in London for the victims of ‘Great Plague’ was in Carnaby Street. In 1820s, there was a fish, vegetables and meat market established in the area which is called ‘Lowndes Market’, later identified as ‘Carnaby Market’. In 1960s, Carnaby street began to become inspirational with new cultures, colorful designs of buildings, famous shops opening on street, and celebrity regulars such as Jimi Hendrix, The Beatles, Rolling Stones, The Kinks and Elizabeth Taylor. The street was pedestrianized in 1973 and the ‘Carnaby Street welcomes the world’ sign was installed. Carnaby Street, as an urban place, became the most prominent street in London. Now, Carnaby Street is a walkable shopping street with over 100 shops and 50 restaurants, bars, and draws the tourists and also the locals to the area [23].

Figure 2.13. Location of Carnaby Street in London West End. (Google Earth, 2016)

Figure 2.14. Carnaby Street, London, 1960s [24]

Figure 2.15. Colourful building facades on Carnaby Street, London, 1960s [25]

Figure 2.16. Carnaby Street, London, 2017 [26]

2.2.3. Indoor Shopping Spaces in Turkey

2.2.3.1. Caravansaries and Hans with closed top, Seljuk era

As described in section 2.1.3, Intercity Hans and Intracity Hans exist in two different ways. These can have yards with no cover, they can also have covers on top. You can see the examples below.

Close top Hans with no yards: Şerefzade Han can be given as an example to close top Hans with no yards. Şerefzade Han is one of the first Hans that are used by Turks when they first came to Anatolia. It is supported by 70 meters long, dense towers and composed of a long hall which is 15 meters wide. Its top is completely closed. One may argue that this type of structure displays a close top bazaar form (Figure 2.17) [8].

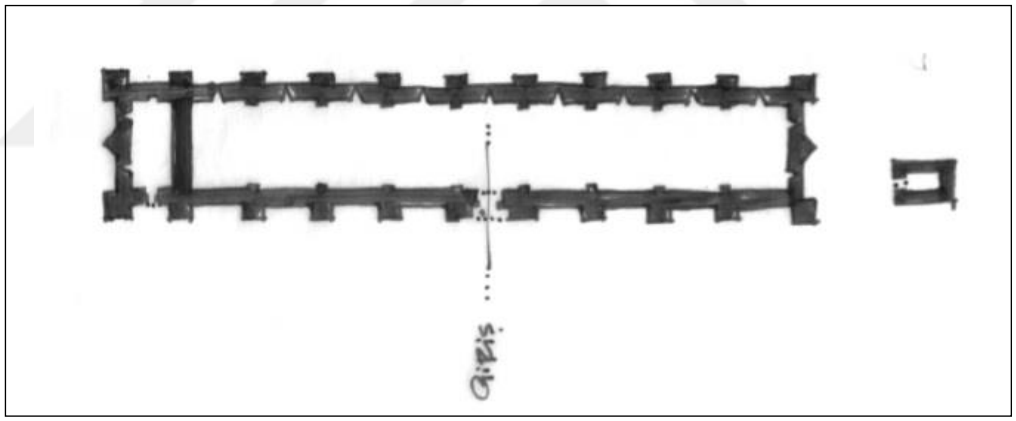


Figure 2.17. Şerefza Han, Antalya, 1236 - 1246 [8]

Hans that present both indoor and outdoor spaces: An example to these Hans can be Sultan Han (Figure 2.18). In terms of location, it is situated on the Aksaray – Niğde road. It has a square plan masjid in the middle of the yard and a glorious portal. It looks as if the yard section and close top section are added into one another [8].

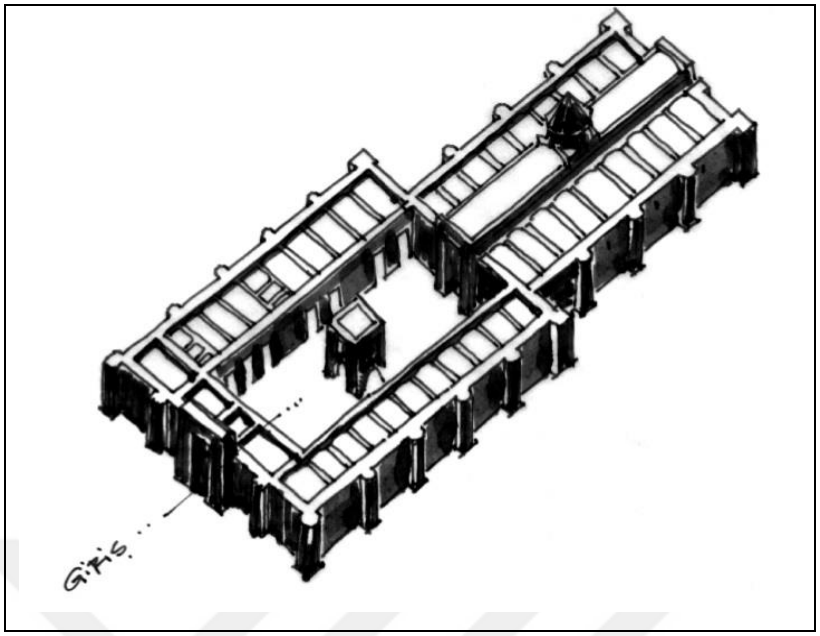


Figure 2.18. Sultan Han, Konya – Aksaray route, 1229 [8]

2.2.3.2. Turkish Bedestens, Arastas and Grand Bazaar, Ottoman Era

Arastas: Arasta which is defined as the section where artisans selling the same products used to gather in marketplaces; they sometimes constitute a part of Külliye's [9].

It is the type of commercial structure in Ottoman architecture with open or close top shops lined at the same or opposite axis, having the same sizes and shapes. These types of structures are among the structures that do not undergo significant changes when more shops are added to the original structure. In another words, it should be designed and constructed just once.

There are marketplaces named as Arastas including the one behind Sultanahmet Mosque and close to Süleymaniye Mosque in Istanbul and close to Selimiye Mosque in Edirne. The Arasta in Edirne is a close top Arasta [6] (Figure 2.20) (Figure 2.21).

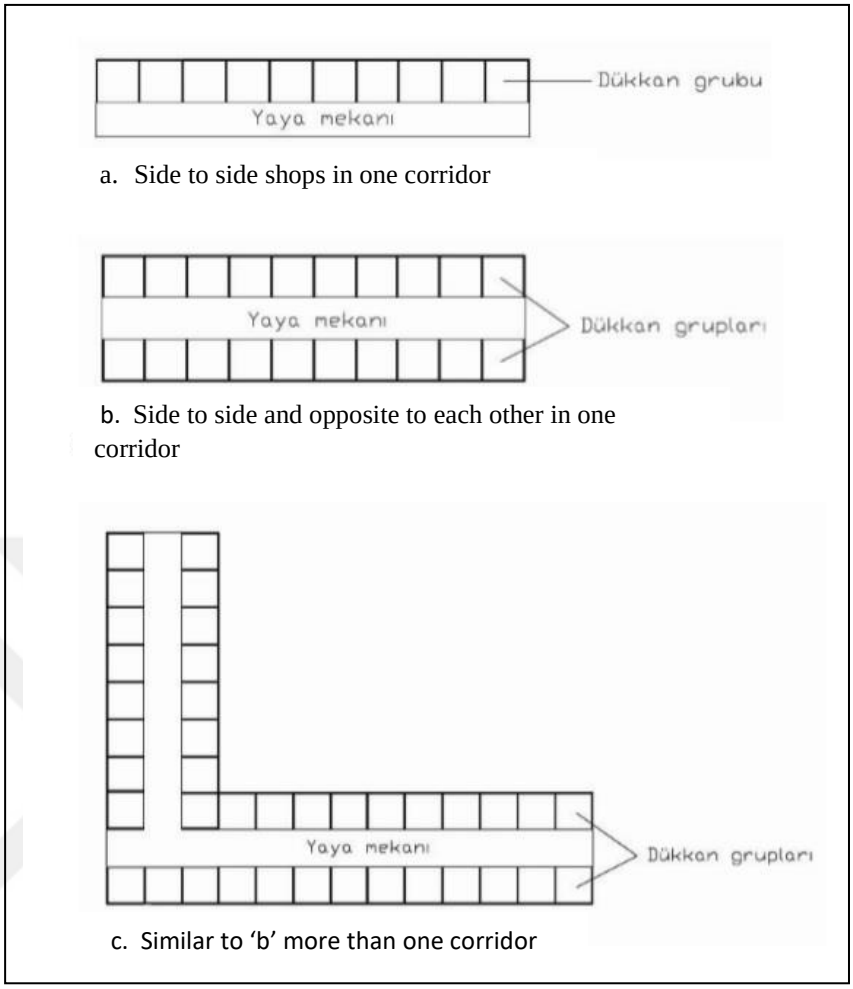


Figure 2.19. Arasta plan types [6]

Figure 2.20. Edirne Selimiye arasta inside Selimiye Mosque Külliye, Edirne, 1590 [27]

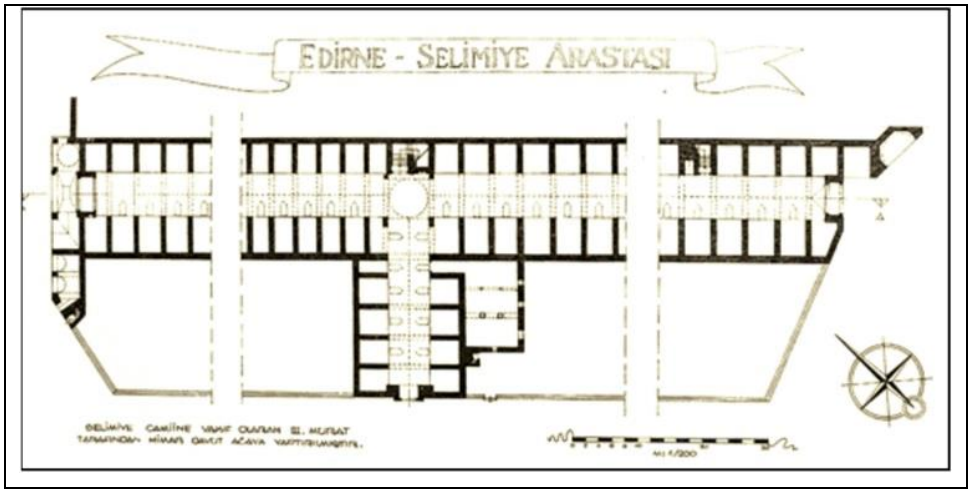


Figure 2.21. Edirne Selimiye Arasta plan, Edirne, 1590 [10]

Bedestens: Bedestens that are types of structures seen especially in 15th and 16th centuries in Ottoman period are defined as grand bazaars where precious artefacts are sold. Let us take a close look at the origin of the word according to the article by Fatih Şahin;

> origin of the word "Bedesten" is "Bezistan" or "Bezzazistan" and it turned out to be "Bedesten" in our time. "Bez" or "Bezze" means cloth or the materials that are contraband of war. Bedestens, on the other hand, are Grand bazaars that are made for the sales of clothing or canvas at the beginning but later allocated for buying and selling of precious artefacts or antiquities [9].

These structures have become places where precious artefacts are sold, stored, and documents are achieved because of the structural characteristics they have. Bedestens were functioning as banks and stock markets in the past. The inhabitants of the region were consigning their jewelry, gold or precious artefacts to these places [6].

The characteristic coating system of the structures with durable and thick stone walls having a square or rectangular plan is the domes. They were made of thick stone materials so that they could survive for a long period as they were the property of the foundation in the first place, and then as they could function as a bank or a case, etc. There are two main Bedestens, the ones with Arasta or the ones without Arasta. In more developed commercial cities, Bedestens with Arasta are constructed and they are few in number.

- Bedestens without Arasta: they are composed of a single volume with square and rectangular shape. Bedestens without Arasta are either composed of one single volume without any division or it is composed of a space divided into small shops lined nearby the interior main wall. They are established on a single floor in general.
- Bedestens with Arasta: in addition to bedestens without Arasta, there is Arasta / marketplace with narrow and rectangular plan nearby one or both sides of the main wall in bedestens with Arasta. Bedestens with or without Arasta are divided into categories based on construction techniques or types of materials used. According to this;
- Bedestens with shops at the outside: they are constructed as attached to the exterior main wall of the Bedesten and they are in the half height of the Bedesten.
- Bedestens with shops at the inside: they are small masonry shops constructed as attached to the interior main wall of the Bedesten and they are in the half height of the bedestens' main wall.
- Bedestens with multiple floors: bedestens with multiple floors are also seen but rarely. [28]

As it is understood from the article given below by Fernaz Öncel, ''Hançerli Sultan Foundation Bedesten" which is located in Kayseri is right at the heart of commerce in Kayseri:

> Hançerli Sultan Foundation Bedesten'' is located in Kayseri City right by the Citadel in Cami Kebir District and it is surrounded by Ulu Street passing nearby Pamuk Han on its west, 3rd yard of Vezir Han on the South, Sipari Pazarı Street of the grand bazaar on the East and Terziler Street of grand bazaar and Asmalı Çeşme nearby on the north and one-storey shops that are not restored based on their origins in 1989 and Hilmi Paşa Mescidi that is constructed in 1890 where commercial environment is situated [28] (Figure 2.22).

Figure 2.22. ‘Kayseri Hançerli Sultan Foundation Bedesten’, Kayseri, 1497 [29]

The Grand Bazaar: According to Peter Coleman, ‘’Istanbul’s Grand Bazaar is one of the largest bazaars, covering a single area of 200.000 m^2 and forming a street pattern. The bazaar was conceived as a forum with shops laid out as a series of internal architectural spaces established around two large open courtyards’’ [30].

Figure 2.23. A view from the roof of Grand bazaar, Istanbul, 2016 [31]

Although centuries have passed since the date it has been constructed till present, it is one of the first places visited by all local and foreign visitors coming to Istanbul. After the conquest of Istanbul, by the decree of Fatih, three bedestens were constructed: one in Galata side and two in Istanbul side. New Bedesten which was opened for service in wooden form at 1461 was in Nuriosmaniye side of the bazaar and it was then called as ‘Sandal Bedesten’ for the fact that one side of it was dedicated to sales of cotton cloths and other was silk cloths

which was then called ‘sandal’. Shops that were built around the bedesten in time caused the bazaar to become larger. [32]

All shops of the bazaar were built at different dates. Wooden construction that began in the time of Fatih the Conqueror kept on for a period from time to time.

As mentioned before, Grand Bazaar has the characteristics of a bazaar structure that is developed around bedesten.

With the addition of structures such as shops, Hans, mosques and hammams around Cevahir (interior) Bedesteni and Sandal (new) Bedesteni, it has become a complex bazaar / marketplace structure. The top of this complex which is completely closed is formed by combining bazaar streets into each other (Figure 2.24) [6].

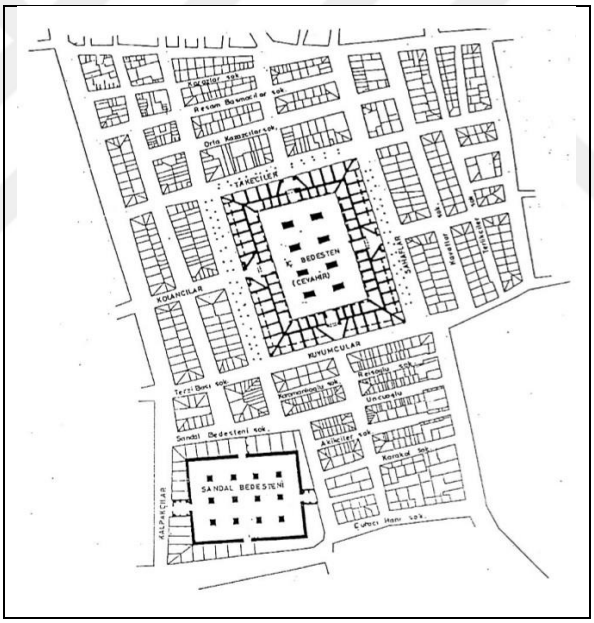


Figure 2.24. The plan of Grand bazaar, Istanbul [6]

If we have a close look at Cevahir Bedesteni and Sandal Bedesteni that constitute Grand Bazaar, we can give the following information;

Cevahir Bedesten: Cevahir Bedesten which is one of the most important three bedestens of Istanbul is also called as; ‘’Old Bedesten’’, ‘’Bedesten-i Atik’’, ‘’Big Bedesten’’ and ‘’Inner Bedesten.” Cevahir Bedesten is situated in the centre of Grand Bazaar. In the past, Cevahir

Bedesten used to function as a bank. The citizens were consigning their valuable materials, jewelry and gold to this place (Figure 2.25) [6].

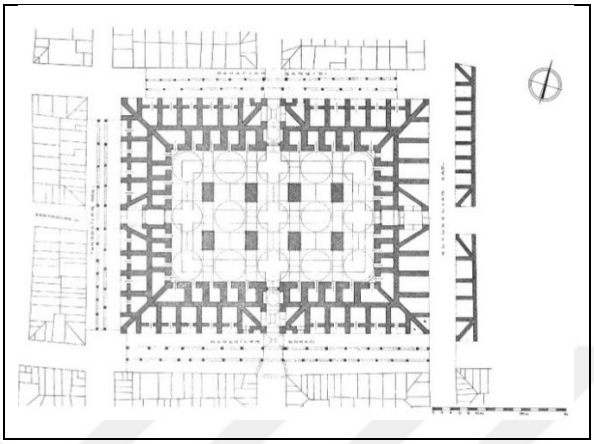


Figure 2.25. The plan of Cevahir Bedesten, Istanbul, 1457 [6]

Sandal Bedesten: As mentioned above, it was called as ‘Sandal Bedesten’ for the fact that one side of it was dedicated to sales of cotton cloths and other was silk cloths which was then called ‘sandal’. Sandal Bedesten is located on the west side of Nuriosmaniye Mosque and east side of Cevahir Bedesten (Figure 2.26) [6].

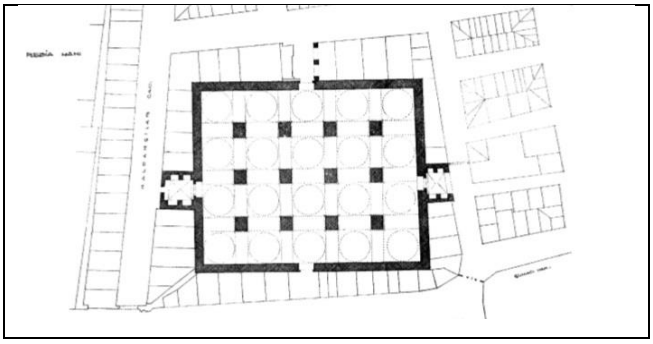


Figure 2.26. The Plan of Sandal Bedesten, Istanbul, 1472 - 1478 [6]

2.2.3.3. Passages in Turkey

As described in previous sections, City hans are Ottoman period structures. Caravansary or range hans can be seen in Seljuks too. While caravansaries are used for accommodation, city

hans where one arrives after a journey inhibit sales, storage and accommodation functions. Gülenaz [20] examined city hans in Ottoman period which became wider as its importance increased under three different titles:

- Classical Ottoman Hans
- Transit Hans
- Bureau Hans

Classical Ottoman Hans are trade hans that were constructed similarly from 15th century to 19th century. Transit Hans were constructed at 19th century; and these structures inhibit not only tradesmen but also engineering, advocacy, construction and insurance bureaus as well. Especially the activities away from trade constitute a transition period in using bureau hans defined in the study of Gülenaz [20]. This is because the activities in bureau hans became more diverse and these structures were situated in the central business spaces of the city. As described in Gülenaz's study, bureau hans differ from Ottoman trade hans in function. On the other hand, while the function of transit hans were mostly on production, storage and trade, the structures of production have become the manufacturing facilities, structures of storage have become storehouses, and structures of consumption have become passages and hans in general as required by 19th century's innovations including specialization and separation of function that used to be gathered under the same roof. [20]

The first and simple forms of Contemporary Shopping centers were passages and big stores back in the 19th century. Failure to create harmony between urban space and shopping space started with passages; today this urban-space relation has almost ended due to shopping malls which are secluded from the outside world [33].

Indoor spaces that present offices, trade and shopping spaces altogether can be classified into various titles such as Fairs, Passages, Business Complexes (Hans), Bureau Hans, etc. in Turkey. When analyzed based on their spatial characters, these titles do not have the spatial characteristics.

An example to passages can be the Harunoğlu Passage in Bahariye Avenue. Harunoğlu Passage has three different entrances. One of them is on Bahariye Avenue, second on Süleyman Paşa Street and third on Ali Suavi Street. Thus, this closed shopping space enables

a corridor from the avenue to two different streets and this corridor is supported with stores that have shopping functions (Figure 2.27).

Figure 2.27. Photographs from Harunoğlu Passage, Kadıköy, Istanbul, 2016, (a) Entrance to Bahariye Avenue, (b) Entrance to Ali Suavi Street, (c) Entrance from Süleyman Paşa Street, (d) Interior of the Harunoğlu passage

2.2.3.4. Supermarkets in Turkey

Supermarkets were established in the U.S. at 1930s after the economic depression where big companies went bankrupt. These companies emerged in such an environment when one unit started to be abundant and ended up in becoming a single combined organization again.

Supermarkets are generally located in high density dwelling areas and they are shopping structures that are giving service at local scale. With a wide variety of cheap and rich goods, they give service to both low and high-income levels of the society.

Supermarkets also act as an alternative to bazaars or marketplaces as they offer fruit and vegetables stands as well.

Supermarkets with an area of at least 400 m^2 have a brute area of 2.000-3.000 m^2 in general and they are retail structures that are selling a wide range of food stuff with the method of 'self-service.'

Supermarkets can either be a single building itself or side building of a department store and a building adjacent to it or an area in a shopping mall.

Turkey was introduced first time to Supermarkets in 1954 when Swiss Migros Cooperatives Federation launched the first Migros Supermarket in Istanbul. (Figure 2.28) [10]

Figure 2.28. Migros Supermarket [34]

2.2.3.5. Shopping Malls in Turkey

Shopping malls are huge investments inside a city master plan constructed on a commercial region. In these structures, there are various shopping organizations either handled by a single investing organization or an administration.

Having a look at shopping malls in terms of architectural features, we can argue that they are architectural structures with the shopping units that are easily and actively accessible, serving their customers safely and calling their attention both with interior and exterior designs, and that they are structures making use of improved techniques and technologies of the age [35].

According to another definition, shopping mall is composed of a single structure or a complex of structures either with an open or closed top where many stores get together in one place to supply customers with comfort and safety [36].

According to the study by Berrin Şahin, the development of Shopping malls is mentioned as follows;

> Some of the main reasons that lead to the development of shopping centers include ever-increasing population, rising demand on consumer goods, increasing number of car owners, invention of deep freezer; suburbanization especially observed in American cities; electronical and technological revolution; invention of fork lift and computer; packaging, stockpiling, product storing, improvement in cheap and fast transportation, and lack of free time due to the fast tempo in business life. [37]

An example to shopping mall structures can be City's Nişantaşı Mall.

Architects of City's Nişantaşı Mall are Sinan Kafadar, Hüray Erk, Kağan Erk (Metex Design) and its Employer is 'Gülaylar group'.

The foundation of City's Nişantaşı Mall located in Teşvikiye Avenue in the adjacent building form of Nişantaşı with one side facing Akkavak Street was established in 2005 when Terakki High School was moved to Levent in 1994. That place served as a car parking lot for a while. The shopping mall have a dense area of usage with 10 floors below the ground and 7 floors above the ground. This is because this shopping complex was designed by taking the recommendation of Şişli Municipality into consideration; which was 3 cinemas, 3 theatre halls, 1 art gallery and minimum 780 vehicle capacity car park [38].

The features that give its characteristics to City's Nişantaşı Mall are 10 x 20 m long atrium located in the centre of the building which is 9 floors high with elliptical plan and spatial

richness and visual continuity that is formed by moving staircases and panoramic elevators [38] (Figure 2.29) (Figure 2.30).

Figure 2.29. City's Nişantaşı Mall interior view, Istanbul, 2016 [39]

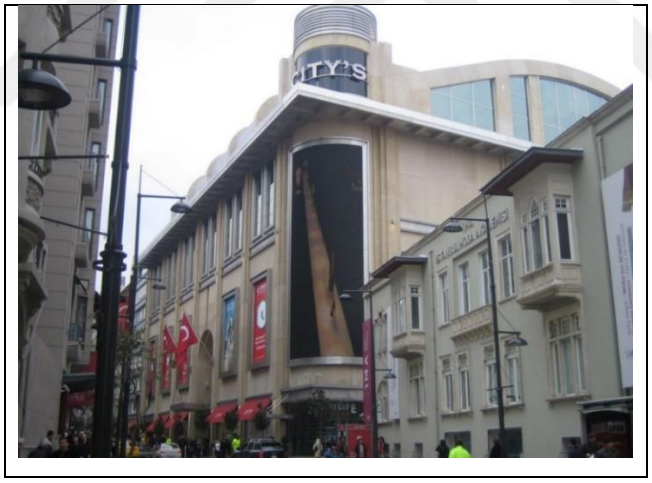


Figure 2.30. City's Nişantaşı Mall exterior view, Istanbul, 2016 [40]

2.2.4. Indoor Shopping Spaces in the World

2.2.4.1. Stoa, Agora

Stoa was one of the fundamental structures of Agora. Stoa structures were thought to be created with an aim to protect human from climatic conditions such as sun, rain and wind.

These used to be a meeting point for Athenians and foreigners; they were social spaces where social requirements met. In other words, Stoas are structures that surround Agora and define it in regards to shape. These structures were open on the side facing Agora; they have a couple of columns supporting the roof or the top floor if it has multi floors; and there were small shops and office rooms in rows along the back side [41].

An example to this can be the Stoa of Attalos constructed in Athens (Figure 2.31).

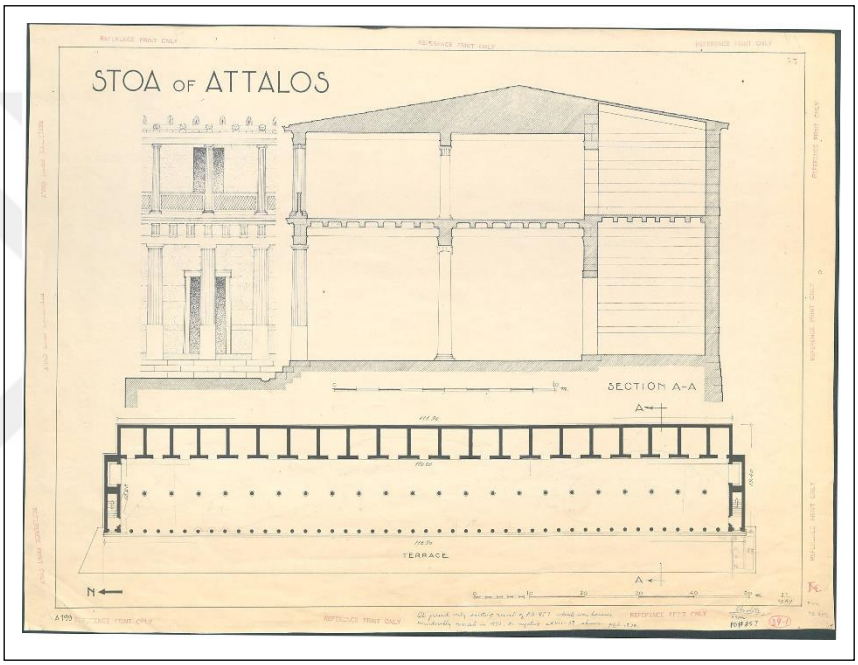


Figure 2.31. Stoa of Attalos, Athens, 150 B.C. [42]

2.2.4.2. Indoor Bazaars and Markets in Rome

There were other bazaar structures apart from Forum Romanum and they were generally located close to the river. Some of these significant bazaars include Forum Holitorium (fruit and vegetable bazaar), Forum Boarium (a commercial region which is full of shops named ‘’livestock bazaar’’ and store houses), Velabrum which is close to Boarium (it is a huge bazaar area) (Figure 2.32) [43].

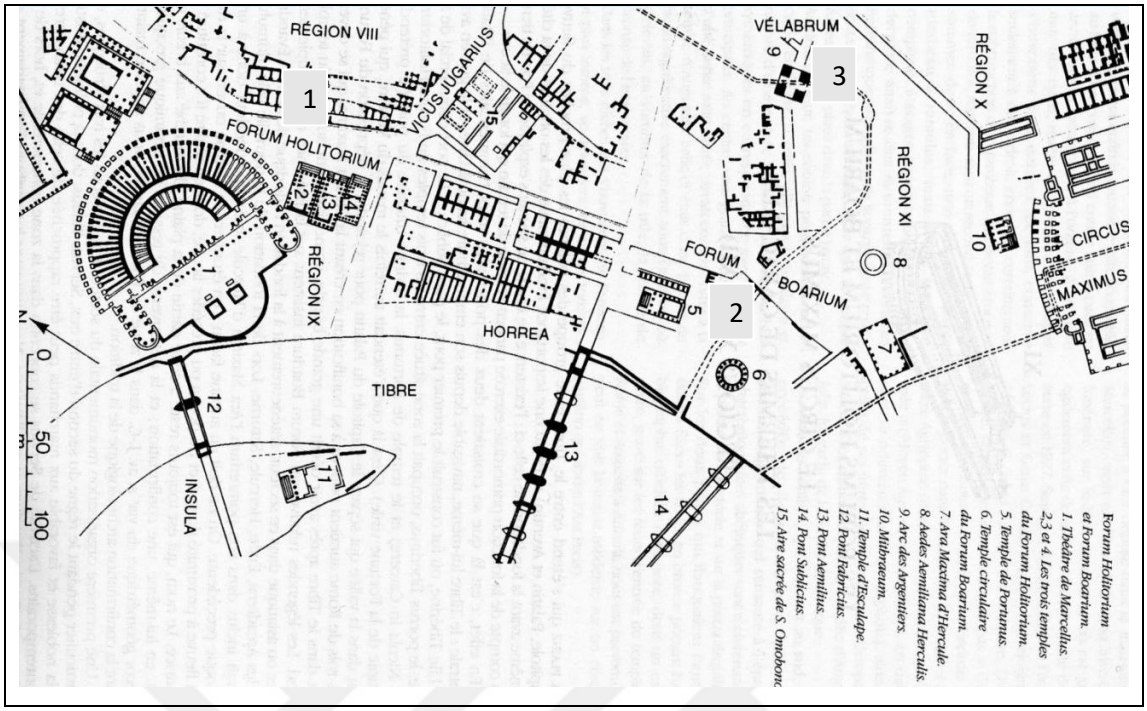


Figure 2.32. Forum-Bazaar locations, Rome, - [44] 1- Forum Holitorium (Fruit and vegetable market), 2- Forum Boarium (Beef market), 3- Velabrum (General bazaar market)

On the south along the Tiber River extends another hall of a bazaar: Porticus Aemilia which has been constructed by two officers named M. Ameilius Lepidus and L. Aemilius Paullus at 193 B.C. and restored at 174 B.C. This long hall (487 metres x 60 metres) was one out of many market halls that function as the distribution point of goods received or sent by the means of the river. In its design, by using barrel vaults parallel to each other and arched gaps in their long sides, a wide open interior space is created. Porticus Aemilia is made of concrete where other halls are wooden. [43]

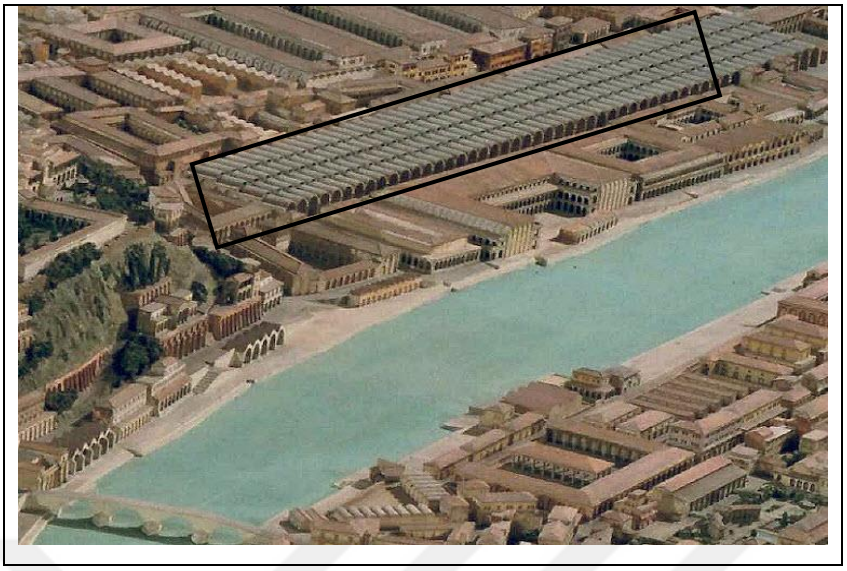


Figure 2.33. Porticus Aemilia, Rome, 193 B.C. [45]

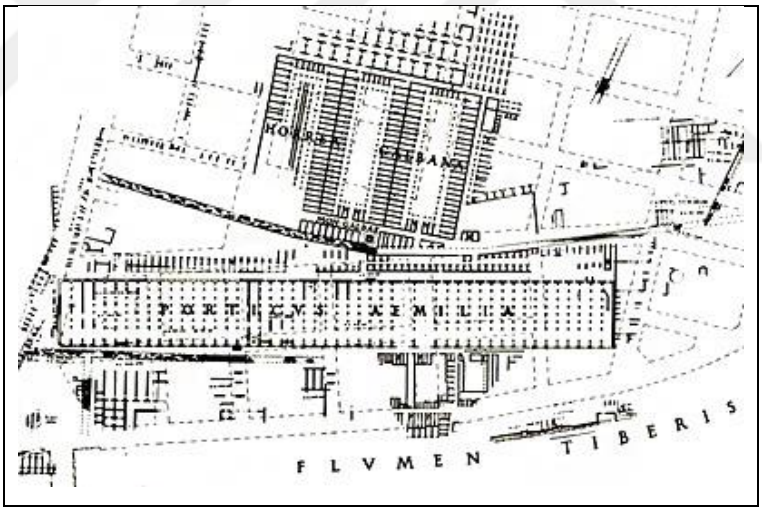


Figure 2.34. The plan of Porticus Aemilia, Rome, 193 B.C. [46]

An example for Trajan forum;

This commercial complex which is at least 6 floors high with more than 170 rooms and halls is considered to be shops and offices dedicated traditionally for food trade and governmental activities. This building which is made of concrete has features such as; long nave with suspended windows and seven vaults which intersects it and which stands on its pillars (Figure 2.35) [43].

Figure 2.35. Trajan market interior view – Shops and halls, Rome, 100-110 A.D. [47]

Trajan forum was composed of two different partitions where there are offices in upstairs and shops in downstairs. This complicated structure which is formed by the combination of marketplace - office functions can be shown as one of the first examples of Shopping Malls (Figure 2.36) [43].

Figure 2.36. Trajan market exterior view, Rome, 100-110 A.D. [48]

2.2.4.3. Medieval Markets

Europe was experienced 500 years of Dark Age, following the fall of Roman Empire in the 5th century. With the problems arise in dark ages, shopping is influenced negatively.

However, trading never ceased and bartering was used on exchanging of goods rather than of money.

The market and town halls were located along with market square in the centre of the town and they were the focus of trading and business activity. The early market and town hall buildings were two-storey buildings. The ground floor was used for market purposes where shops were located. Ground floor could be columned, opened to town hall for shopping purposes as can be seen at Old market hall, Ledbudy, Herefordshire in UK (Figure 2.37). The first floor was a council chamber for administering the town, the guilds and the market. However, some towns were constructed as separate town hall and guild-hall buildings. Medieval trading products were livestock, agriculture products, craftsman's tools, leather ware and clothing. [49]

Figure 2.37. A typical two-storey medieval market hall with an open ground floor for trading – Old market hall, Ledbudy, Herefordshire, UK, 1617 [50]

2.2.4.4. Arcades and Passages

In 1855, William Moseley proposed one of the utopian arcade projects, The Crystal Way, which has a 3.8 km continuous shopping arcade and an underground train system linking the city of London and the West End. The Crystal Way provides 5.3 kilometers of store fronts (Figure 2.38). Also, in 1855, Joseph Paxton, the architect of Crystal Palace, proposed a more complex system for London: The Great Victorian Way. It has a 16 km continuous arcade connecting every one of London's train stations. The purpose was to solve the traffic problem. These projects lead to opening arcades in London [51]. Arcades were the first examples of passages. The Passage du Nord was one of the early examples of passages. In 1881, the construction of the Passage du Nord was begun by Museum & Passage du Nord Ltd with the designs of the architect Henri Rieck. Passage linked the Rue Neuve to the Boulevard Adolphe Max. [52] (Figure 2.38)

(a) (b) (c)

Figure 2.38. Crystal Way Arcade Project, London, 1855 [51] and Passage du Nord, Brussels, 1881. [52] (a) Crystal Way Arcade Project, (b) Passage du Nord in 1881, (c) Passage du Nord now

2.2.4.5. Department Stores

The department store emerged from the bazaar stores of London and the magasins de nouveautes stores of Paris, originating in the late 18th century.

Department store can be defined as ‘collection of miscellaneous businesses under one roof and one management’. [53]

As Coleman mentions;

> The trading principles adopted by the department store, originating from the magasins de nouveautes were fixed prices, lack of pressure on the shopper, large selection and small profit margins. The department store also allowed the exchange of goods, offered bargain and sold patterns for public use. [53]

Bon Marche was the first department store, which opened in Paris in 1852, offering a wide range of goods which were no longer exclusive for the privileged few but appealed to a wider social class. Bon Marche was extended and altered by architect LC Boileau and engineer Gustaf Eifel. They formed one of the first grand interior store spaces around a three-storey well, with overlooking galleries and a huge lantern roof lighting (Figure 2.39). After these developments, Huge interior spaces with skylights and galleries became a trademark in Paris for department stores. The Printemps store of 1883 had similar architectural properties with Bon Marche’s interior design (Figure 2.40) [53].

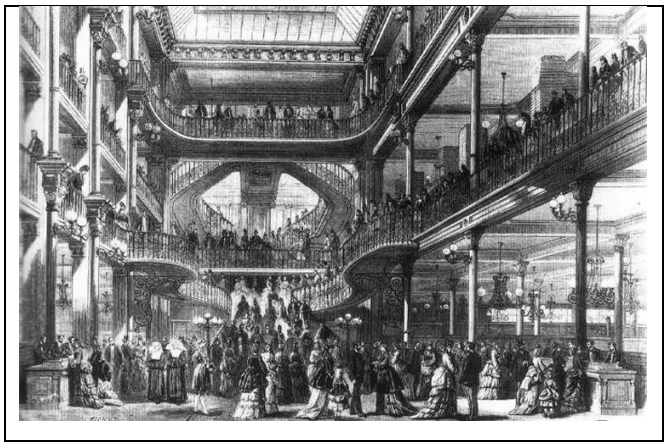


Figure 2.39. Le Bon Marche Department store interior view, Paris, 1852 [54]

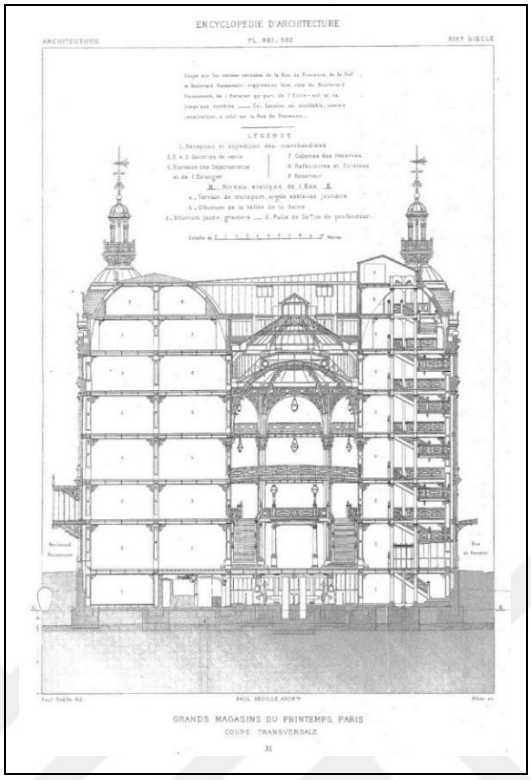


Figure 2.40. The Printemps Department Store, Paris, 1883 [55]

2.2.4.6. Supermarkets

The first modern chain store of the U.S. is Great Atlantic & Pacific Tea Corporation, according to Koolhaas'. It is better known as A&P and it was founded in 1859 by George Huntington Hatford and George Gilman in New York. The Company originally was selling tea by mail order from a storefront in Lower Manhattan. They had 67 stores by 1876. In 1912, the first A&P Economy Store was opened, which was in a grocery format. In 1936, the firm opened their first supermarket in Pennsylvania [51].

In the 1930's, A&P emerged the first self-service store concept, which was a precursor to today's supermarkets. The Great Atlantic & Pacific Tea Company, Inc. was a family of supermarkets that includes A&P, The Food Emporium, Super Fresh, Pathmark, Food Basics and Waldbaum's with totally 435 stores. Unfortunately, in 2010 A&P declared bankruptcy, emerging as a private company in 2012. However, in 2015 the company declared a second bankruptcy and the last remaining A&P supermarkets were closed or sold by November 2016 [56].

(a) (b)

Figure 2.41. A&P Supermarkets, USA, 2010, (a) A&P Supermarket in Louisville, Kentucky, 1930 [57], (b) one of the oldest A&P supermarkets in Maplewood, New Jersey, 2010 [58]

2.2.4.7. Shopping Malls

Victor Gruen who designed the first shopping mall of the world in the U.S. in 1960 defended that people should be able to have easy access to all commercial, social and cultural activities in a single mall; and this idea was a good solution of its time to enable accessibility to cities that reached big spatial areas and to activate new sub-centers [7].

An example to this can be Mediacite Shopping Mall at Belgium. Steel manufacturing center, Liege, which lost its active days when the steel industry left Belgium, was revived with Mediacite Shopping Mall project. This shopping mall is designed by an Israeli architect, Ron Arad. The steel cage that surrounds the shopping mall from end to end is designed specifically to give volume to this shopping center with a change in its height and structural depth in order to form a diversity. This mall not only meets the shopping needs, it also offers cultural and artistic events. This mall, in the shape of a transparent tunnel with steel cage construction that has two entrances, offers a so-called street view. Carrying a visitor entering from one entrance to the other side of the city, this mall reminds of the passages in regards to its functions. This characteristic of the structure can be seen in the plan as well (Figure 2.42) [59].

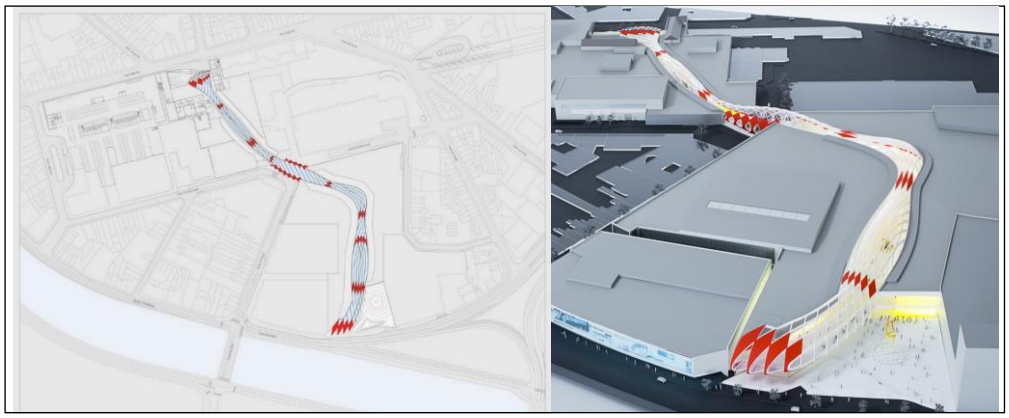


Figure 2.42. Mediacite Mall plan and 3D model, Belgium, 2009 [60]

Figure 2.43. Mediacite Mall interior, Belgium, 2009 [61]

2.3. CONCLUSION OF THE CHAPTER

The term of down-town that started with agora is led to significant squares or avenues. Agora having more than one function / unit (administrative, religious, public structures) made this place a centre. Because of this crowd, commercial places started to emerge in those locations and they become outdoor places. In forum on the other hand, the same situation is observed and commercial areas emerged around religious and administrative places.

In first Turkish settlements, when bazaars and marketplaces were in the outskirt of the town at the beginning, by the emerging of Islam, they become in the very centre of the cities and marketplaces were built either along the road of the mosque or around the mosque. In

Ottoman times, religious structures were the only structures that resulted in the formation of commercial areas. The religious structures caused an amount of people to gather in that location, and as a result, areas were form around these structures.

It can be observed that composite functional form of agora, mixed office – commercial function of Trajan Market in Rome, and the form in the architecture of bazaars in Ottoman towns affect the shopping malls in our time. The traces of a commercial area from the ancient times can be observed in an indoor or outdoor commercial – social place today.

In Turkey, shopping malls are the most preferred locations for shopping and consumption activities and have become the most used locations.

This study investigated the availability rate of these shopping spaces described in this section in Bahariye Avenue which was selected as a case study, indoor shopping spaces in the avenue were resembled to these malls, and an infrastructure was established to identify the identities of these spaces. In order to be more precise, this study classifies the spaces dominated by indoor and outdoor shopping activities as those in Turkey and those in the world and works on them in an historical order. With this study, one can see that shopping spaces have changed shape throughout history based on the preferences and requirements of individuals. Moreover, when we look from an historical perspective, it can be seen that social, cultural, economic and technological changes and developments of the period have impacts on the shopping spaces and the position of these spaces in the city. The primary objective of this analysis is that some of the shopping spaces described exist on Bahariye Avenue which is selected as a case study. Section 4.3. While analyzing Bahariye Avenue, the shopping spaces it inhibits are considered in this context.

3. SHOPPING AVENUES AS URBAN SPACES

When we take shopping avenues in terms of a place, it is understood that there is an open urban place and there are indoor places to serve this place. In this section, shopping avenues will be handled as outdoor urban places which is a part of the city, namely as an urban space.

Urban design emerged to enable pieces of a city function in harmony with each other tended towards an urban space in order to keep the living standards of the public high and to make the life in the city be alive and active.

The definition of urban space can be determined by the definition of Halu (2010) [1] as follows:

> Asihara (1970) stated that the space is created mainly unmitigatedly in daily life and even an umbrella opened under the rain forms a temporary space. In the result of architectural space formed of three dimensions (wall, ground, ceiling) and exterior space formed of two dimensions (wall, ground), he considered urban spaces as "Architecture without Roof" [1].

As mentioned above, urban spaces of civilizations that appeared under the sun in an historical process display differences among each other in terms of identification.

For instance, having a look at Agora in Greek civilization, urban space can be identified as the route relationship between the temple dedicated for the god / goddess of that town and the agora. In Roman civilization, on the other hand, Forum can be identified as the space that include buildings with military and political functions and stadiums, main streets or parade grounds. [1]

In order to give another definition of urban space according to Aykılıç (2015);

> Urban space, in short, is the space which is commonly used by the entire inhabitants of the city which is identified by buildings but which is out of the buildings with identified, related, scaled, shaped and significant space. It is impossible to identify an urban space which is not entered in or which is not used. In this regard, the formations that can be included in the umbrella of urban space can be as diverse as streets, avenues, identified green areas, shopping areas and surrounding of life circles. [62]

According to this, urban spaces are defined as public, in other words, places open for people. It can be said that the outdoor or indoor spaces that call the attention of people supported by cultural, commercial or public functions are urban spaces. The relationship of people with space is important. The perception created by the place on the part of people constitutes the identity that place.

In this regard, avenues that have commercial and cultural functions, that unite people in itself are an additional part of the city, namely they can be considered as an urban space. Together with having social activities, the avenue is a place where commercial needs are met and where cultural activities and shows take place. Avenues are social outdoor spaces where the town – dweller visits based on their needs. As stated by Halu (2010):

> Avenues are the first and the most significant places of social life that is the most important function available in the cities. [1]

Based on the resources studied, it is assumed that avenues are supposed to be studied in three spatial specifications as urban spaces; these are: physical characteristics, perceptional characteristics and social characteristics.

According to the study of Halu (2010), apart from city factor and its physical, perceptional and social characteristics that affect the character of an urban space, historical data and historical traces also affect the shaping of an urban space. Conceptual framework was formed by the help of this study (Figure 3.1) [1].

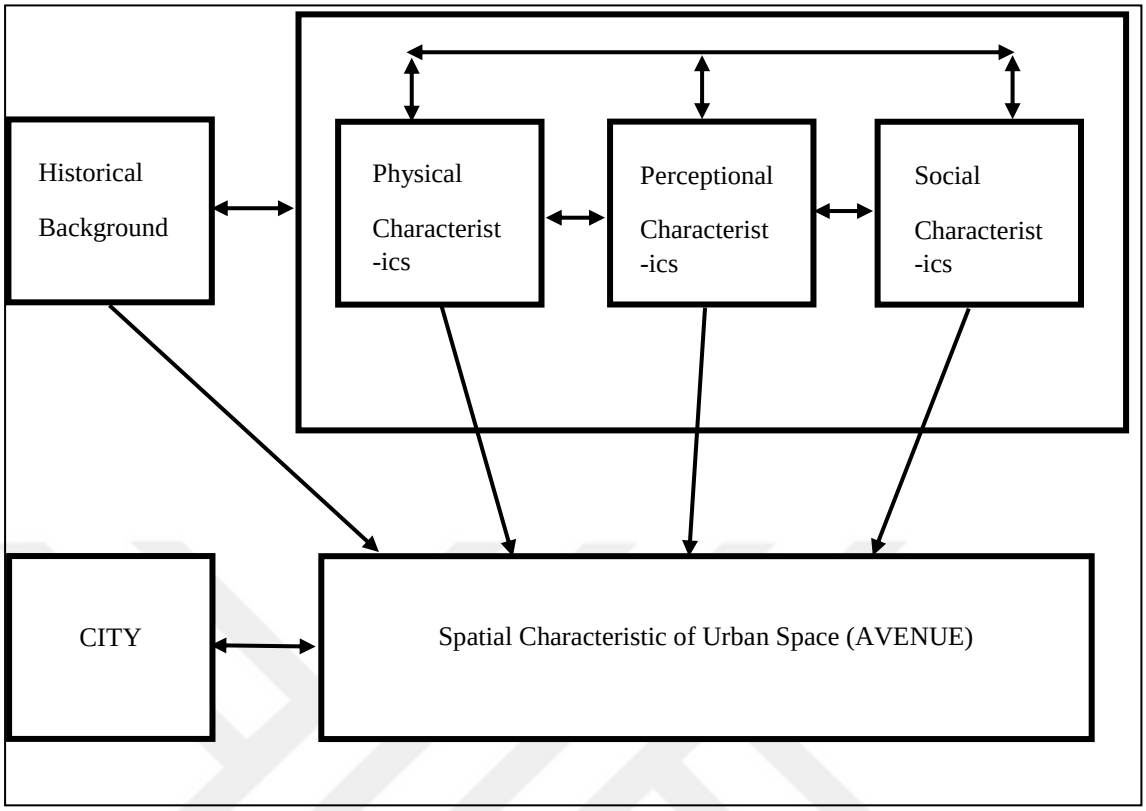


Figure 3.1. The Frame that determines the characteristics of an urban space (Avenue) [1]

3.1. THE RELATION BETWEEN CITY – AVENUE AS AN URBAN SPACE

The units of accommodation diversify in the changing and development process beginning from the traditional dwellings in the past to today's modern dwellings. This diversification has taken form due to many different factors such as different cultural values of each society, the developing technology, changing political tendencies and different topographic characteristics of the dwelling. Cities that emerge form a system consisting of different elements that are tied to each other and that completes each other. This system can be explained as a spatial structure. These spatial structures are urban spaces. Indoor and outdoor urban spaces that form the spatial structures of the city are connected to each other via transportation network; they have a relation. However, the main whole is the city itself. [1]

3.2. THE RELATION BETWEEN HISTORICAL BACKGROUND AND URBAN SPACE

Historical durability and historical traces carried from past to present impact the shaping of urban spaces in addition to the city that affects the character of an urban space and to the perceptual, social and physical characteristics. Historical data is not composed only of physical historical data; urban human experiences and data in the past are crucial and they affect the perceptual, physical and social characteristics of that space. In this context, the opinions of people are under the influence of not only the perception and analysis of urban characteristics one lives in and the historical traces that are formed due to past experiences of a person. Historical data takes its place in the theoretical framework as an element that affects the characteristic of an urban space in regards to spatial characteristics [1].

3.3. SPATIAL CHARACTERISTICS OF AVENUES AS URBAN SPACES

3.3.1. Perceptional Characteristics

One of the main important subjects for urban design when we enter a place is to perceive and recognize that area, what is more, to experience it. In this part, we will be focusing on how people experience, perceive a place and environment, and the meaning attributed to a place and the identity of that place from the perspective of urban space.

The term perceiving can be defined by Gluck (1991) as follows:

> The term perceiving is defined as interpreting the data received by our sensory organs from the environment to experiences such as objects, events, sound, taste etc. Feeling or the place to form a feeling on the people, physiological restrictions of human beings, the time we live in, any place that is limited by our past or future are the process of human beings to comprehend the world around them. [63]

Movement play an important role in perceiving the environment. Nakayama (1985) expresses why the perception of movement is important in seven reasons. They include; to be able to discriminate the object from the place, to call the attention of eye movements, to understand shape designs, to perceive moving objects, to detect the data concerning our

movements, to calculate how much time we have before the crash and to help ourselves understand the third dimension. [64]

Warren (1995), on the other hand, focuses on the importance of movement and action in perception. It is assumed that the objective of perception is the compensation of objective amounts such as; dimension, distance, color, shape and movement. Thus, a definition of state that will act as a basis to movement to be followed was made. [65]

3.3.1.1. Sensory Perception

Perception is composed of synthesizing, regulating and interpreting the information around us. Four important senses we use in perceiving our environment are as follows;

- Seeing: The organ of sight is the most dominant organ to obtain data compared to the other organs. As stated by Porteous (1996), seeing is active and it studies. Visual perception is a phenomenon that is dependent on various variables such as distance, color, shape and texture.
- Hearing: This sense is poor in data but rich in senses. For instance, music, thunder strike, the sound of water or rustle of dry leaves affects us.
- Smelling: Like hearing, the sense of smelling is not a very developed sense, but although it is weaker than hearing in terms of information, but smell is, without any hesitation, very powerful in terms of information.
- Touching: If we comment on the issue from the umbrella of a city as mentioned by Porteous (1996), the majority of our experiences related to texture is perceived by our feet and gluteus rather than our hands.

Human being perceives the four senses above as a whole; single dimensions are only recognized in special circumstances and when they are emphasized. [66]

If we study the sense of sight between 0 and 100-meter distances, we can see the following;

- >100 metres: Within these distances, the eye cannot discriminate what a human being or a group of human beings is doing.

- 70-100 metres: Within these distances, depending on the environmental conditions, the eye can detect what a human being or a group of human beings is doing or the gender of the human being(s).
- 30 metres: Within these distances, the eye can detect detailed features of human beings.
- 20-25 metres: Within these distances, the eye can detect psychological states and emotions of human beings (this distance is the maximum sitting distance in theatre).
- 1-3 meter(s): This distance that enables regular communication is the distance in which we can observe all the details of a person standing in front of us [67].

According to Gehl (2011), based on conditions of movement, the specifications of physical environment and the position of individuals in front of each other, conditions that form human to human visual and emotional relationship and the possibilities are shown in the graph below (Figure 3.2).

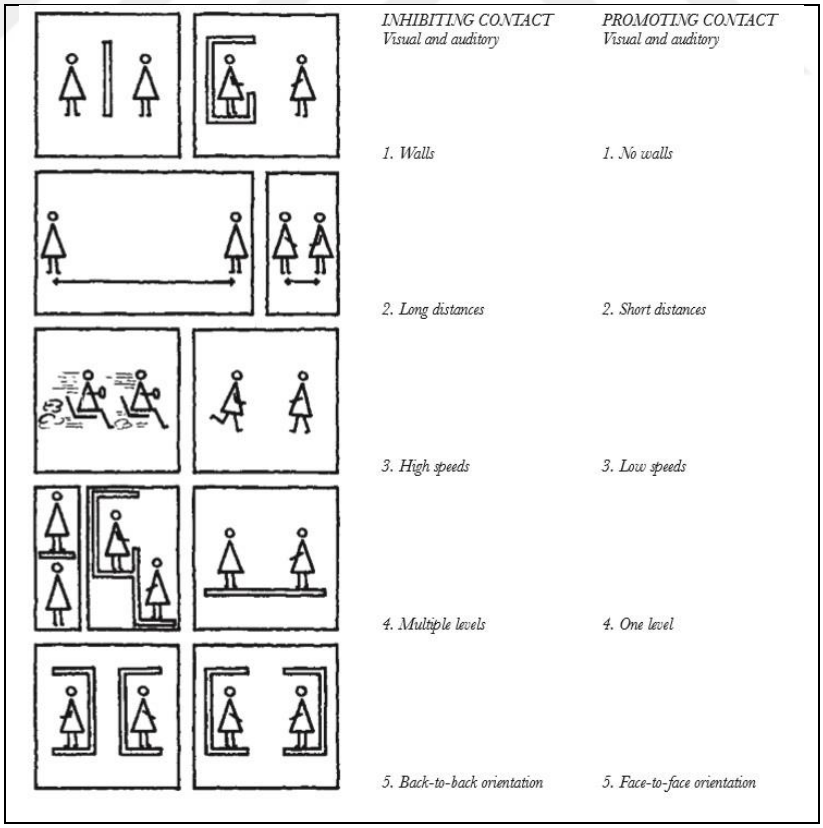


Figure 3.2. Human-human figure and possibilities of forming sensory relations [67]

Hearing is the secondary sense that includes functional opportunities in forming a relationship with the environment. If we have a look at sense of hearing in regards to distances, we can obtain the following information:

- >0-7 metres: Within this distance, mutual speaking (dialogue) can be carried out easily.
- 7-35 metres: It is possible to form a relationship by listening to a spokesman and receiving answers by asking questions. This distance is not adequate for ordinary speaking.
- >35 metres: If the act of shouting does not occur, talking does not take place [67].

3.3.1.2. Place and Sense of a Place

The real world cannot be perceived directly by human beings. There are at least two groups of filters between the real world and the world we perceive. The first of them is the image of culture that comes from the culture that surrounds human beings. The other is the individual image that comes from the interior of a human being. Thus, “the real-world A” can be perceived by two different people that are raised in different cultures and have different personalities as A” and “A” [68].

According to the views of David Canter (1977), one place is formed as a result of mutual interaction between Activities – Perception and Physical Qualifications. The difference between the perceptions of two different individuals about a place is because of the difference between their interactions and their environment. Different interactions with one’s environment creates differences in the concept of space, and at the same time, it is the very source of that difference. Cognitive system in human beings includes the same information presented in a map. However, there can be differences among individuals in regards to recognition. For example, one-mile distance for a person living in a cottage is equal to three miles for a person living in a city. As the farmer is used to long distances, this distance is no more hurdle for him and he considers it short but a person living in the city may consider this distance very long [69].

3.3.1.3. Identity and Image

Identification is a person's emotional connectivity to a place, space, spatial environment or to environmental elements. Identification is the sense of belonging of a person. When a person feels himself/herself peaceful, comfortable, safe and at home; then that place becomes different and more valuable from other places. That place becomes identified.

As Çevik (1991) mentions in his work:

> Böltken approaches the topic, in the context of ''Local identity and identification'', in the relations between subject and object, with the properties about subjects and objects. Subjects have to be in harmony with the conditions given / presented in their living environment and harmonize their personal requirements. And to sum up, after these subjectively formalized living conditions occur, objectively given conditions changes continuously by the developments.

The perception of urban concept should be considered as a whole. City is perceived piece by piece. And when these pieces get attached to each other, then occurs the image. Locals' role in this, is a major one. [70]

3.3.2. Physical Characteristics

The studies conducted about this subject have been carried out in order to figure out qualifications and geometry of an urban space. The primary assumption that supports these studies involves the examination of space elements that form the urban shape, and the examination of relationship between these elements while investigating the existence of avenues, streets, and squares.

While studying on urban space in terms of physical aspects, it is necessary to focus on the formation of urban space and factors that are effective in this formation.

3.3.2.1. Urban Texture

Urban texture is composed of a group of structures that come together in geometrical shapes, and of open spaces such as blank areas including streets, squares and yards confined by these group of structures [71].

According to the definition by Lozano (1990), this is how an urban texture is formed: it is the organization of several components that come together and the repeating elements at high or low amounts that come together to form different molds that can be called “the textures” [72].

According to Kostof (1992), factors affecting the texture of urban space are divided into three different groups. They are as follows;

- Natural Environment-oriented Channels: The most significant factor that has impacts on the formation of cities today is the factor of geography. In old ages, human beings made use of fertile lands as inhabitation areas in order to obtain food easily. Apart from that, climatic conditions are also another reason of inhabitation. Climatic conditions such as humidity, heat, wind, rain and light affect the life form that exists in that region. Climatic differences affect building typologies, materials, colors and textures, chimney shapes, streets and square formation in all dimensions. The flat or slopy land also determines the urban form.
- Social Environment-oriented Channels: Migration and the increase in population are among the significant factors that affect urban texture. With the help of migration, cultural differences emerge and acculturation occurs. Cultural data is the most significant source in forming urban textures. The texture of a city is closely related to cultural structures of a community living there.
- Artificial Environment-oriented Channels: Artificial environment and natural environment together form the physical environment. The places designed to meet the needs of individuals such as working, resting, accommodating and enjoying, and the system network that makes these structures accessible and usable to each other constitute the living quarters. This set of systems is called the artificial environment. This artificial environment is the place where individuals form in nature in order to live [73].

When this subject is studied typologically, urban textures have differences in terms of fullness and emptiness. ‘Grid system’ can be given as an example to a regular urban texture plan in general. However, it is the only type of urban texture (Fig. 3.10).

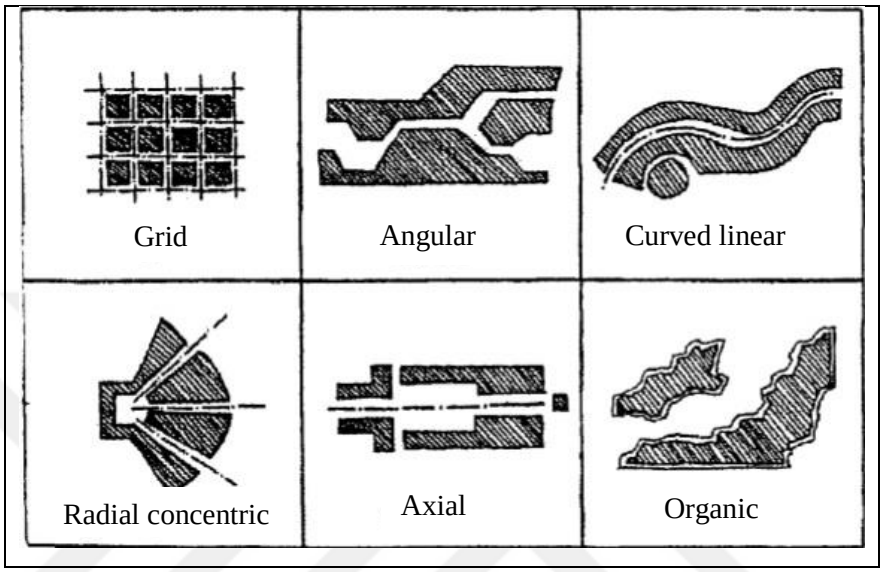


Figure 3.3. Different types of urban textures [1]

3.3.2.2. Inorganic and Organic Urban Space

Due to the fact that typo-morphological approaches consider urban space as a part of the city, components of urban space and the city are regarded as the same. In this respect, it divides urban space and the city into two as organic and inorganic with regards to shaping.

Carmona (2003) classifies cities not as organic and inorganic cities, but rather he argues that there are two space systems such as “traditional” and “modernist” systems. In traditional spaces, structures are located as a part of larger blocks of structures where these structures and blocks of structures lead to formation of outer spaces at the same time. Modernist urban spaces, on the other hand, are formed with the combination of independent buildings [74].

To give an example to traditional / modernist urban space systems, we can say that in the plan of Saint – Die show in picture on the left, buildings are totally located in an independent place where the surrounding road system is wider compared to the traditional one (on the

right). Buildings are a part of the system as big blocks. The system to form gridal structure on the other hand is highly big.

In the plan shown on the right, one can see how very intimate and tight urban texture of Parma define the avenues, streets and squares, and the network formed by small-scale street texture. The buildings here are low rise constructions. High rise buildings have religious or administrative importance (Figure 3.11).

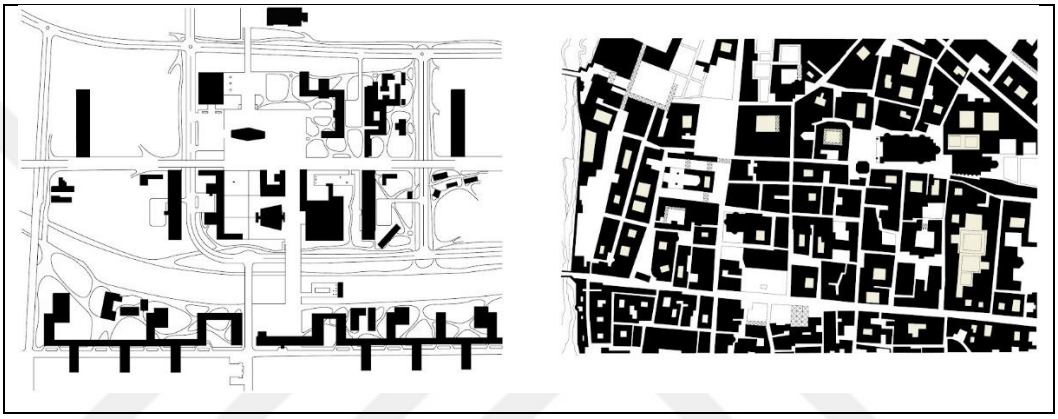


Figure 3.4. Saint-Die and Parma Fullness-Gaps Analysis [75]

3.3.2.3. Sub-parameters of Physical Characteristics

Contemporary urban design projects are usually established on setup of city blocks and textures affected by traditional urban pattern characteristics. In order to examine the urban space morphologically, the sub-parameters of urban space have to be explained. Urban Morphology analyses the form, shape and pattern of the settlements and provides designers with the information about the structure of local textures' development and their change.

These settlements can be studied based on important parameters which are 'City Block Texture', 'Structure of Buildings', and 'Street Pattern.' As Halu (2010) mentions;

> Buildings and the functions of buildings are the most variable elements. The pattern of city blocks demonstrates longer continuity; however, it changes when blocks are divided or combined. Street pattern is the most stable element with the longest continuity. [1]

3.3.2.3.1. City Block Texture

According to Halu (2010), the form and scale of city blocks is one of the significant elements that determines the characteristics of the urban space. Narrow street patterns are designed because of the less amount of sunshine they receive or the climates of northern and southern regions. Keeping the balance between commercial spaces and social spaces while designing the new urban texture or healing it, is very important. Main subjects including small blocks, pedestrian permeability, social usage of spaces, larger blocks and artificial environment are important for the distribution of urban spaces. Re-developing an old block texture is easier than improving a green area or city block with no historical reference. Using the historical background to renew an old urban block is useful for this urban project. However, without historical background blocks or present reference, the block has to be constituted by the necessary factors. Factors as topography, natural conditions, view, orientation and functional requirement analyses affects the determination of city blocks.

3.3.2.3.2. The Structure of Buildings

Buildings have a significant role on the physical characteristics of urban space. As Krier (1979) mentioned in his work, he classified the sections of buildings depending on their designs and the effects on the urban space they are settled in (Figure 3.5.) [76]. Each design in the figure determines the physical appearance of urban space and provides a change in space.

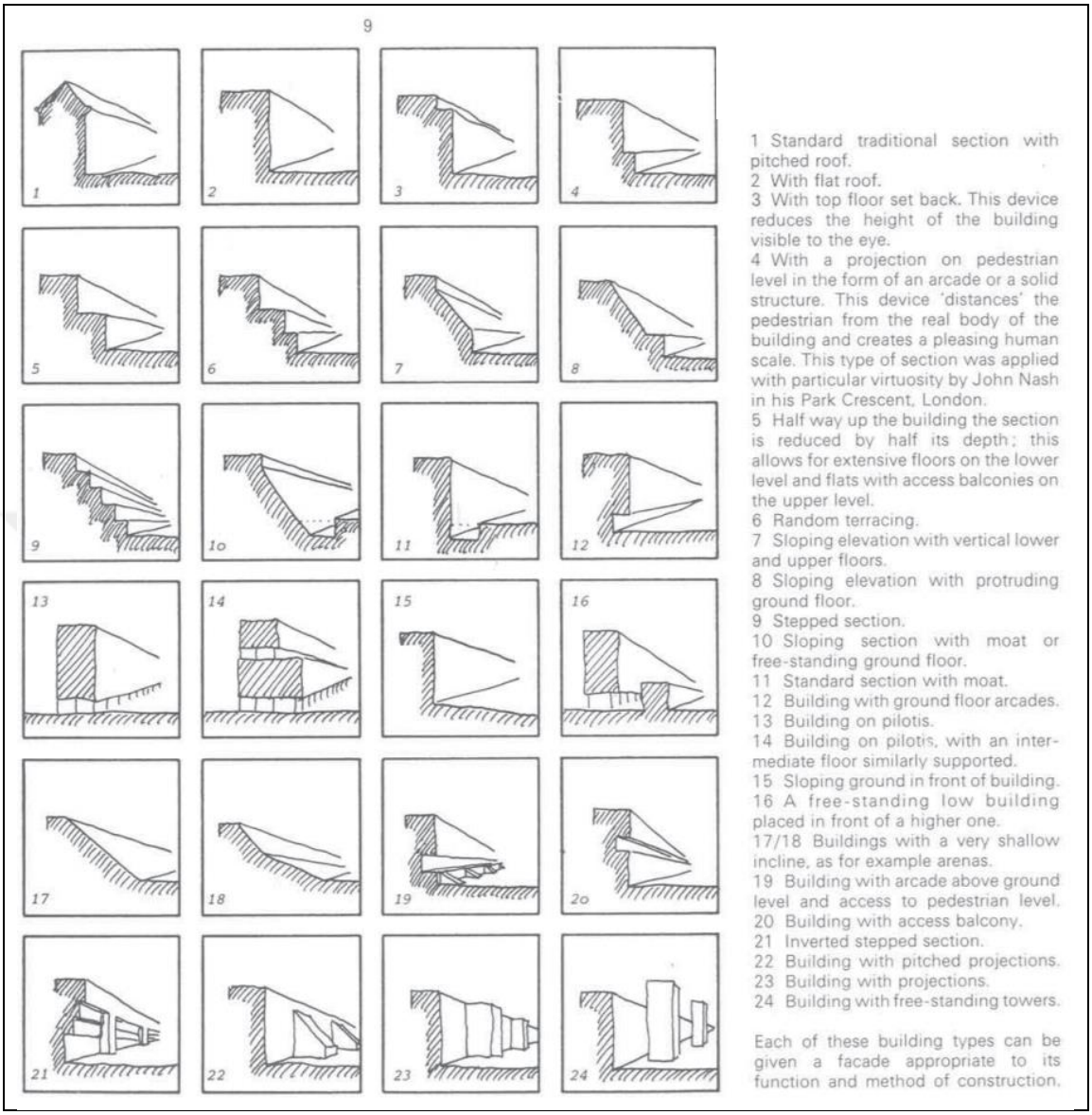


Figure 3.5. Classification of building sections that affect physical urban characteristics [76]

City Blocks are always in a cycle of variance and improvement. According to Carmona (2003), this is called 'Burgage' cycle which came out in 13th Century in England and Scotland. 'Burgage' term occurs due to narrow, long and attached blocks, and that was the Carmona (2003)'s 'Burgage cycle' origin. Buildings attached to each other in a city block can increase in numbers if pedestrian circulation and transportation affect the place positively. Therefore, city blocks proceed to 'saturation.' Buildings begin to spread behind the block and fill the area. These buildings can be independent from the buildings facing the street or can be an add-on. New large-scale and high buildings can replace the old ones. The

process continues until it reaches the ‘peak point’. After this phase, there can be a total or partial purge in the area or according to the developments in city block, there can be a change in the block pattern. City blocks can be combined to each other, making it possible to build larger buildings (Figure 3.6.) [74].

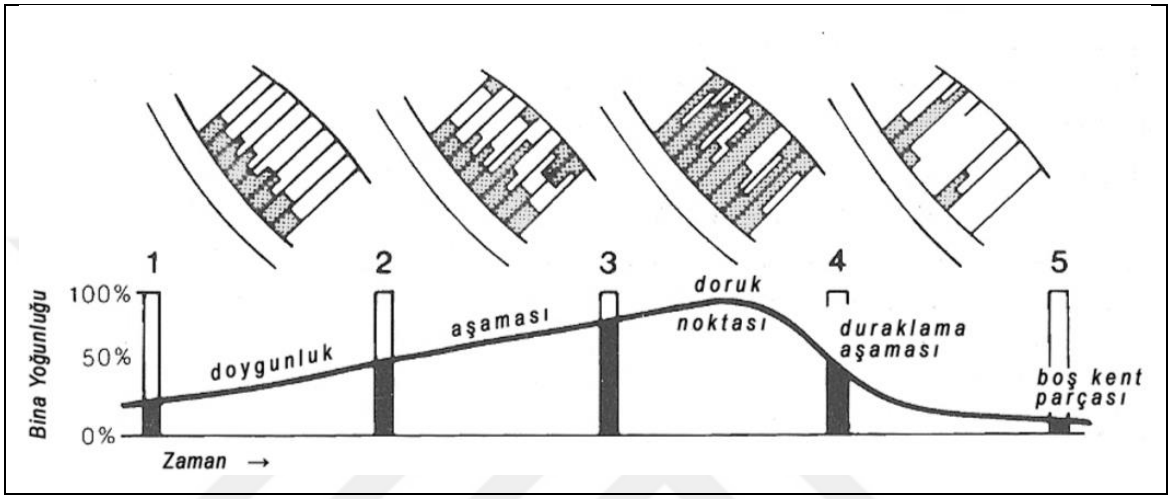


Figure 3.6. Burgage Cycle [1]

3.3.2.3.3. Street Pattern

First of all, nowadays, a street becomes an urban space that fulfills the needs of the locals rather than being just a circulation element, and enables people to hang out, meet and socialize. Unsal (2010) explains the quality requirements of a street:

- Attractive and well connected permeable street networks encourage more people to walk and cycle to local destinations, improving their health while reducing motor traffic, energy use and pollution;
- More people on the streets prefer improved personal security and road safety
- People meeting one another on a causal basis strengthen communities
- People who live in good quality environments are more likely to have a sense of ownership and being the shareholder while maintaining the quality of their local streets and public spaces [77]

Street Pattern forms the basis of urban city blocks, and between these city blocks, there are public space networks or circulation canals and public areas. Old street patterns may lose its influence on new urban plan; however, this influence cannot be erased totally. Also, in some cities, old street pattern preserves its existence during the historical process. For example, the street pattern in Rome today remains the same.

Another benefit a street pattern provides is the ‘’permeability’’ of city blocks. ‘Permeability’ refers to a settlement that lets pedestrians reach another space by turning a corner or lets them arrive at another street or an alternative space. ‘Physical Permeability’ is the capability of movement in a space, whereas ‘Visual Permeability’ means seeing all different alternative ways in the surrounding area [1].

3.3.3. Social Characteristics

Urban space is a place where human beings socialize and get into socio-cultural interaction with each other; and it is a place where integration, the most vital concept for human being, takes place. For this reason, urban space is the only place where human beings can experience the outputs brought out by their physical, sensually-driven perceptions; and it is the people who gives life, liveliness and identity to a place.

According to the study by Velioğlu (1990), town dweller uses urban spaces through activities such as; shopping, moving, resting, spare time using or by hobby (sport) activities. However, urban space differs both culturally and socially, and diversifies as agoras, forums, mosque courtyards, avenue, etc, [78].

As mentioned in the book by Hall (1966) named ‘The Hidden Dimension,’ a list of social distance types is assumed for the formation of human – human relations. These social distances can be studied as follows;

- Close / intimate distance (0-145 cm): A distance necessary to reflect feelings such as joy, anger.
- Personal distance (0-45-130): A distance for close friends or members of the family.
- Social distance (130-175): Ordinary speaking distance between friends.

- Public distance (>375cm): A distance in public places where human beings can hear or see people speaking in public spaces but do not join them. It is the formal distance [79].

According to Halu (2010), the fact that one place and the perception about that place is formed as a result of mutual interaction between Activities, Perception and Physical Qualifications is shown in the diagram in detail (Figure 3.7) [1].

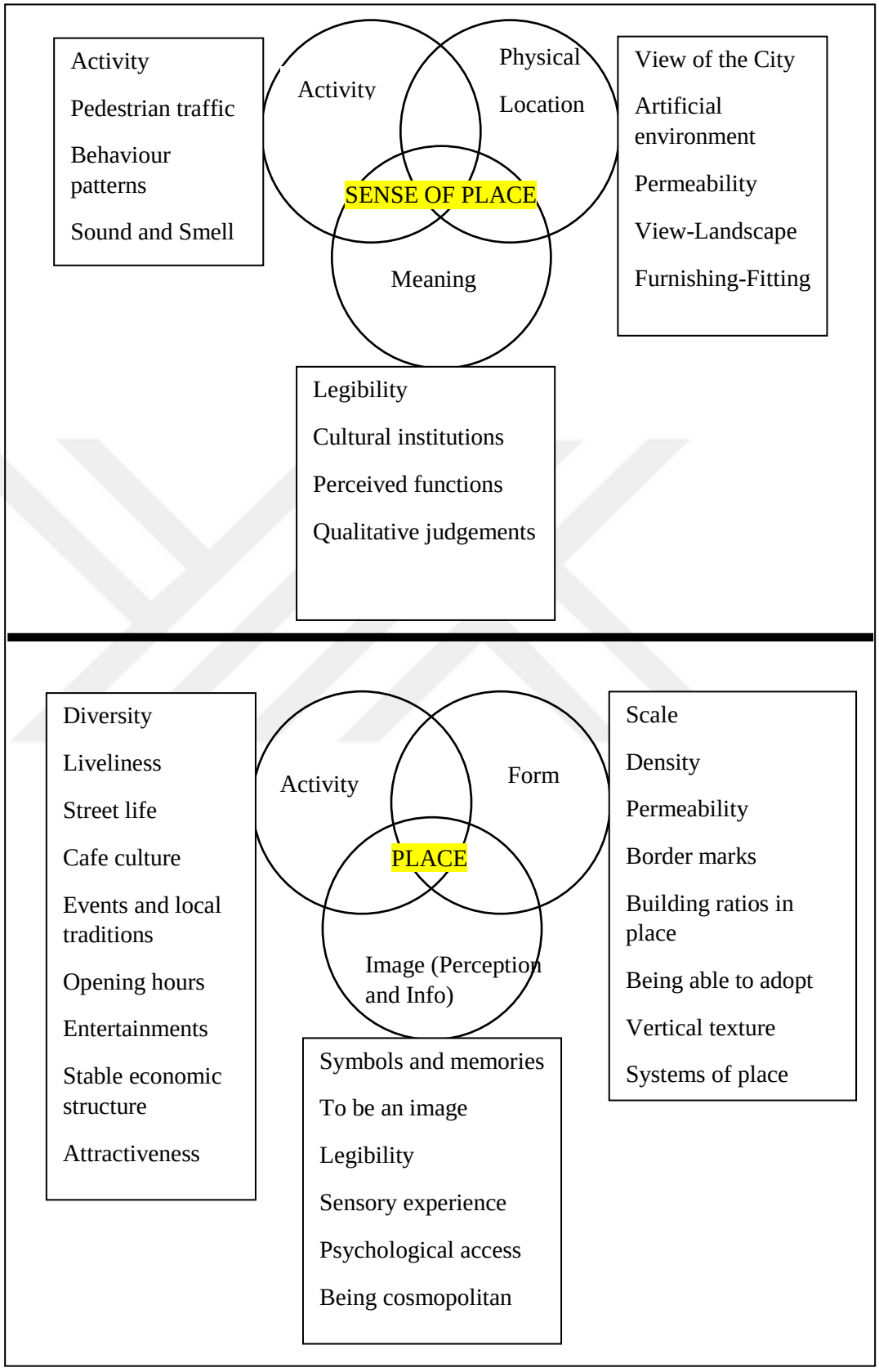


Figure 3.7. Characteristic requirements of a place according to urban design [1]

According to PPS (Project for Public Spaces), place as an urban space is formed only through social characteristics in opposition to Halu (2010). PPS came up with four properties for a place to become successful. It asks the following questions: Do people meet with each other in this space? Do people participate to activities in this space? Can people easily access to this place? And finally, does this space have comfortable atmosphere and a good image? And PPS answers these questions in the following order: Sociability, Uses & Activities, Access & Linkages, Comfort & Image. [80]

These can be seen clearly in the figure below:

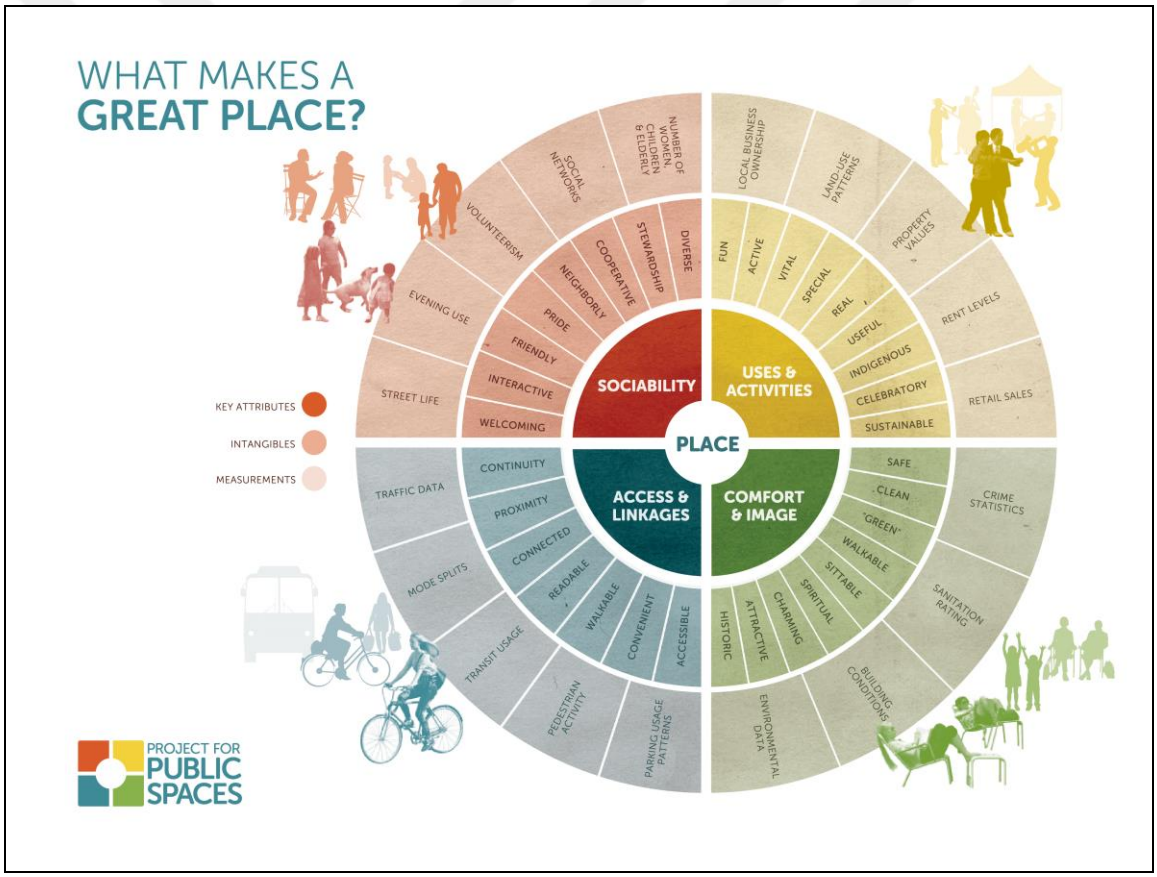


Figure 3.8. ‘What makes a great place?’ scheme by PPS [80]

Sociability: For PPS, this is the most significant feature for a place to have in order to be great. If people meet with their friends, relatives and feel safe interacting with strangers in a place, they get an intense sense of place and connect to community of their own.

Access & Linkages: The accessibility is also an important feature of a place. People prefer to visit a place which can be reached easily via public/private transportation (bus, subway, taxi, private car), which offers easy car parking lots, and which offers ease of walking with no any obstacles on the road (for instance, narrow pavements with cars parked very close to or on them become a challenge for people to walk).

Uses & Activities: A place without activity leads to an empty, characterless space. There needs to be a reason for people to come visit the public place. Activities provide an alive, purposeful space for public place.

Comfort & Image: A good image of a place is important as well as the comfort of a place. The first sight of people visiting the place, is substantial. And also, comfort is important for visitors of that place. Comfort contains perception of secure, hygienic and the available places to sit. According to PPS, 'the importance of giving people the choice to sit where they want is generally underestimated'. When a person comfortably walks, sits, takes photos, socializes without any unsafe conditions and bad visual of buildings and environment, this place worth a visit [80].

3.3.3.1. Public Space / Private Space

The distance defined by Hall based on physical and sensual / perceptional characteristics of human beings is explained in urban space using the category created by Newman (1972).

Table 3.1. The components of urban spaces: Public and private spaces [82]

URBAN SPACE			
PUBLIC SPACES		**PRIVATE SPACES**	
Fullness:	Gaps:	Fullness:	Gaps:
Public buildings: Industrial, Agricultural, Service, Recreational	Site, Land, Parks, Yards, Roads, Streets, Avenues, Squares	Residential, Workplace, Commercial, Industrial, Agricultural, Service, Recreational, Amusement	Site, Land, Park, Yard, Agricultural space

According to Newman (1972), urban spaces are divided into two based on their area of use; these are public spaces and private spaces. According to this, where public space is the space used commonly by every individual, private space is the area special to the individual and an area dedicated for the use of individuals only. There are fullness and gaps in both of the spaces (Table 3.1). Gaps constitute public and private outdoor spaces. There are places where public and private outdoor spaces coalesce and intersect. These areas of intersection are semi-private and semi-public spaces. [81]

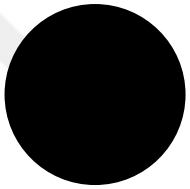
3.3.3.2. Activity

According to Gehl (2011), outdoor activities carried out by human beings can be classified into the following three groups;

1- Necessary activities (Going to work)
2- Optional activities (Activities that occur spontaneously, going out to take some fresh air)
3- Planned social activities (going to an appointment)

The influence level of the realization, frequency and density of these types of activities from physical environmental conditions differs. (Table 3.2) [67].

Table 3.2. Activities in urban spaces [67]

	QUALITY OF THE PHYSICAL ENVIRONMENT	
	POOR	**GOOD**
Necessary activities		
Optional and Spontaneous activities		
Planned Social activities		

3.3.3.3. Security

The addition of an automobile into a traditional street texture due to safety and traffic flow means to overlap the social space with the space of movement. As stated in the article by Buchanan (1998), a sustainable urban space can respond to different movement systems and requirements, it can also provide opportunities for social interaction and change [82].

As stated by Halu (2010);

> The problem about pedestrian – vehicular traffic to exist simultaneously in a single place is not that the fact that the requirement to move reduces the potential of avenues to be a social space, but rather, it is the fact that the traffic gathers more attraction than pedestrians do [1].

According to this, the area allocated for vehicular traffic which is more than the area allocated for pedestrians can pose troubles on the part of pedestrians. Thus, streets start to have problems in terms of security, and their quality regarding social space can reduce. It is very important to have a balance between the flaw of pedestrian traffic and vehicular traffic. In this regard, Buchanan complains about public space that loses its social function and social space that is perceived as the only place of motion [82].

3.4. CONCLUSION OF THE CHAPTER

In this chapter, Physical / Perceptional / Social Characteristics that form spatial characters of urban space are stated and explained in detail. These three characteristics unite with each other especially at one point. All of these characteristics as a whole are observed to have different effects on the existence of an urban space.

By using the conceptual framework recommended in section 3 (Figure 3.1), in section 4 ‘Bahariye Avenue’ which is the subject of the thesis, is investigated. In this regard, beginning with the fact that avenues are important urban spaces which constitute the main framework of the study, the study is concluded with ‘Historical Data’, ‘City – Urban Space relationship’, and ‘spatial features’ mentioned above which form the space character of urban spaces.

4. BAHARIYE AVENUE AS A SHOPPING AVENUE IN KADIKÖY DISTRICT

4.1. THE RELATION BETWEEN BAHARIYE AVENUE AND KADIKOY

As can be seen in IBB map, Bahariye Avenue is within the borders of Kadıköy district of the city of Istanbul (Figure 4.1).

Figure 4.1. Istanbul district map, the location of Kadıköy district

The starting point of Bahariye Avenue is where Söğütlüçeşme Avenue ends at Altıyol Square (‘Bull Statue’ in colloquial speech) that is formed by the combination of Kurbağalıdere Avenue coming from Hasanpaşa, the continuation of Bağdat Avenue coming from Kızıltoprak and the continuation of Minibüs Avenues. (Figure 4.2).

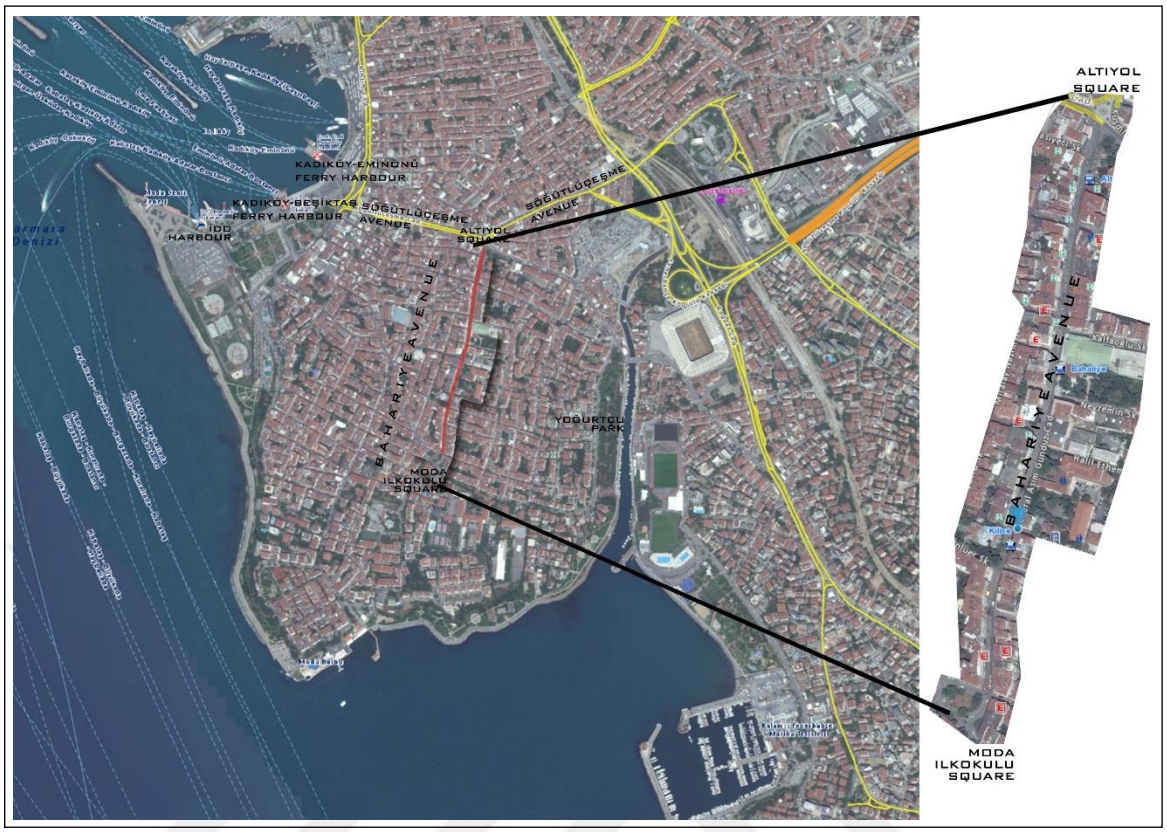


Figure 4.2. Bahariye Avenue in Kadıköy district (IBB Map)

It is possible to go to Bahariye Avenue using public transportation such as shared taxi, bus and blue minibus from Söğütlüçeşme which is on the north of Bahariye Avenue; and it is possible to arrive at the location using metrobus from Kadıköy Municipality. On the west, namely on the coast, there are Metro stations and ferry ports. Here, the ferry routes include Beşiktaş-Kadıköy, Eminönü-Karaköy-Kadıköy, Kabataş-Kadıköy; and the main routes at IDO seabus station which is towards Moda lighthouse include Yenikapı-Bakırköy-Kadıköy, Emirgan-Üsküdar-Kadıköy, Sarıyer-İstinye-Beşiktaş-Kadıköy. There is also a tram line traveling along Bahariye Avenue that enables transportation between Kadıköy coast and Bahariye Avenue. Again, there is a shared taxi station on the coast; and transportation to this region can be through the main routes such as Bostancı-Kadıköy, Taksim-Kadıköy and Üsküdar-Kadıköy.

Bahariye Avenue that enables transportation in regards to pedestrian circulation between Moda Cape and Kadıköy Altıyol Square acts as a shaft.

The schedule of Kadıköy population from the beginning and to the end of 20th century is given below. Kadıköy is analyzed together with Üsküdar as it used to be a district of Üsküdar back in 1927. According to Akbulut, as the population of Üsküdar was 57,071 in 1935, one may argue that the population was distributed almost equally to both dwellings [83]. In this case, the periods of 1900 - 1927 and 1927 - 2018 should be considered separately. There is a tremendous increase from 1900 to 1927 and from 1927 to 2000s. However, since 2000, it is obvious that the population of Kadıköy has started to decrease. One of the reasons of this decrease in population till 2017 can be the reconstruction process due to urban transformation in the region.

Table 4.1. The number of population in Kadıköy [83] (Supported by TÜİK)

COUNT YEAR	POPULATION	INCREASE IN NUMBERS	RATIO OF INCREASE
1882	6.733	--	--
1906/1907	28.090	21.357	417,19
1914	111.643	--	--
1927	117.718	6.075	5,4
1935	57.542	--	--
1940	57.901	359	0,62
1945	66.680	8.779	15,16
1950	77.993	11.313	16,96
1955	102.926	24.933	31,96
1960	131.328	28.402	27,59
1965	166.425	35.097	26,72
1970	241.593	75.168	45,16
1975	362.578	120.985	50,07
1980	468.217	105.639	29,13
1985	577.863	109.646	23,41
1990	648.282	70.419	12,36
1997	699.379	51.097	7,9
2000	661.953	-37.426	-5,3
2008	533.452	-128.501	-19,4
2013	506.293	-27.159	-5,09
2017	451.453	-54.840	-10,8

4.2. HISTORICAL DATA AND THE CHARACTERISTICS OF BAHARIYE AVENUE IN THE CONTEXT OF KADIKOY

In Byzantine period, Kadı köyü (Kadi Village) was famous for being 'the land of the blind'. This was based on a somewhat mythical event. According to a story, Meguiars consulted an oracle to form a new city. The oracle advised them to settle in Sarayburnu. Upon that news, their leader marched from there under the command of Byzantine till they approached Sarayburnu. Having a look from where they stand to Kadıköy, they considered the inhabitants of Kadıköy blind for they settled in Kadıköy which was the other side of Sarayburnu, while Sarayburnu was far more beautiful than Kadıköy. And they thought that the place mentioned by Hatif should be that place; and this is how they settled Byzantine over there. Although this story is somewhat mythological, the proof for this story is that "Khalkidonia" existed before Byzantine was constituted [84].

Besides, there are two different views about the name of Kadıköy. In the Phoenician language, Khalkidon means "new city", the other is the term "cupper or land of cupper" is thought to originate from Khalkidon.

The Turks gave the name Kadı köyü. Once, they called Kadı Köyü as Khalkidonia and Khalchedonia, afterwards they called Kadı Köyü [85].

While looking at the history of Kadı köy, we can see the traces of many civilizations. The following information is given in "The Municipality Investigations on Kadı Köyü" written by Celal ESAD:

In the history, Kadı köyü was known as ''Khalkidon'' and it has been used as a settlement since the prehistoric times. Before Byzantium was established by Meguiars, Khalkidon was known by the Phoenicians and the vessels of Phoenicians were visiting this place when they were going to Black sea shore by following the Marmara shore line.

According to historical superstitions, in 658 B.C., namely 1280 years ago, it was established by Meguiars and although some groups settled there, it is thought that in this period it became a real state sometime after this date. Some 'Cyclopean' walls that are found in the excavations during the construction of Marmaray revealed that the date of settlement in this section goes way back the dates known to us. [86]

The following information is given in the resource ‘’First Turkish Village in Byzantium Metropolis Kadıköy’’ written by Müfid EKDAL:

The foundation of Kadı köy is before the foundation of Byzantium; approximately 17 years before the foundation of Istanbul. Its date of foundation is accepted as 675 B.C.

There is some information which is incomplete, but an approved data suggests that Meguiars who came from Corinth in 685 B.C. settled in Kadıköy and another Meguiar group settled in Saray Burnu under the administration of Byzantines in 658 B.C. [84].

Although Byzantium was reconstructed and restored by Septimius Severus and Constantinus in 2nd and 4th centuries A.D in a great scale, Khalkidon (Kadıköy) became a settlement that was losing its popularity every passing year. However, it was looted by Goths that came from the Black sea region in 258 B.C. Afterwards raids of Scythians ruined this place. Again, in the same century, Khalkidon took its share from Christian investigations.

In the beginning of 4th century A.D., Khalkidon witnessed the struggle for power between Constantinus and Licinius in Rome.

Khalkidon became the centre of episcopate in 451 A.D. and 4th Universal Council was held there in Hagias Eufemia Church. The importance of Khalkidon increased following these religious developments. However, Khalkidon was subjected to a series of sieges and attacks after this century. From 14th century on, Khalkidon and its vicinity was subjected to Ottoman attacks, and between 1352-1353, Khalkidon and its vicinity was under the rule of Ottomans.

All along the Byzantium period, it can be said that Khalkidon lost its urban character opposite to Constantinapolis, and it became a smaller place. With its vicinity it turned out to be a town which was humble in size, famous for being a summer resort or an agricultural place.

Khalkidon in middle ages was a place that attracted the attention of Byzantium emperors and administrators, and it was famous for its good quality vines, fruits and vegetables. It was known to be full of orchards, vineyards and gardens. Especially Fenerbahçe and its vicinity was a popular summer resort in this period [87].

When Mehmed the 2nd conquered Istanbul in the year 1453, Kadıköy was no more than a town gathered around a marketplace which exists today, in the form that is no bigger than a

village. In Kadıköy where mainly poor Roman (Greek) people earning their living through farming and fishing live, no significant Turkish population is observed after the conquest for a long period of time. And according to the researches, Kadıköy region in Ottoman period, as it was in Roman and Byzantine periods, remained as a summer resort and recreational area with a high population of military officials and very important administrators who own houses located there [88].

The most important meadows and recreational areas include Haydarpaşa, Kuşdili brook, Acıbadem, Koşuyolu, and Fenerbahçe; towards the slopes of Çamlıca and in the wide area extending until Bostancı, there were mansions, seaside residences and gardens belong to sultans and high-level officials; and going inwards, there were villages.

According to some resources from 18th century, it is said that there were 100 -120 Roman (Greek) families that have Turkish Nationality in Kadıköy making a living mainly on fishing. Going inwards, there were villages such as Merdivenköy, Erenköy and İçerenköy with a good population of Turks who made their living on orchard and vineyard agriculture. In 18th century and especially all along Tulip Age, the importance of Kadıköy and its vicinity kept its popularity as a recreational area. Meadows such as Haydarpaşa, Kuşdili, Yoğurtçu, Moda and Uzun Çayır were recreational areas that took public attention [88].

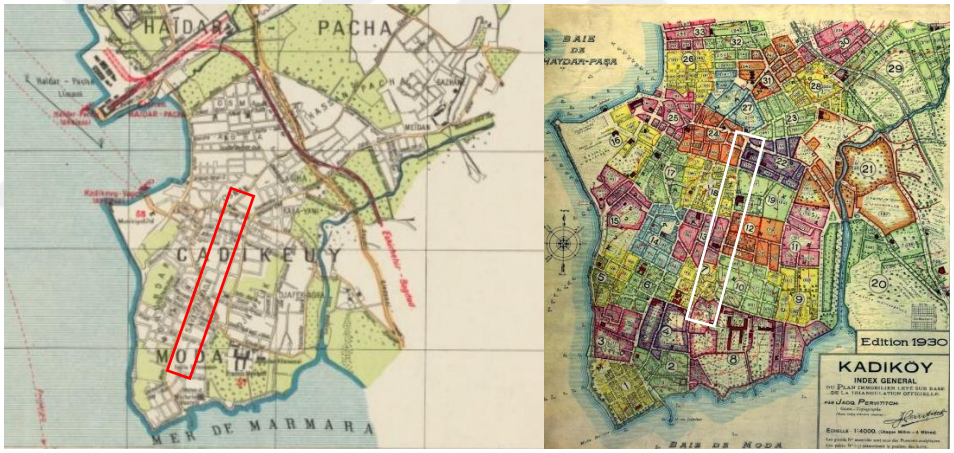
Bahariye Avenue, as a shopping space, has undergone significant identical changes during the historical process between 20th and 21st centuries. Due to the consequences of growing culturally, Bahariye Avenue started to be visited more often by the locals to go to a cinema, theatre. Bahariye Avenue had a cultural identity until the value of cinema culture has decreased. Nowadays, Bahariye Avenue still exists. Passages and mini-theaters or movie theaters from those popular cinema buildings remain in Bahariye Avenue as well.

In this chapter, the creation, development and changes in the functions of Bahariye Avenue will be examined and analyzed from 20th to 21st century.

Historical process of Bahariye Avenue’s pattern can be seen in the images below (Figure 4.3):

Kadikjöi
Kalamisch Körfesi

(a) (b)


HAÏDAR - PACHA
CADIKEUY
MODA
MER DE MARMARA
BAIE DE HAYDAR-PAŞA
Edition 1930
KADIKÖY
INDEX GENERAL
BAIE DE MODA

(c) (d)

(e) (f)

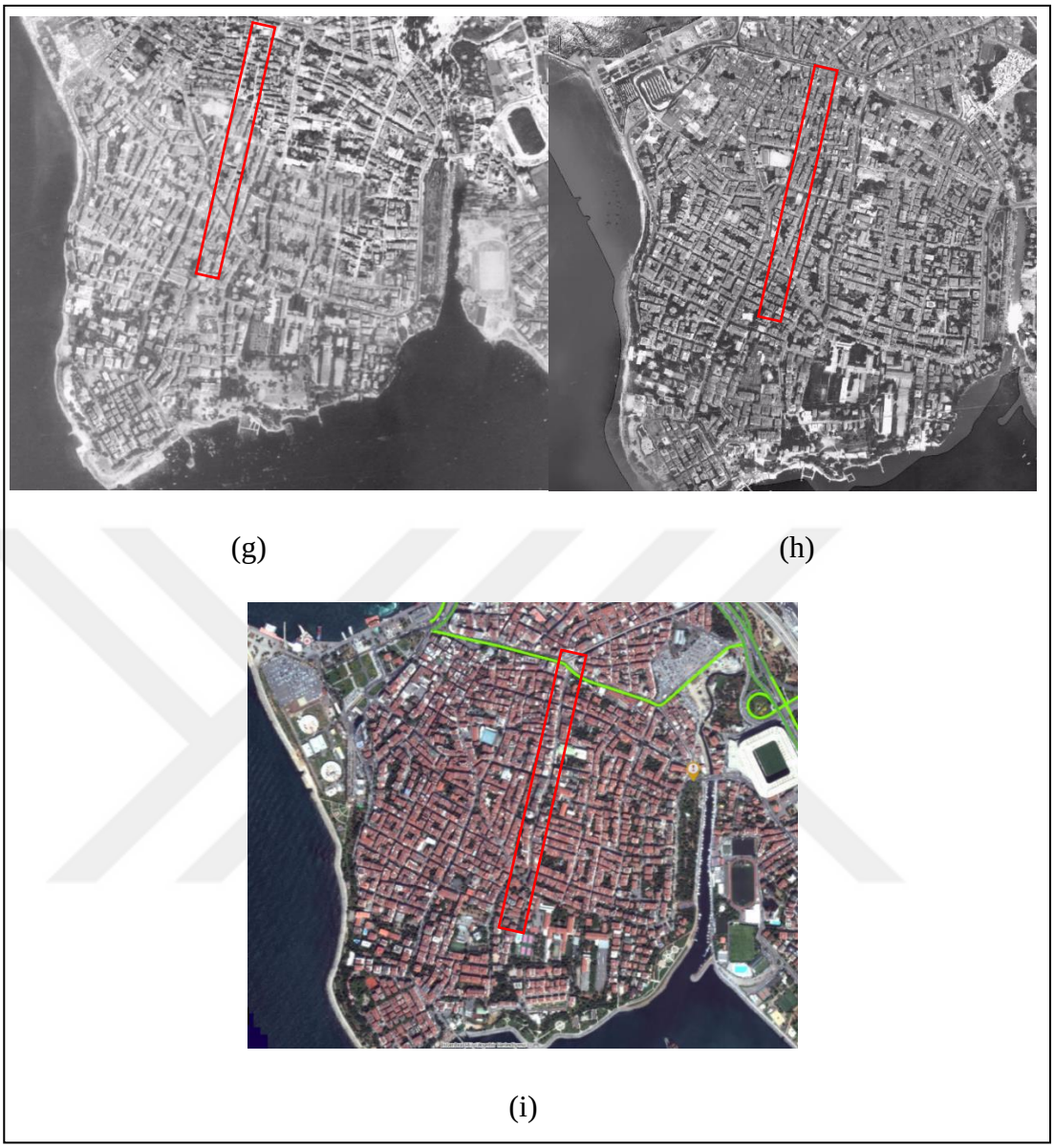


Figure 4.3. Kadıköy maps from different eras. (a) 1770 – Kauffmer Map / Kadıköy, (b) 1882 – Stolpe Map / Kadıköy, (c) 1922 – Guedik Pacha Map / Kadıköy, (d) 1930 – Pervetitich Map / Kadıköy, (e) 1944 – IBB Map / Kadıköy, (f) 1966 – IBB Map / Kadıköy, (g) 1972 – IBB Map / Kadıköy, (h) 1982 – IBB Map / Kadıköy, (i) 2016 – IBB Map / Kadıköy [89]

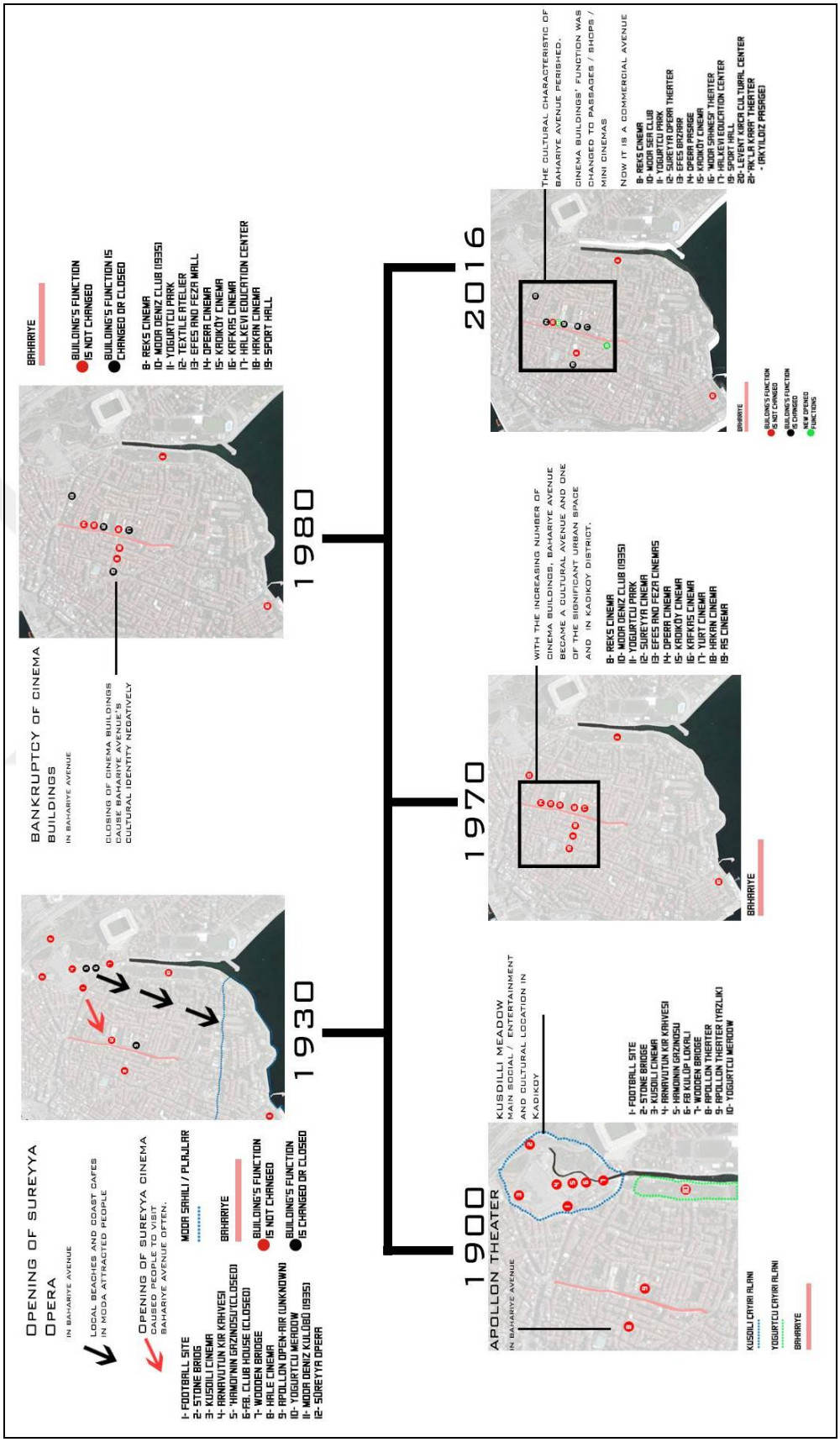


Figure 4.4. Historical Timeline of Bahariye Avenue from 1900 to 2016

4.2.1. 1900 – Apollon Theatre

The most important events occurred in Kadıköy and its surroundings took place in the second half of 19th century. Among these developments, especially two phenomena have unforgettable significance; they are: the intercity boat company and Haydarpaşa – İzmit railway that started functioning. The boat lines in Istanbul started in Marmara before 1840, and Bosporus came after that. Regular boat lines covered the intercity travel at a great extent (Figure 4.5) and from that time on, sea bound destinations that were located in the outskirt of the city and that were somehow isolated from the city such as Üsküdar, Kadıköy, Adalar and Boğaziçi villages started to have more interrelations with the city center. As for the railway on the other hand, as can be seen in Kadıköy example, was commonly observed in the cities of 19th century, the settlement generally developed at the sides of the railway line and after a while, these settlements become more populated; and each of them became towns and squares [88].

Figure 4.5. Kadıköy pier in Ottoman era by photographers Sebah & Joailliler, Kadıköy, Istanbul, end of 19th century [90]

The developments continued in Kadıköy. In the time of Abdulhamit the 2nd, the outskirts of Kadıköy which has undergone a rapid boom by the high officials of the government start to receive many public services demanded highly by the wealthy Levantines, and non – Muslim bourgeois society. Kadıköy was supplied with gas after the construction of Haydarpaşa Gas House in 1892 and city water in 1894 [88]. Also, in the subsequent years, 1910-1912,

Kadıköy was improved through public works and developments which included significant street and infrastructure improvements. And with the help of Şehremini Cemal Pasha's urban park projects, 'Yoğurtçu Park' was developed next to 'Kuşdili' lake. Besides, At the Kadıköy pier square, the municipal building was built during these years which is still in use now [83].

According to the views of Arif Atılgan, Bahariye Avenue remained as a peaceful district while Kadıköy was improving following these crucial improvements explained above. Bahariye Avenue was full of wooden buildings with cumbas in the beginning of 1900s. There were two movie theater buildings which were Apollon Cinema and its outdoor space. Religious buildings include Surp Levon Armenian church at the 'Altıyol' side of the avenue, Aya Triada church in the middle of the avenue, and Kadıköy Roman Orthodox Patriarchate. Thus, it can be said that non-muslim individuals also contributed to the circulation of this avenue [91].

In 1900, Bahariye Avenue and Kuşdili districts were the main social and cultural centers in Kadıköy. Apollon cinema theater building and its outdoor theatre were located in Bahariye Avenue, and Kuşdili Cinema building was located in Kuşdili as a cultural space.

Figure 4.6. Kuşdili meadow, Kadıköy, Istanbul, 20th century [92]

In Kuşdili, social life and cultural facilities began to develop with the improvement of entertainment spaces in the surroundings. These units were 'Arnavutun kır kahvesi'

(Albanian's meadow coffee shop), 'Fenerbahçe lokali' (Fenerbahçe club cafe), 'Hamdinin Gazinosu' (Hamdi Bar/Club) and Kuşdili movie theater. Also, there were meadows and green areas, parks where individuals were socializing with each other and walking around. These were Yoğurtçu meadow and Kuşdili meadow. The 'Alaturca' understanding of social entertainment was common social activity in 1900s before the establishment of the republic [91] (Figure 4.8).

As shown in the analysis, these significant locations were examined and presented on the map below (Figure 4.7).

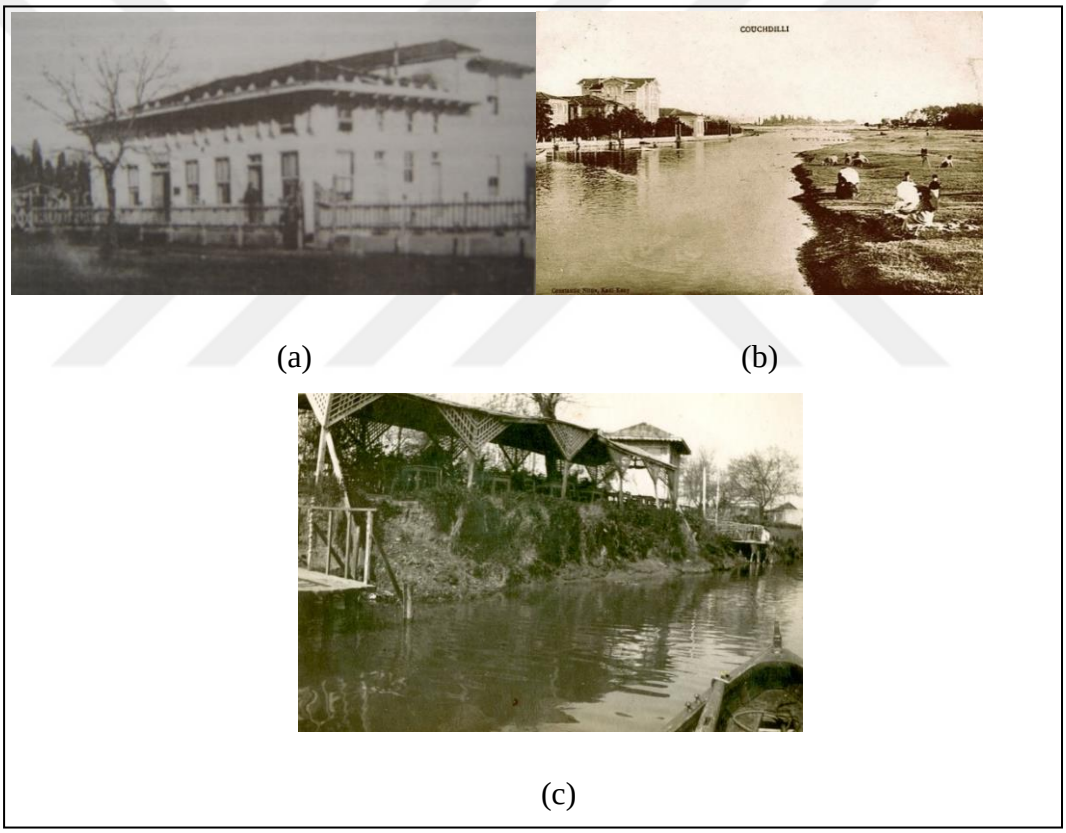


Figure 4.7. Social function spaces in Kusdili (a) Fenerbahce Club Cafe, (b) Kusdili Meadow Space, (c) Albanian's Cafe [93]

Figure 4.8. Cultural and social spaces in Kadıköy, in 1900

4.2.2. 1930 – Opening of Sureyya Opera House

At the beginning of the republican era, significant spatial difference was not observed in Kadıköy compared to that of Ottoman era. Kadıköy was preserving its legacy from Ottoman period and in 23rd of March 1930, it became a district. In this period, Kadıköy had two sub-districts called Kızıltoprak and Erenköy. We can define those days of Kadıköy from the following views of Refik Halit Karay who was at the eve of Republic: "You may not only encounter most famous gentlemen of Istanbul, but you may also see the elitist beauties from any nationality in their most elegant and beautiful dresses naturally as if marching on a parade. Kadıköy is the mainstream of both humble groups of the society and the people from high society". Social texture and spatial environment created by Kadıköy was then expressed in these sentences. Ten years after the establishment of the Republic, the entire area from Yeldeğirmeni on the north and Moda cape on the south was totally filled. Kuşdili meadow around Kuşdili field was partly empty (Figure 4.3), and there was a meadow where Vecihi the Pilot was able to fly his planes between Bağdat Avenue in Kızıltoprak and Kalamış Bay. The summer resort character constituted by mansions in the gardens of Kadıköy was resumed as it was before, and the mansions were still being used since the last period of Ottoman Empire all year long. In the times of the Republic, an innovation took place to consolidate the summer resort character of Kadıköy. To explain this novelty; beach that was introduced to be used by Belarusians become a popular activity place, outdating sea hammam and sea bath traditions. The beaches of Kadıköy such as Moda, Fenerbahçe, Caddebostan and Suadiye become the famous beaches of Istanbul. With the help of this, beaches of Kadıköy became more valuable and settlements in the outskirts tended to take place of the shore and vineyards, in addition to gardens that started to be substituted with mansions [94].

With all these historical events, one may argue that Kadıköy was beginning to be a high-populated district. At those times, Bahariye Avenue was influenced by some factors which were emerged during the first republican period. According to Atılgan's interview, bankruptcy of social spaces was one of the reasons why Kuşdili district lost its importance. For instance, Hamdi Bar/Cafe in Kuşdili stopped functioning because of the suicide of the owner; and Fenerbahce Club Cafe had a fire situation and shut down. Another reason

affecting Kuşdili district negatively can be the evolving of the sense of traditional entertainment into a western type [91].

Aside from these innovations, in 1927, Süreyya Opera House was built by Süreyya İlmen in Bahariye Avenue, next to Kadıköy Roman Orthodox Patriarchate, as can be seen in 'Pervetich' maps (Figure 4.11). When Süreyya Cinema was first built, it was planned to be used for both purposes, cinema and theater. Its entrance hall - foyer was designed inspired from Champs Elysee Theater in Paris (Figure 4.12) and its interior structure was similar to German Theaters. After a short period of time Süreyya Movie theatre opened to other business functions because of insufficient capacity. And the backstage was beginning to be used for cinema purposes only (Figure 4.13) [93].

In 1928, the electricity was provided to Kadıköy with the Elektrik Evi (Electricity House) building (Figure 4.9).

Figure 4.9. Kadıköy Electricity House, Kadıköy, 1928 [95]

In 1930, Apollon Theater's name was changed to Hale Cinema.

In 1938, also another cinema building was constructed which was Opera Cinema.

With the increasing number of cinemas in Bahariye Avenue, the more commercial spaces next to movie theater buildings began to be opened to other businesses, as Atılgan says in his interview. Cinema culture started to be a major social and cultural activity in 1930s. Therefore, it might be said that this triggered the escalation of movie theater buildings in Bahariye Avenue. [91]

Figure 4.10. Cultural and social spaces in Kadıköy, in 1930

In these years, apart from few kiosks, 2-3 storey wooden houses with cumbas surrounded the Bahariye Avenue. According to Atilgan's literature, functions in Bahariye Avenue in the year of 1930 can be analyzed as follows:

> While heading to Moda from Altıyol through Bahariye Avenue, beginning from the right, there were Ramzi quilt shop, tailor shop, Hüseyin Rahmi's dentist office at the ground floor, famous Reis shoe shop across the Opera Cinema, and lastly Aya Tria Roman Church, respectively. On the left, there were Armenian Surp Levon Church and its tenant Ankara Bakery, then clothing store, Opera Cinema, Kiosk of Miss Calibe, Süreyya Cinema, Roman Orthodox Patriarchate's white kiosk just next to Süreyya, Köçeoğlu Hammam, a site with an abandoned burnt building which is presently the site of 'Halkevi' Public Education Center building, Bahariye elementary school and Reşit Pasha kiosk (used later as district governor building), respectively [91].

According to Akbulut's study, in Republic's first years, spatial structure of Kadıköy remained the same as the Ottoman era. Heritage from the Ottoman era continued. However, ten years after the republic's establishment, the number of buildings from 'Yeldeğirmeni' to 'Moda' increased a lot, raising the population in this region.

As can be seen in Pervetitich map (Fig.4.11), there are a few huge empty city blocks with no buildings around. Buildings are settled in rows at side streets and Bahariye Avenue. Green areas, yards can be seen in city blocks in Pervetitich map.

During 1940's, wooden kiosks were being demolished due to 'building concrete kiosks' started in Kadıköy. Wooden kiosks were being replaced with concrete kiosks which were more stable and vulnerable to fire. This process continued until the mid of 1960s [83].

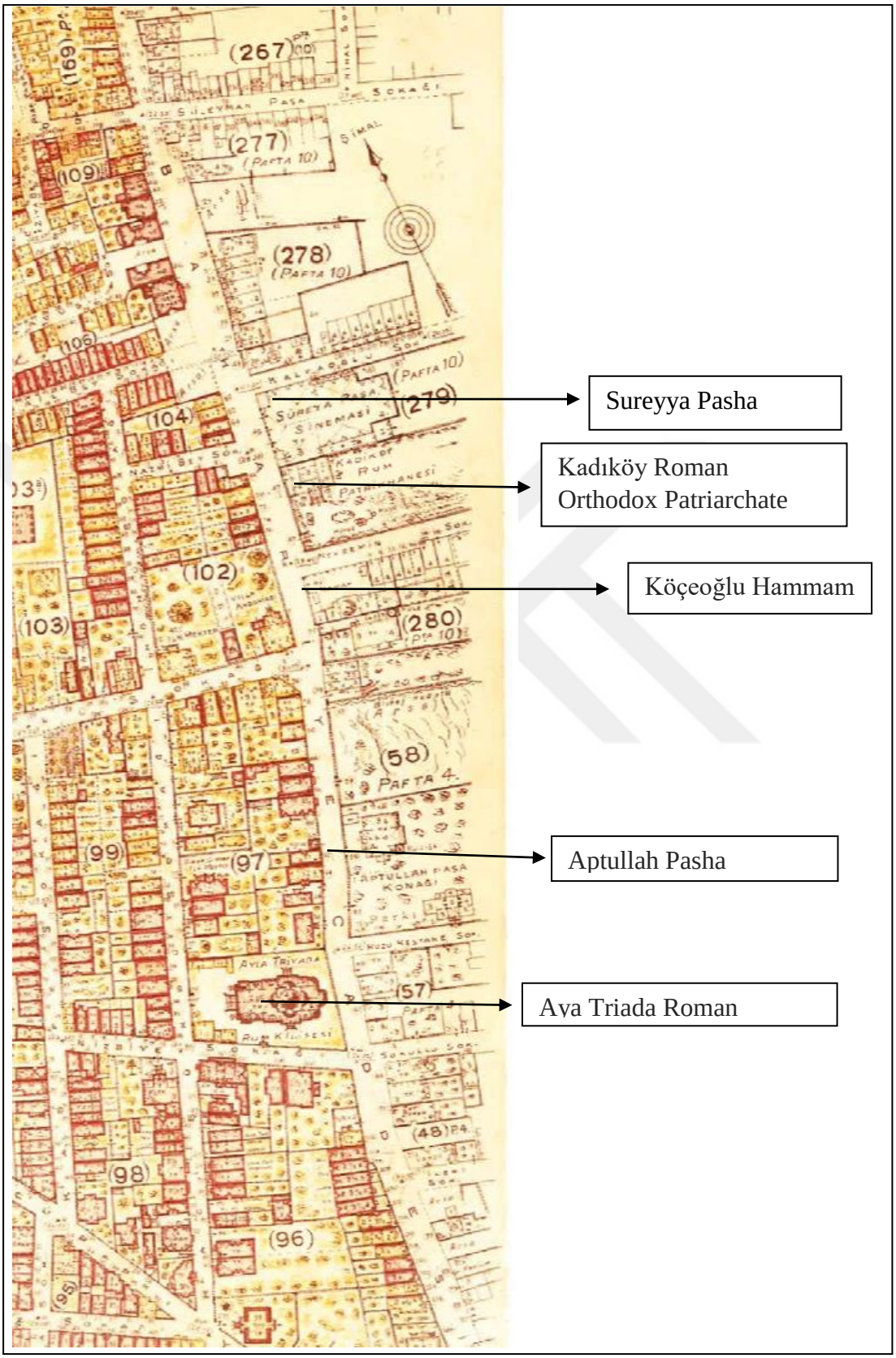
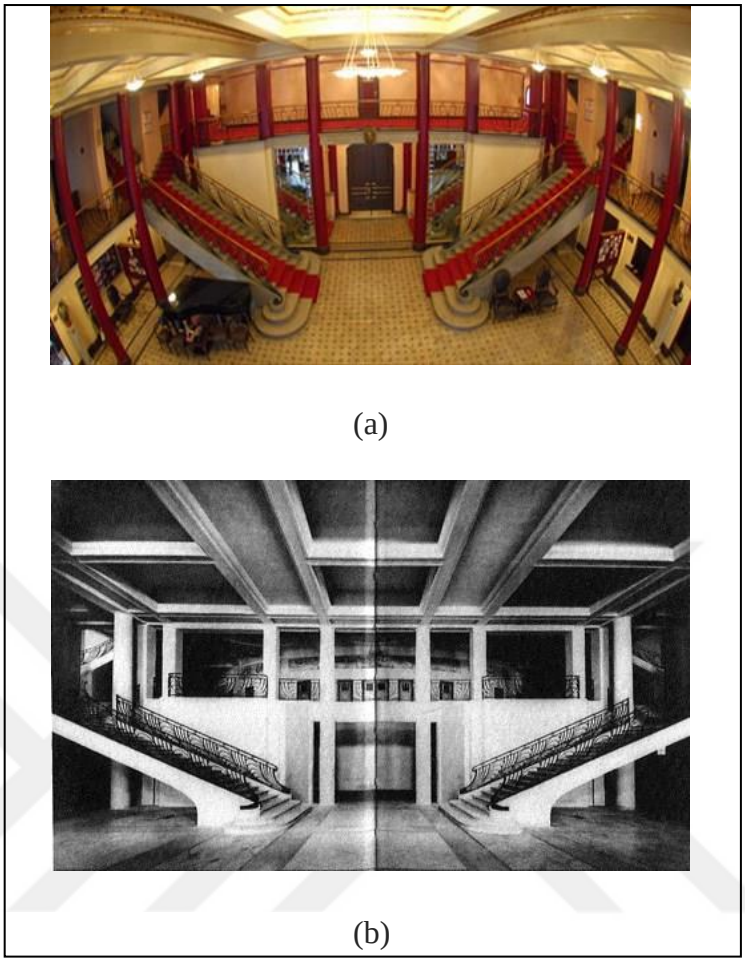


Figure 4.11. Pervitich map of 1930s



(a)

(b)

Figure 4.12. (a) Süreyya’s Foyer and (b) Champs-Elysees’s Foyer [93]

Figure 4.13. Süreyya Opera House, Kadıköy, Istanbul, 1930 [93]

4.2.3. 1960-1970 – Cultural Avenue

Until the 1960s, there had been some urban innovations in Kadıköy, that also influenced Bahariye Avenue. These developments are explained below.

In 1940s where there were stable urban structures in Turkey, there was a process started in Kadıköy where the wooden mansions were destroyed and concrete villas were built instead. This process resumed until mid-1960s for better or worse. Between the years 1938 and 1949, in the 3rd construction operation started by the Governor and Mayor Dr. Lütfi Kırdar, some of the significant projects conducted in Kadıköy were as follows: a bridge was built in the location where Kadıköy – Üsküdar motorway intersected with Haydarpaşa railway; Bağdat Avenue was asphalted till Kartal region, and Kadıköy Community center was constructed in Bahariye Avenue (Figure 4.14) [94].

Figure 4.14. Kadıköy Community Center model [96]

In 1950s, the event that affected the life and features of Kadıköy was the formation of slums each passing day. Especially in Kadıköy, the first slums were started in the second half of 1950s around Fikirtepe which used to be a recreational area until the beginning of this century.

Together with Haydarpaşa Port additional dock and storage house constructions started in 1953, construction of Haydarpaşa – Pendik double motorway which started in 1954 and

completed in 1958 (E-5 / D-100) were two major and significant projects conducted in Kadıköy (Figure 4.15) [94].

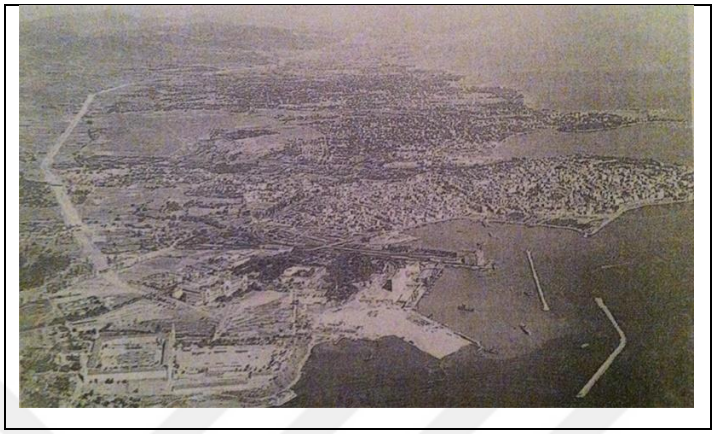


Figure 4.15. Kadıköy Haydarpaşa port and E-5 Highway construction, Istanbul, 1950s [93]

1960-1970s were the brightest years for Bahariye Avenue as a cultural space. It can be said that with the growing sector of cinema, Bahariye Avenue was seen as 'Cinema Avenue' in 1970s. Thanks to multiple movie theaters opening one by one on the avenue, the importance of Bahariye Avenue was increased; and it became a cultural and commercial avenue which was visited frequently by local people. And increase in population (as can be seen in previous chapter) affected the crowd visiting the avenue, and therefore movie theater buildings [91].

According to Atilgan's literature, Bahariye Avenue in 1960s mentioned below:

> In 1961, Reks Cinema was built on the same location after the demolishment of Hale Cinema. Its architect was Maruf Önal. Reks cinema was popular as the most modern cinema in those years. It had balconies, lodges and seats. Also, Kadıköy Cinema started operating at the ground floor of the building which was designed by the architect Melih Koray. This cinema hall was large compared to today's standards, and small compared to 1960s standards. On the other hand, mini movie theater hall was redesigned instead of a ballroom at Süreyya Cinema building's top floor. On the corner of 'Altıyol' Square to 'Kuşdili' Avenue, Efes and Feza Cinema buildings were built by the architect Melih Koray, and at Moda Street 'As Cinema' had also started functioning. 1960s were the most popular years for the movie theater buildings in Bahariye Avenue and its surroundings. Süreyya, Reks, Kadıköy, Efes, As Cinemas were playing foreign movies, while Opera, Feza, Yurt were playing Turkish movies. The oldest bakeshops of Bahariye Avenue, Ankara Bakeshop and Kars Bakeshop which was previously located in Muvakkıthane

> street, reopened just across the Süreyya Cinema was majorly used by people who came to the theater. At the corner of the Reks's street, Ahmet's snack bar was located at the ground floor which was famous for the locals. There were 'public' days for people to buy cheaper tickets to watch a movie and also eleven a.m. matines were cheap. Especially on Sundays, there were huge queues in front of Cinema building for eleven a.m. matines [93].

Each movie theater building had a unique design. Architect Melih Koray was the designer of significant movie theater buildings including Efes and Feza cinema buildings, Kadıköy Cinema building and also As Cinema building in Moda street. In an analysis on Bahariye Avenue in 1970s, the location of every cinema building is presented on the map (Figure 4.16) [93].

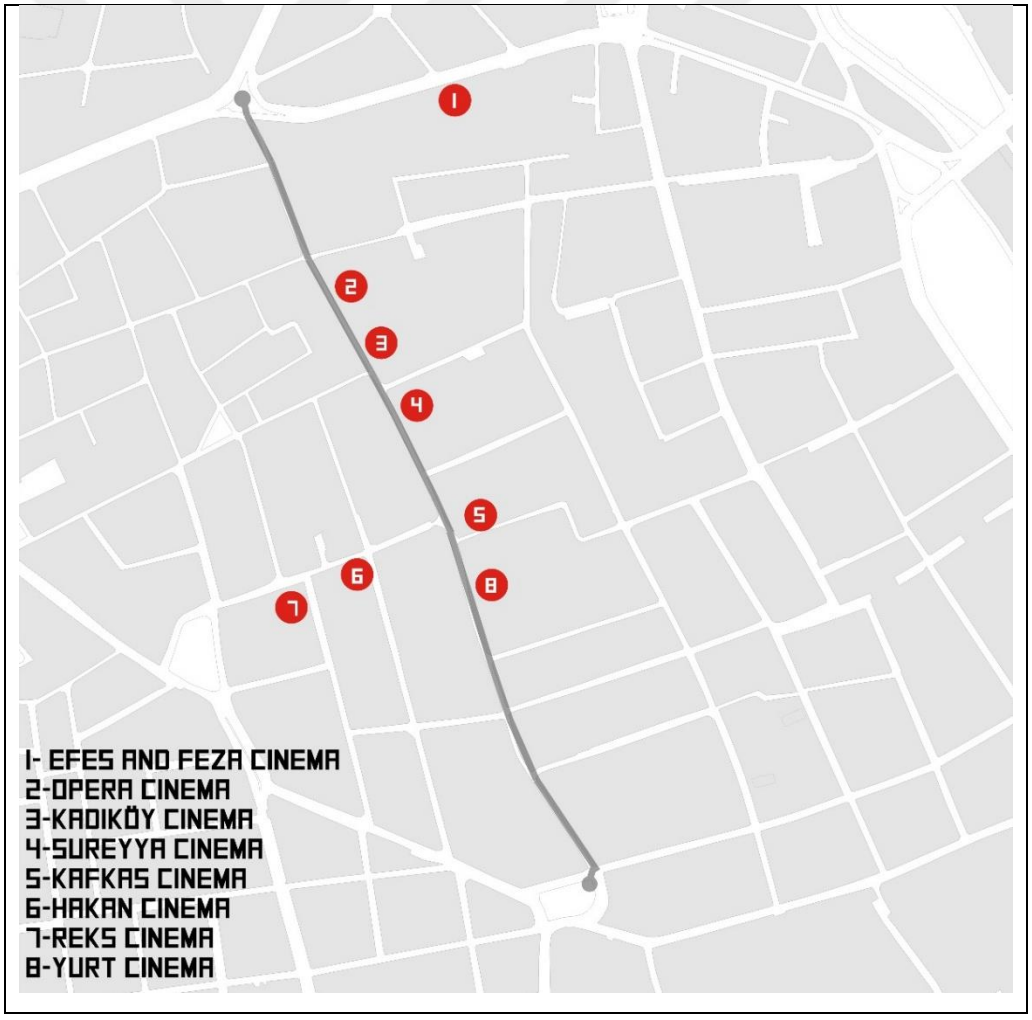
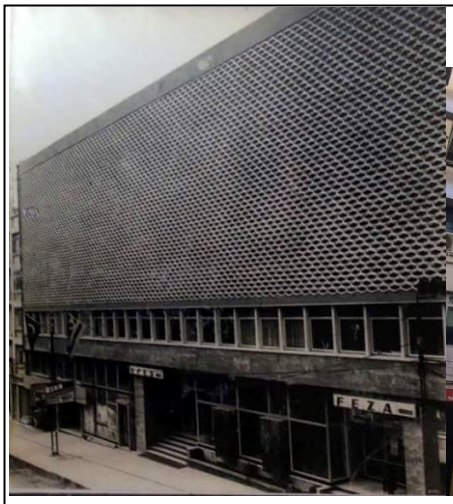


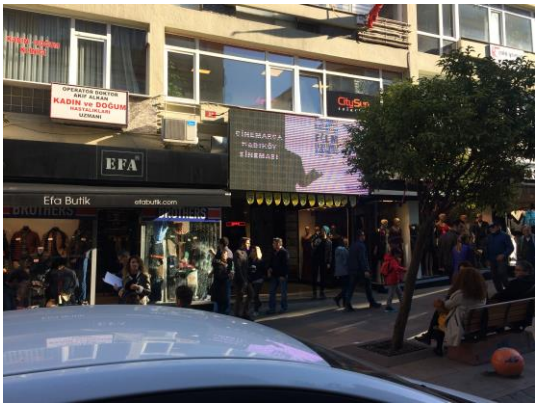
Figure 4.16. The location of cinema buildings in Bahariye Avenue, in 1970

Figure 4.17. Cultural and social spaces in Kadıköy, in 1970



(a) (b)

(c) (d)

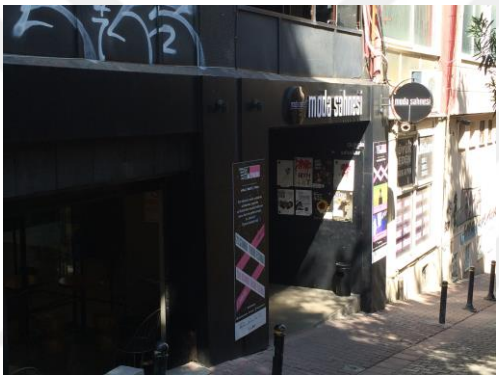


(e)

GULISTAN DENIZ
SAMI
AYANOGLU

(f)

(g)


moda sahnesi

(h)

REKS
SINEMASI

(i)

REKX

(j)

(k)

(l)

Figure 4.18. Cinemas in Bahariye Avenue (a) Efes Feza Cinema building (1960s), (b) Efes Feza Cinema building (Bazaar) (2016), (c) Opera Cinema building (1960s), (d) Opera Cinema building (Passage) (2016), (e) Kadıköy Cinema building (2016), (f) Sureyya Cinema building(1927), (g) Sureyya Cinema building (Opera) (2016), (h) Kafkas Cinema (Moda Sahnesi) (2016), (i) Reks Cinema (1970), (j) Reks Cinema building (Rexx) (2016), (k) Yurt Cinema Competition model (1953), (l) Yurt Cinema (Kadıköy Halk Eğitim Merkezi) (2016), (Kadıköy Cinema building (1960s) (Couldn't be found)), (Kafkas Cinema (Couldn't be found)), (Hakan Cinema (Couldn't be found)) [93]

4.2.4. 1980 – Bankruptcy of Cinema Buildings

Because of the marine pollution in 1970s, the importance of Kadıköy beaches started to decline. The beaches kept their existence until mid-1980s when the sea was filled with land [94].

Between 1970 and 1980, due to the increase in the number of TV purchases, the habit of individuals to visit a movie theater started to decrease. And this caused cinema buildings to shut down or change their business functions. As Atilgan mentions;

> As TV became more popular, people chose to stay at home and watch TV. Meanwhile, cinema buildings were suffering from low interest and most of them couldn't make it.

Cinema managements in Bahariye Avenue, which were influenced negatively from the emergence of TVs, began to lose interest and was in a difficult situation. Most of the cinema buildings were affected unfavorably and closed down or evolved into other functions [91].

- In 1976, Opera Cinema building was demolished and was re-designed as a department store.
- Efes and Feza Cinema building was changed its function into a mall.
- Yurt Cinema building (Halkevi) had a financial failure and stopped operating.
- As Cinema building was started to be used as a sport center.
- Reks Cinema had also hard times and began to play movies that took less interest.
- Sureyya Cinema building shut down and was rented to be used as a textile atelier in 1980 (Figure 4.19).

Furthermore, due to the growth in construction sector, buildings in Bahariye Avenue were demolished and re-built into new buildings with higher storey and stores on the ground floor. In this regard, one may argue that this development influenced avenue's commercial growth positively. However, avenue's cultural identity began to be perished day by day [91].

Figure 4.19. Cultural and social spaces in Kadıköy, in 1980

4.2.5. 2016 – Commercial Avenue

In the late 1990s, as Atilgan mentions, TVs began to lose its influence on people, and people started to get interested for outdoor cultural activities again. It can be mentioned that this progress influenced cinema managements positively. However, Bahariye Avenue's perception of being a 'Cinema Avenue' was at its lowest [91].

In 1992, car traffic was removed from Bahariye Avenue. It was redesigned as a pedestrian street. In 1990s, with the decreasing interest on Bahariye Avenue and the difficulty of access to avenue with a vehicle due to this new pedestrianization project, caused avenue to be desolated at certain times of the day. However, nowadays it can be observed that, car traffic is active on most parts of the avenue [93].

Nowadays, Bahariye Avenue contains passages, arcades with shops, theaters, mini cinema halls and workspaces inside. Yet Bahariye Avenue lost its popular cultural and social identity which was formed in 1930s. According to Atılgan, Şehzadebaşı – Direklerarası Avenue and Beyoğlu – Istiklal Avenue are similar to Kadıköy - Bahariye Avenue. Now, although cinema managements in malls generally attract customers, cinemas and theaters still exist in Bahariye Avenue and are still functioning at the moment. Sureyya Opera house, which is obviously incapable for opera function, needs to be reformed into its old function – which was cinema. The old famous cinema avenue – Bahariye Avenue is in need of support to reclaim its cultural identity [91].

- Kafkas Cinema was renovated and renamed as 'Moda Sahnesi'. Its function was changed to theater.
- Next to Kadıköy Cinema, Levent Kırca Cultural Center functions as a theater.
- Reks Cinema was renamed as 'Rexx' Cinema.
- Sureyya Cinema Building, after it was rented to be used as textile atelier, was rented by an investor and functioned as cinema; however, later it was rented by Kadıköy Municipality and served to avenue as an opera building, returning to its origin (Figure 4.20).

Figure 4.20. Cultural and social spaces in Kadıköy, in 2016

4.3. SPATIAL CHARACTERISTICS OF BAHARIYE AVENUE

4.3.1. Perceptional Characteristics of Bahariye Avenue

There is an inclination observed in Bahariye Avenue which rises from Boğa Statue towards Moda. This can be observed in longitudinal resections of the avenue (Figure 4.21).

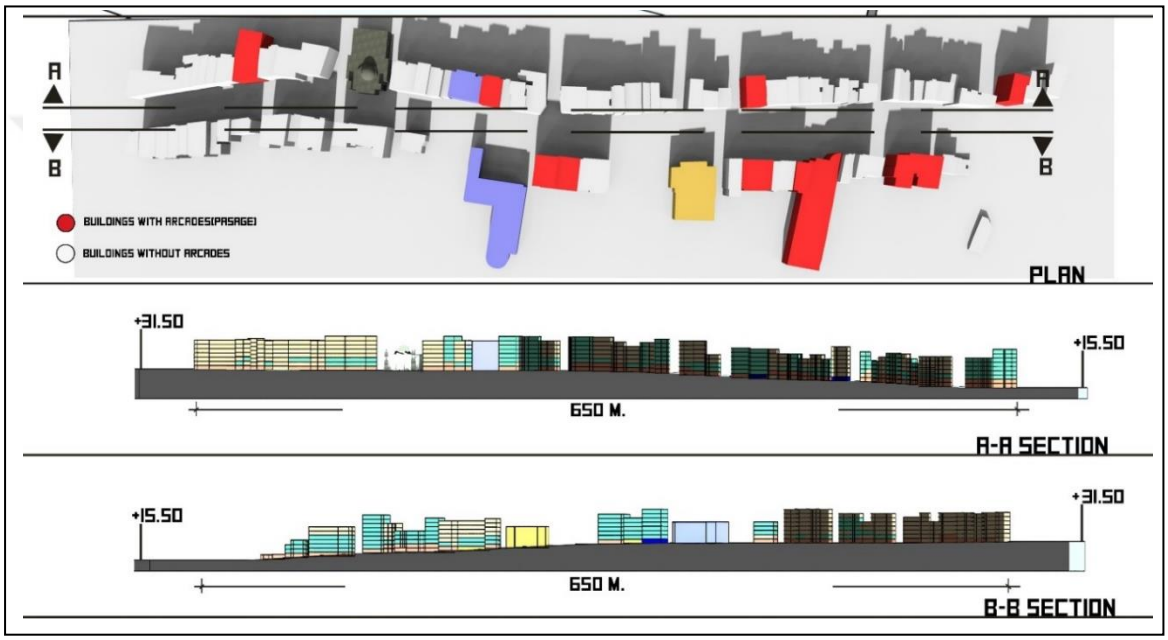


Figure 4.21. Bahariye Avenue sections and plan

From Bahariye Avenue, ‘Boğa’ Statue to Moda, there is an approximate distance of 650 metres, and the elevation difference is 15 meters, which means 2 percent slope. In this regard, the evaluation of Bahariye Avenue in terms of length is conducted by asking -questions in the form a survey to the inhabitants who use this place. According to the users of Bahariye Avenue, the length of the Avenue is considered to be ‘Good’ by 60,7 percent of the participants where 14.,6 percent stated that the length of the Avenue is ‘Poor’ (Figure 4.22).

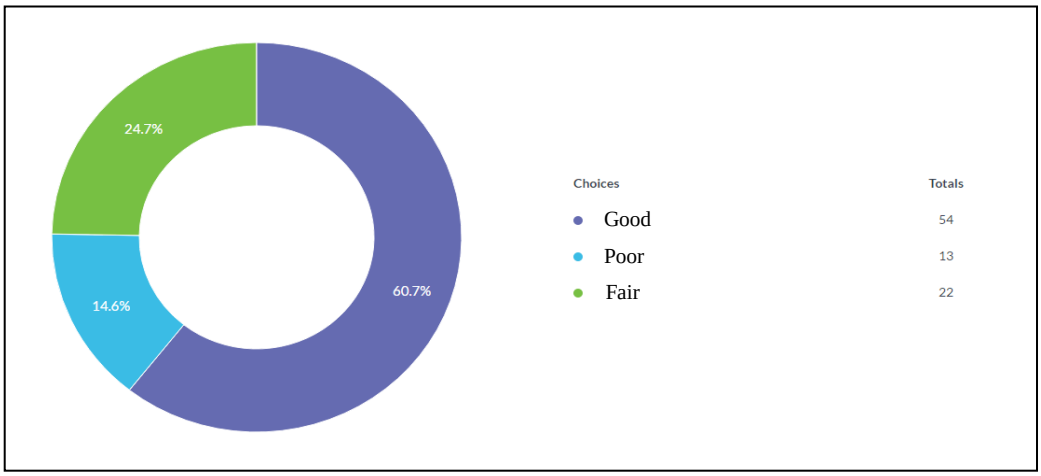


Figure 4.22. View of users on length of the Bahariye Avenue

When we take a transverse resection from the part Bahariye Avenue meets Süreyya Opera House, 18 metres wide Avenue will be seen. As stated in 3.2.2, the distance between 20 and 25 meters is the distance necessary for human beings to understand senses and psychological states of each other. Avenue width of Bahariye Avenue from building to building almost fits the measurement of 20-25 metres sensual distance.

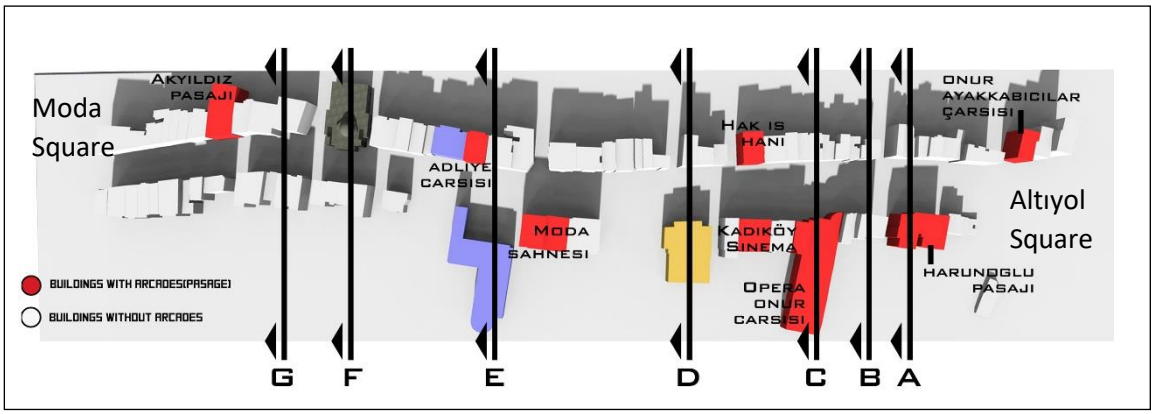


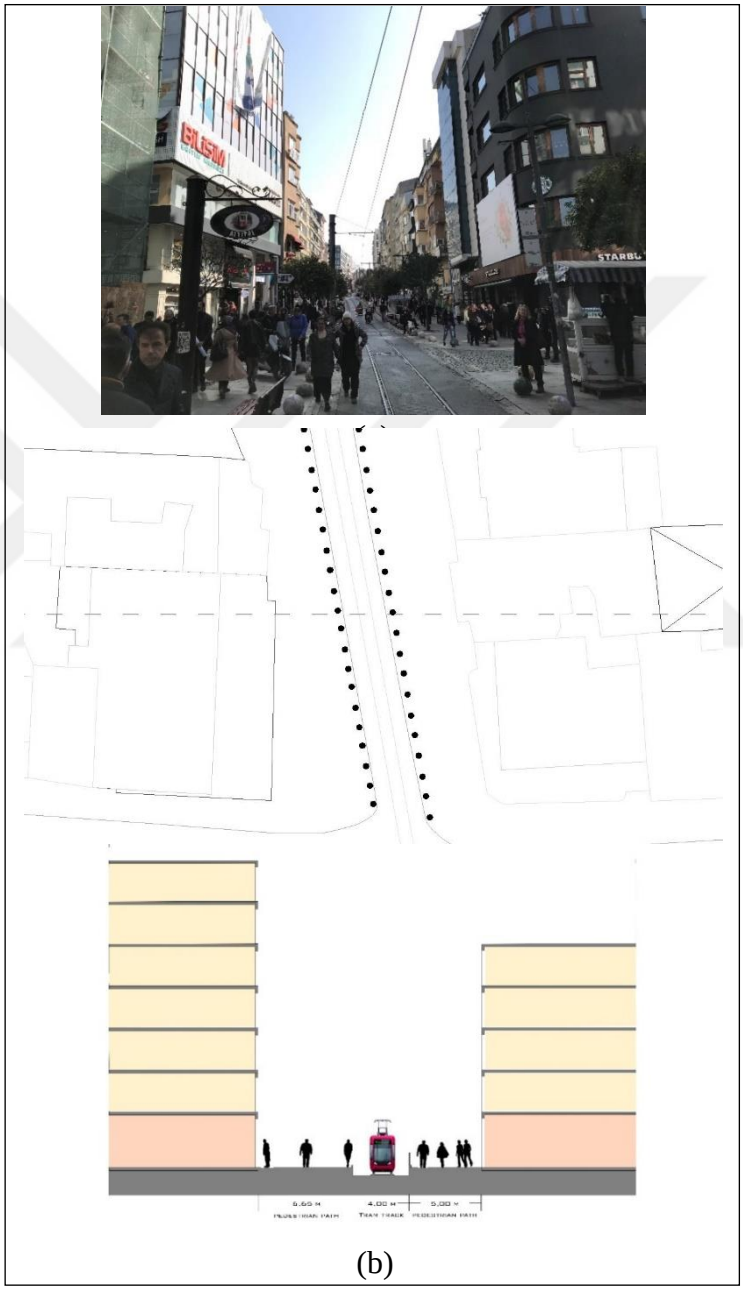
Figure 4.23 Sections taken from Bahariye Avenue

Sections from 7 different locations of Bahariye Avenue were drawn and the spatial perceptions of people on these locations were investigated. The location of these sections is visible in the plan (Figure 4.23).

Figure 4.24. (a) Section A in Bahariye Avenue, (b) Section A

When we look at section A, one can see that the area separated for Tram route is at lower elevation compared to the pedestrian road. This splits the Avenue into two different sections; for instance, one has to cross the street when passing from right to left. Moreover, cars can also use the tram route; and this spoil the circulation integrity of the avenue. This part of

Bahariye Avenue can be regarded as inadequate for pedestrians because of its width. This part of Bahariye Avenue splits the avenue into three parts as the elevation of the tram route is different; this difference impacts the perception of pedestrians (Figure 4.24).



(b)

Figure 4.25. (a) Section B in Bahariye Avenue, (b) Section B

When we look at section B, the Tram route has a different elevation as is in section A. However, this part of the Avenue is wider. And two streets are crossing the Avenue (Figure 4.25).

(a)

(b)

Figure 4.26. (a) Section C in Bahariye Avenue, (b) Section C

When we look at section C, Opera Onur Bazaar is on this part of the avenue; and the avenue is wider here. However, the tram route has now the same elevation with pedestrian circulation. Again, this tram route is separated from pedestrian circulation through separator elements (Figure 4.26).

(b)

Figure 4.27 (a) Section D in Bahariye Avenue, (b) Section D

When we look at section D, this part of Bahariye Avenue is even more crowded. As described in section 3.2.2.1, people are able to perceive the mental conditions and feelings of each other from 20 meters. This is also relevant on this part of the avenue. In regards to noise, high level of noise and verbal redundancy are observed in the avenue (Figure 4.27).

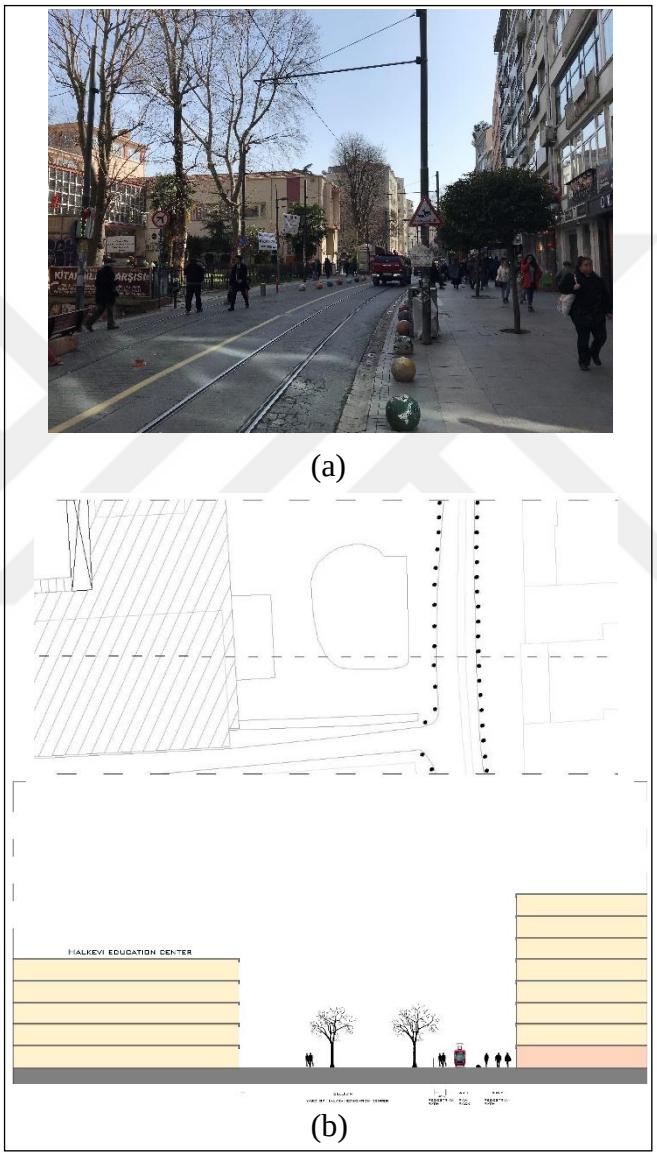


Figure 4.28. (a) E section in Bahariye Avenue, (b) Section E

When compared to section D, it is visible that the avenue is getting narrower on section E. Going towards Moda, pedestrian road on the left of the tram is even narrower. Halkevi Training Center is on this part of the avenue (Figure 4.28).

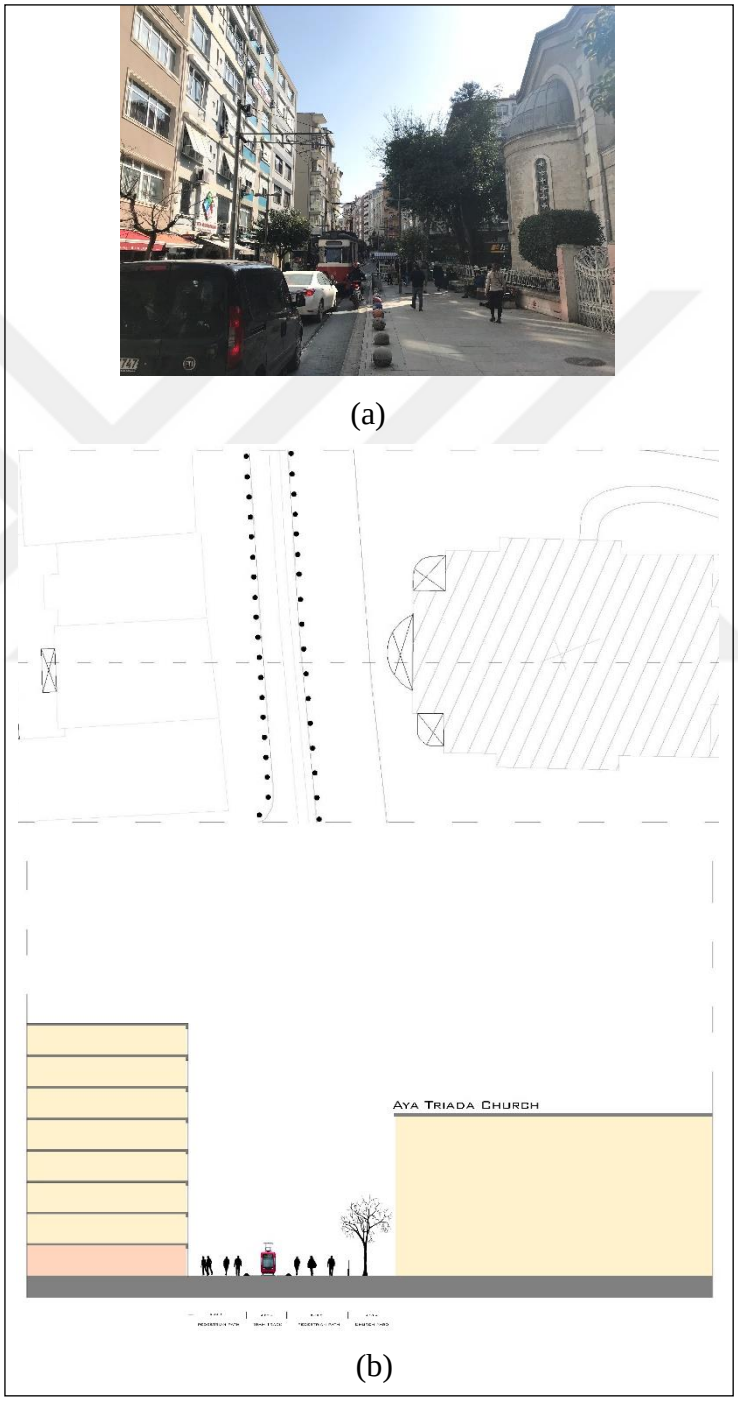
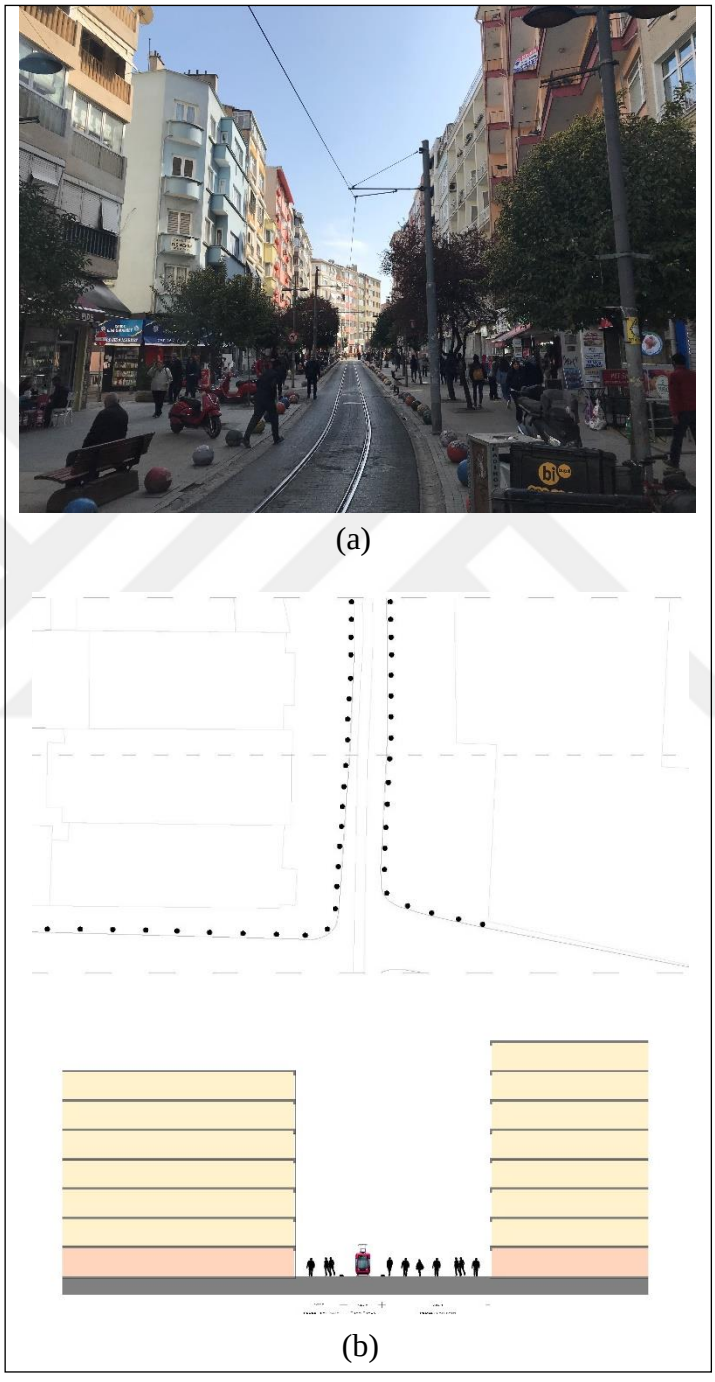


Figure 4.29. (a) F section in Bahariye Avenue, (b) Section F

When we look at section F, it is observed that beginning from that part of the avenue where Aya Triada Church is located, the large crowd has started to decrease (Figure 4.29).



(a)

(b)

Figure 4.30. (a) Section G in Bahariye Avenue, (b) Section G

In this part of the avenue from which section G passes, the large crowd is lower as in section F. The width of the avenue is higher compared to section E and F, and this is adequate for pedestrian movement. However, it is observed that vehicle traffic is dense here which affects the pedestrian movement. This subject is analyzed in detail in section 4.4.3 'Social Characteristics of Bahariye Avenue' (Figure 4.30).

When we look at cross sections in general, lower elevation of tram route compared to pedestrian road beginning from Altıyol Square to Opera Onur Bazaar splits the avenue in two, and this may result in a challenge for pedestrian circulation in this location. When we analyze the avenue in eyesight and auditory sense, one may state that the part from Altıyol Square to Aya Triada Church is more crowded than the part from the church to Moda; and while eyesight focuses more on the large crowd around in this crowded part, the auditory sense perceives the tram's noise, vehicle noises and mostly the noise of the crowd. However, it is observed that this noise begins to decrease after Ata Triada Church to Moda. User views about the design and building facade in Bahariye Avenue and its surroundings are investigated by asking questions in the form of a survey to the inhabitants who use this place (Figure 4.31). 47,7 percent of the participants responded as 'Poor' where 42 percent asserted that the building facades are 'Fair'. The comment of people who asserted that it is 'inadequate' is that they are disturbed by irregular plates and advertising signboard in big numbers.

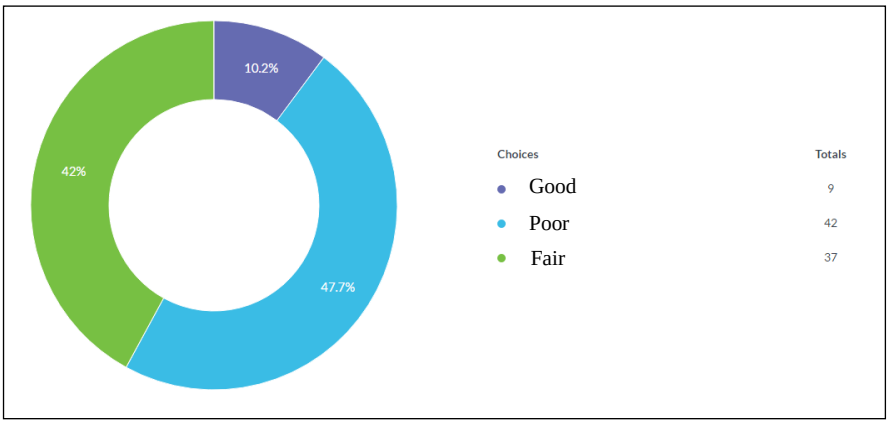


Figure 4.31. Users' views on building facade designs in Bahariye Avenue

The views of the inhabitants concerning the existence of green areas in Bahariye Avenue is that 87.6 percent responded as ‘Poor’ which represents the majority of the votes (Figure 4.32). Vicinity / environment cleaning of Bahariye Avenue were found to be ‘Fair’ with 55.1 percent. Where 27 percent of the inhabitants are happy with the cleaning of the avenue, 18 % assert that the avenue is not adequately cleaned (Figure 4.33). Car parking opportunities in the avenue are also investigated and it was found to be ‘Poor’ with 75 percent of the voters. The users stated that they have to park their cars in far distances to the avenue (Figure 4.34).

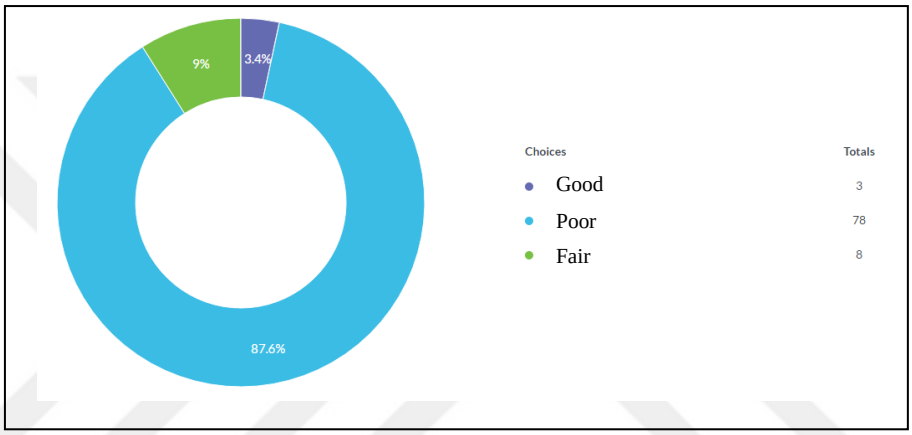


Figure 4.32. Users’ views on green areas in Bahariye Avenue

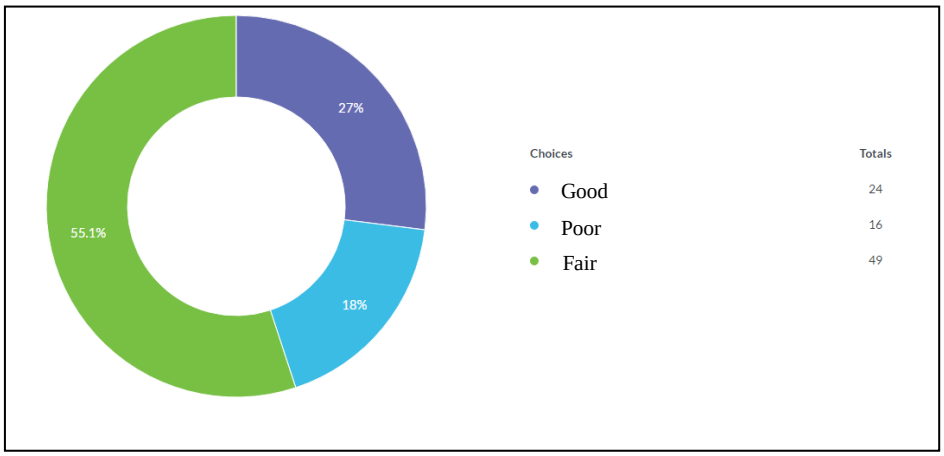


Figure 4.33. Users’ views on environmental hygiene of Bahariye Avenue

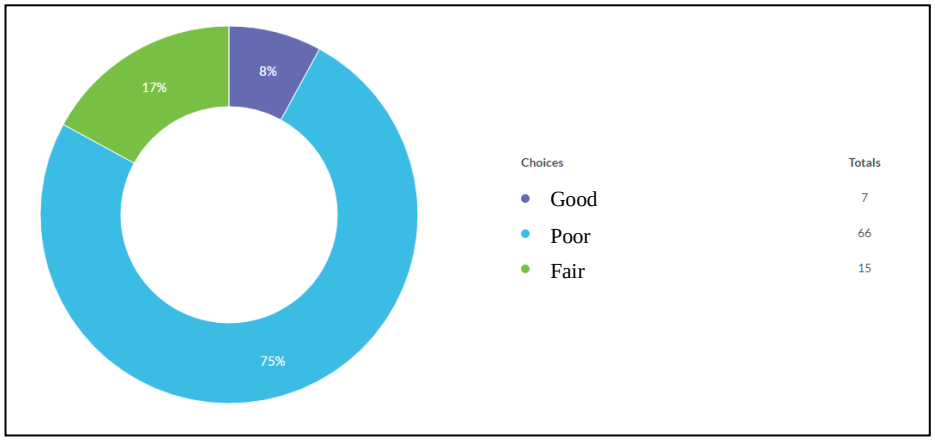


Figure 4.34. Users' views on car parking possibilities on Bahariye Avenue

Sense of belonging felt by Bahariye Avenue users is measured by this survey (Figure 4.35). 45.5 percent of the participants stated that it is 'Good'.

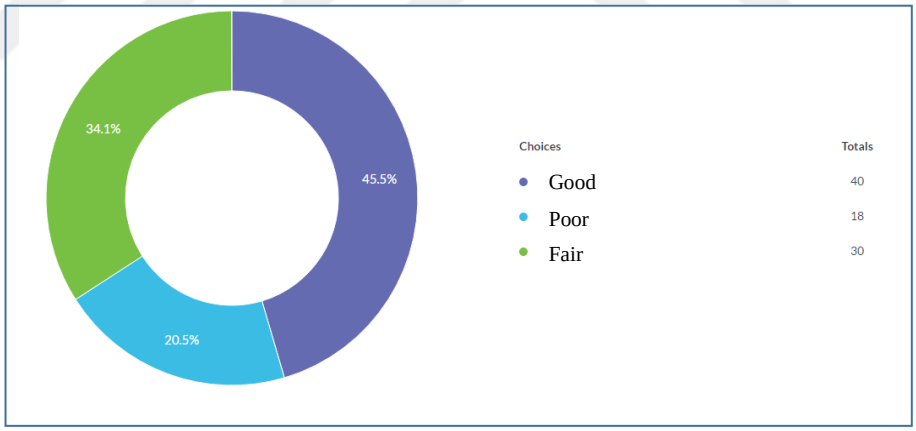


Figure 4.35. Users' sense of belonging to Bahariye Avenue

4.3.2. Physical Characteristics of Bahariye Avenue

As an urban texture and form, Bahariye Avenue displays a modernist, inorganic structure in terms of physical shape. Having a look around Bahariye Avenue, an urban plan close to gridal structure can be observed. But it has low permeability. When we look at side streets between Kadıköy bay and Bahariye Avenue, we can see that most of the streets does not have enough permeability. Dead-end roads can be seen. Urban planning of Bahariye Avenue and its surroundings is studied through analysis preparation (Figure 4.36) (Figure 4.37) (Figure 4.38).

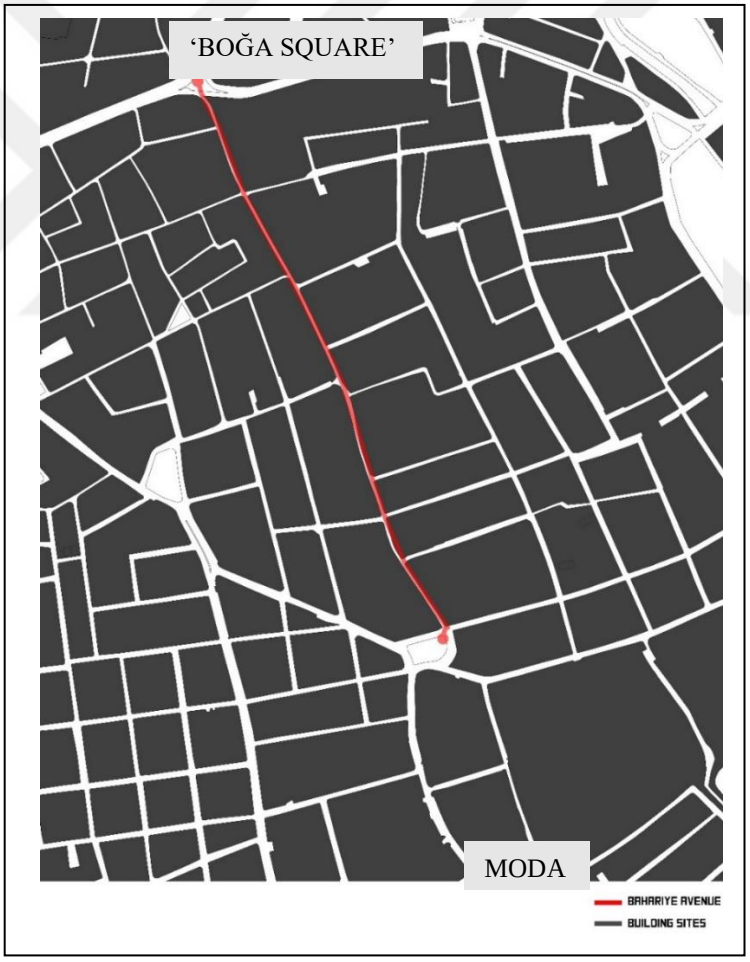


Figure 4.36. An analysis on city blocks of Bahariye Avenue and its surroundings

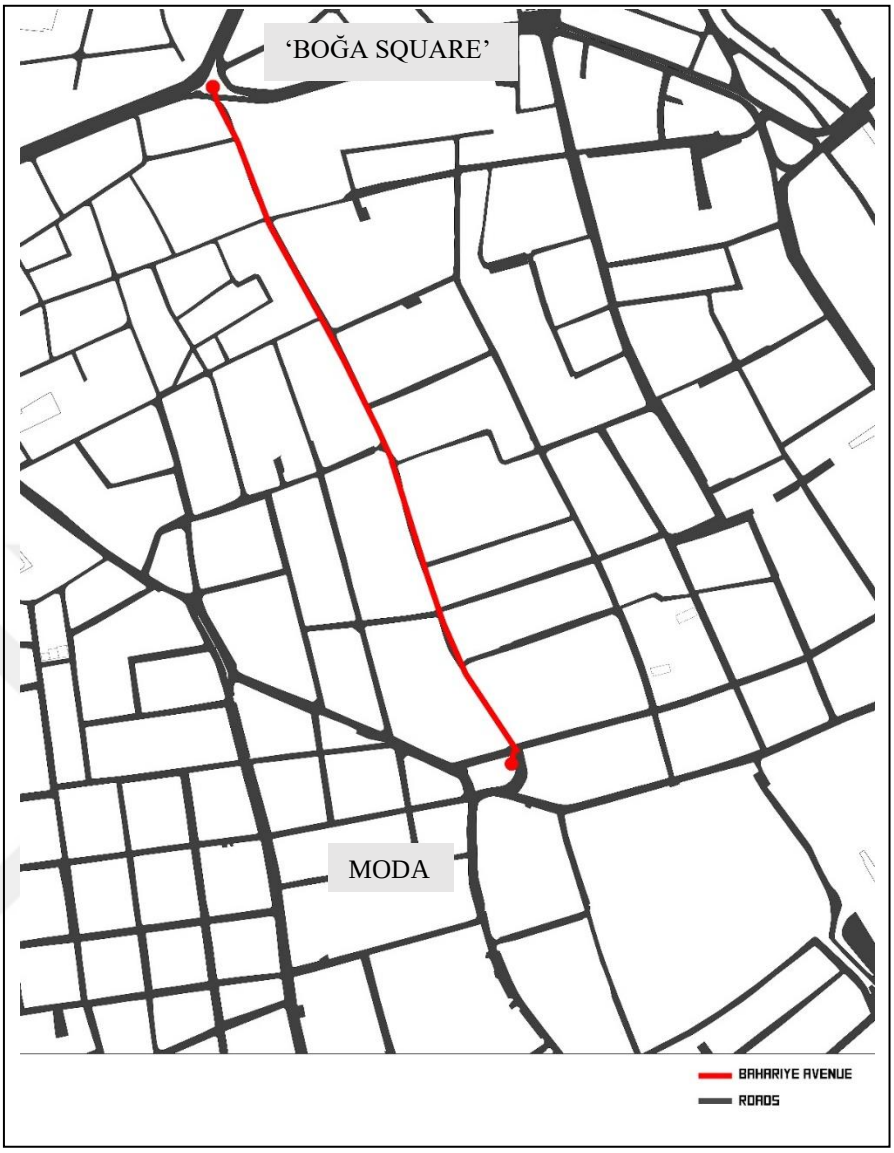


Figure 4.37. An analysis on street patterns in Bahariye Avenue and its surroundings

About the city blocks surrounding the Bahariye Avenue according to solid-void analysis, one may argue that the blocks are full with buildings and the buildings are in the form of an adjacent row and all plots are surrounded with buildings, and interior yards / galleries; namely private spaces are formed. As described in section 3.2.1.3.2., the Burgage cycle reinterpreted by Carmona is the conversion of a field from a plain structure into a saturated structure island, and after the peak, after this structure island becomes full of structures, it is the conversion into a plain piece of city again. From this perspective, when we consider the structure islands surrounding Bahariye Avenue, most of them are completely full and small, and useless courtyards are formed within them (Figure 4.21).

Figure 4.38. Solid-Void Analysis of Bahariye Avenue and its surroundings

Section 4.3.1 reads and examines the perceptual characteristics of Bahariye Avenue over sections. The physical properties of Bahariye Avenue will be analyzed from the same sections over the photographs.

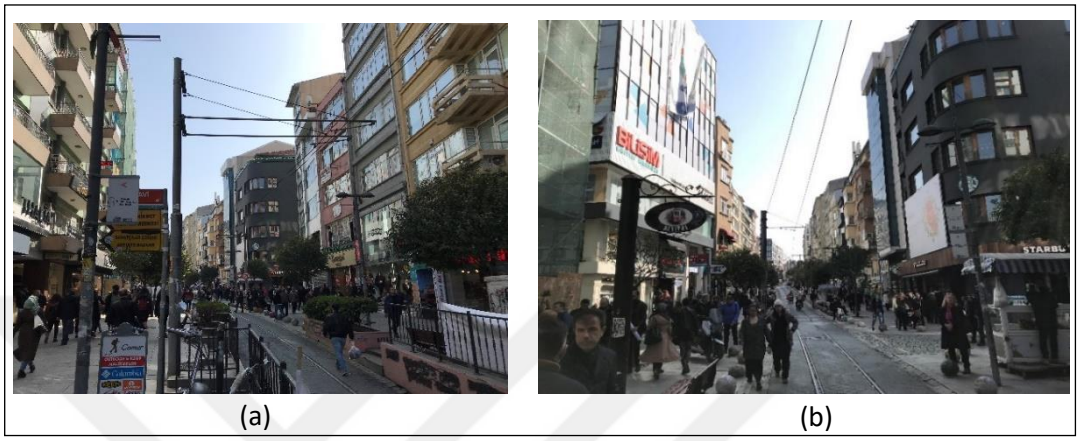


Figure 4.39. (a) Section A location and (b) Section B location (Physical characteristics)

As can be seen in the point A section intersects, the buildings have an adjacent order and are concrete buildings with seven floors at average. Due to their adjacent structure, they surround the avenue without any gap and define the borders of the avenue. However, as can be seen in point B, street textures that intervally divide Bahariye Avenue cause gaps throughout the avenue, thus resulting in the division of structure islands (Figure 4.39).

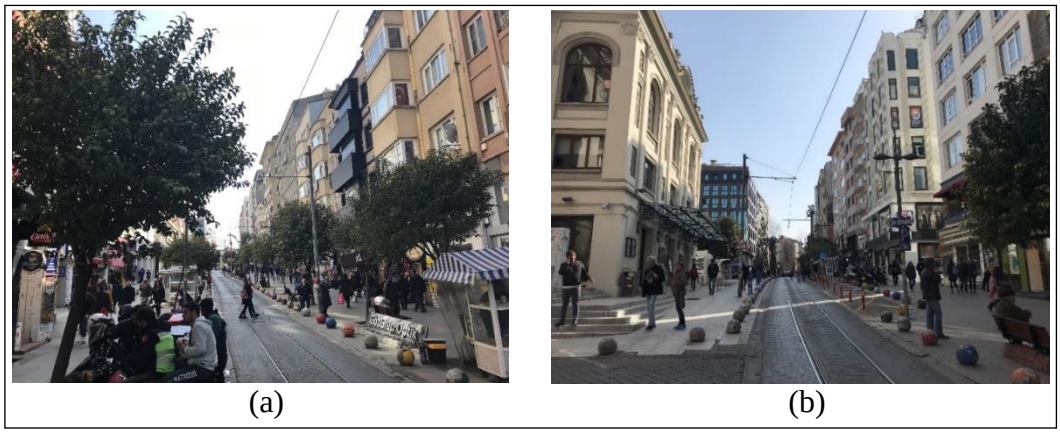


Figure 4.40. (a) Section C location and (b) Section D location (Physical characteristics)

When we look at section C, this part of the avenue in which Opera Onur Bazaar exists consists of adjacent buildings aligned one by one without any gap. However, as Opera Onur Bazaar is rather on the back, this widens the avenue. In the part of section D, while going towards Moda, the building of Süreyya Opera House on the structure island on the left has an independent position; on the right, there are adjacent buildings again (Figure 4.40).

(a) (b)

Figure 4.41. (a) Section E location and (b) Section F location (Physical characteristics)

When we look at section E, Kadıköy Community Center(Kadıköy Halk Eğitim Merkezi) building here exists in a big structure island with its broad courtyard. Although the pedestrian road is narrower due to this building, Kadıköy Community Center defines a broader and spacious space as it stands rather on the back contrary to the ‘corridor’ seen in section A. At section F, Aya Triada Church standing on a field on the right towards Moda has no connection to Bahariye Avenue although it has a side facing this avenue. The left side is made of adjacent buildings again (Figure 4.41).

Figure 4.42. Physical Characteristics of Section G location (Physical characteristics)

On the section G of the avenue, both sides present adjacent buildings. However, the avenue is wider compared to other parts (Figure 4.42).

4.3.3. Social Characteristics of Bahariye Avenue

Observational study on physical properties of Bahariye Avenue over section points is applied in section 4.3.2., the social characteristics of Bahariye Avenue. This study is given below:

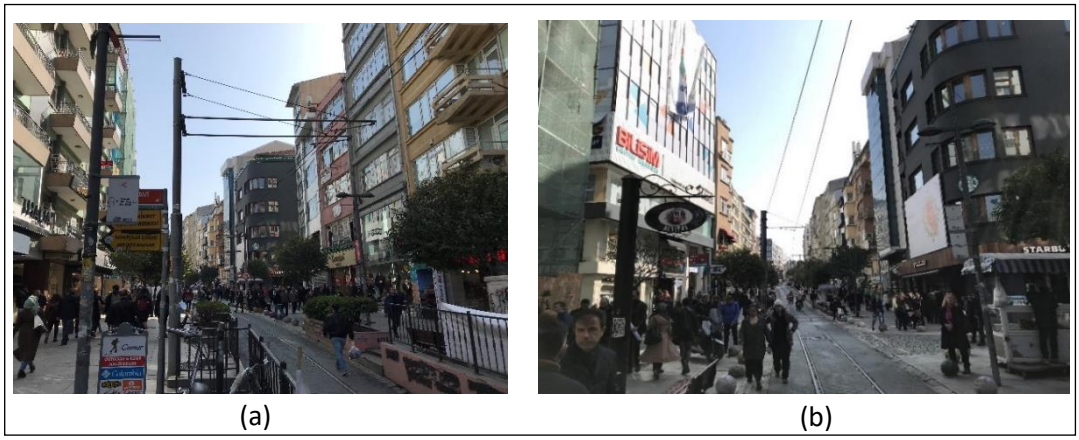
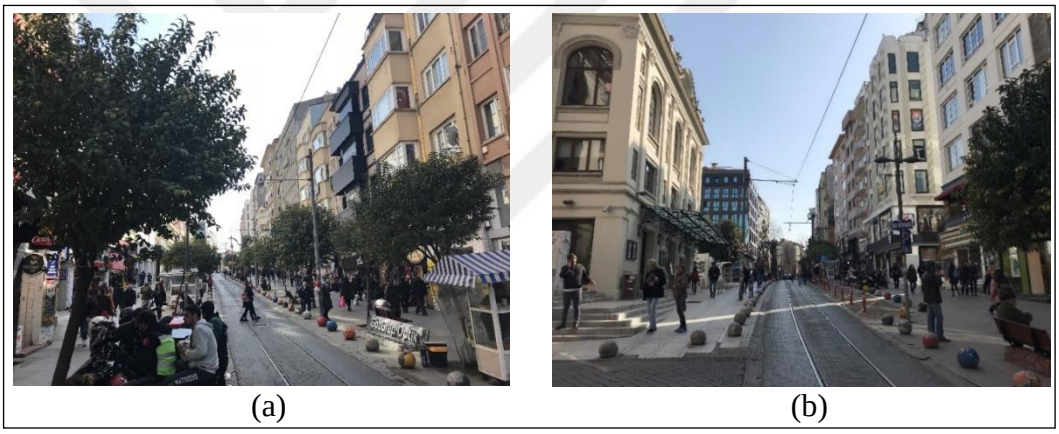


Figure 4.43. (a) Section A location and (b) Section B location (Social characteristics)

When we analyze section A, the pedestrian circulation is dense. Stores with shopping functions on the ground floors of the buildings support the avenue. As tram route has a different elevation, it divides the pedestrian road into two, preventing social interactions between people on the left and right pavements. One can see a pedestrian walking on the tram route in the visual. However, as vehicles also use this route from time to time, this can be regarded as a security deficit. It can be seen at section B that this elevation ends and tram elevation comes to the same level with pedestrian road, and some separators and king posts are used to separate the tram route from the pedestrian road. Harunoğlu Passage stands at this section in addition to other stores. However, it is observed that this passage does not present a powerful support to the avenue in regards to shopping activity. Pedestrian circulation here is dense in the day as it is in section A (Figure 4.43).



(a) (b)

Figure 4.44. (a) Section C location and (b) Section D location (Social characteristics)

Section C crosses from the location of Opera Onur Bazaar and this multi-floor passage meets the shopping requirements of Bahariye Avenue users. At this section, there are king posts situated to separate the tram route from the pedestrian road. Pedestrian circulation is dense here as well. However, the section D where Süreyya Opera House is located can be regarded as the densest point of the avenue. The front of Süreyya Opera House can be regarded as a landmark. The entrance space of Süreyya Opera House is also used as a meeting and gathering location (Figure 4.44).

(a)

(b)

Figure 4.45. (a) Section E location and (b) Section F location (Social characteristics)

Kadıköy Community Center(Kadıköy Halk Eğitim Merkezi) is located at section E, and one mar argue that this building presents a crucial public service to this avenue as an activity. The human density here is lower compared to that of point D. It is visible from the traffic signs that vehicles can enter in Bahariye Avenue. The ‘go slow’ sign on the visual is a proof that Bahariye Avenue is open to vehicle traffic although it is pedestrianized. When we look at the visual from section F, one can see the vehicle traffic and tram. In regards to human density, point F can be regarded as the lowest compared to the general. It can be said that the disassociation of Aya Triada Church from the avenue presents this part of the avenue as a circulation area (Figure 4.45).

Figure 4.46. Section G location (Social characteristics)

When we look at section G, as the top floors at this part of Bahariye Avenue are generally used as residences, this location is observed to be more peaceful and less crowded compared to Altıyol. However, traffic lights towards Moda Primary School are proofs of the existence of vehicle traffic in the avenue (Figure 4.46).

From a public space - private space perspective, Bahariye Avenue as an area of circulation and indoor shopping spaces, and passages along the avenue in addition to circulation locations for markets can be regarded as public spaces. Private spaces include stores, cafes and similar retail shops with shopping functions. However, some food & beverage shops along Bahariye Avenue put their chair sets on the avenue itself. These semi-public, semi-private areas support the activity on the avenue and enable social vividness.

From an activity perspective, Bahariye Avenue enables social activities through semi-public areas along itself as described from a public/private area perspective and presents with street shows at the same time. These shows include puppet shows and street musicians. Again, small commercial units such as kiosks and newsagent shops also support the avenue.

(a)

(b)

(c)

Figure 4.47. Street functions on Bahariye Avenue (a) Street performers in Bahariye Avenue, (b) People socializing outside the café, (c) Seller unit in Bahariye Avenue

Figure 4.48. The location of passages in Bahariye Avenue

Away from street shows and other social activities on the avenue, shopping stores on Bahariye Avenue support this avenue both functionally and activity perspective (Figure 4.47).

Indoor shopping spaces that support Bahariye Avenue both functionally and in activity perspective, starting from Altıyol Square, are as follows: Onur Shoe Bazaar, Harunoğlu Passage, Opera Onur Bazaar, Hak İş Han and Passage, Kadıköy Theatre Passage, Bahariye Adliye Bazaar, and Akyıldız Passage, respectively (Figure 4.48).

These indoor shopping spaces inhibit some of the shopping spaces analyzed and explained in an historical order in Section 2.

A certain type of hans regarded as ‘Bureau Hans’ defined by Gülenaz in the literature and described under ‘Passages in Turkey’ in an historical order in Section 2.2.3 exist in Bahariye Avenue. Hans of transition period are structures aimed at function, production, storage and commercial purposes as described in Section 2.2.3. Hans of Transition Period were later transformed solely into consumption structures and named as Bureau Hans.

There are two hans complying with the definition of passages in the literature. These are: Harunoğlu Passage and Kadıköy Cinema Passage.

Akyıldız Passage is one of the passages Gülenaz defined as ‘Bureau Hans;’ however, theoretically, this passage does not comply with the definition of passages. It has a type of Han structure.

(a)

(b)

(c)

Figure 4.49. Passages on Bahariye Avenue, (a) Harunoğlu Passage, (b) Kadıköy Cinema Passage, (c) Akyıldız Passage (Ak'la Kara Theater)

Harunoğlu Passage permits transits to two different streets from Bahariye Avenue. These are Ali Suavi Street (where Surp Levon Armenian Church is located) and Süleyman Paşa Street. It generally has clothing shops and in addition to these shops, there is a tailor shop and a haberdasher.

(a) (b) (c) (d)

Figure 4.50. Harunoğlu Passage, (a) Bahariye Avenue entrance, (b) Süleyman Paşa Street entrance, (c) Ali Suavi Street entrance, (d) interior of Harunoğlu Passage

Kadıköy Cinema Passage permits a transit to Kalfaoğlu Street. However, as can be seen in the visual, the transit to Kalfaoğlu Street is not defined, so people do not generally use this route. This passage has clothing stores in addition to a movie theater space on the ground floor. It can be said that the existence of a cinema function in Kadıköy Theater Passage makes this passage more dense and active compared to others. The upper floors of this passage function as offices.

(a) (b)

Figure 4.51. Kadıköy Cinema Passage (a) Bahariye Avenue entrance, (b) Kalfaoğlu Street entrance

Akyıldız Passage, although it is named ‘passage,’ does not present a passage identity as it does not permit any transition to any street. It has stores functioning differently in addition to ‘Ak’la Kara’ theater on the ground floor. It has two different entrances, and both are opening to Bahariye Avenue. Top floors of Akyıldız Passage function as residences.

Figure 4.52. Akyıldız Passage (a) Entrances of the Akyıldız Passage, (b) interior of the Akyıldız Passage (Shops), (c) Ak'la Kara Theater entrance

There are bazaars on Bahariye Avenue as department stores. As described in Section 2.2.4.4., there are three bazaars that are functioning similarly to Department Store which is a type of shopping at multi-floor buildings in the world. These include 'Onur Shoe Bazaar(Çarşı)', 'Opera Onur Bazaar(Çarşı)', and 'Bahariye Adliye Bazaar(Çarşı)'.

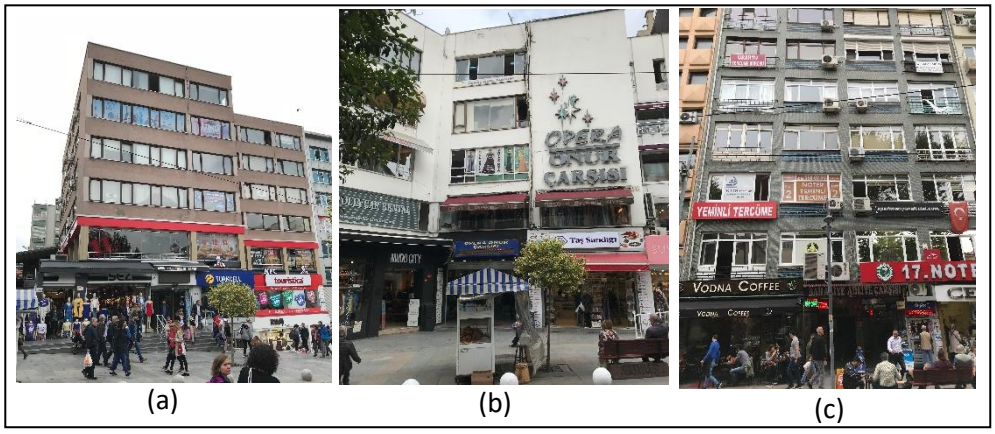
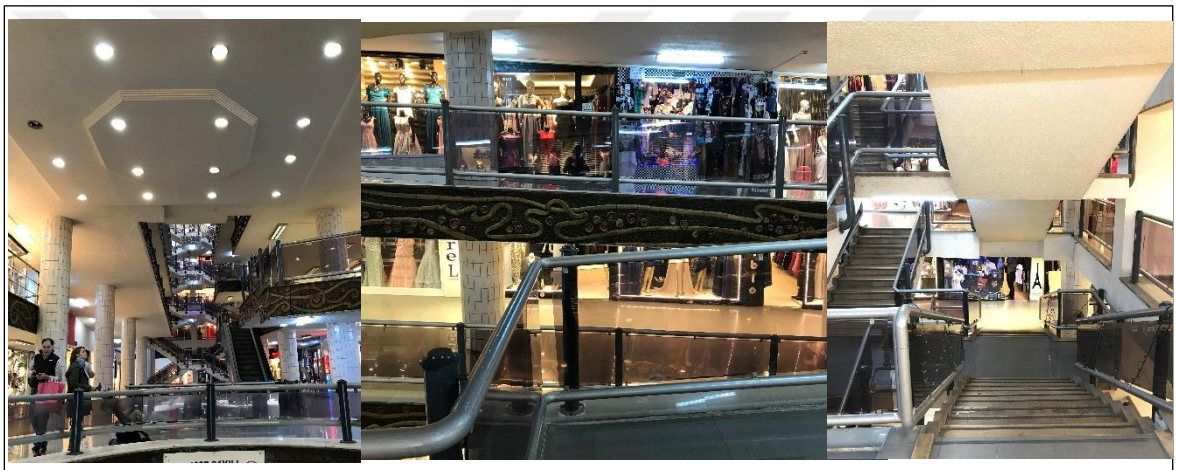


Figure 4.53. Department stores in Bahariye Avenue, (a) Onur Shoe Bazaar(Çarşı), (b) Opera Onur Bazaar(Çarşı), (c) Bahariye Adliye Bazaar(Çarşı)

Onur Shoe Bazaar(Çarşı), as can be understood from its name, has stores that sell shoes and it is a bazaar with security. It has 3 floors; basement, ground floor and 1st floor. 2nd floor

offers food & beverage spaces, and the top floors function as offices. It is not permitted to take photographs in this building due to security reasons.

Opera Onur Bazaar(Çarşı) can be regarded as one of the biggest bazaars on Bahariye Avenue. According to an interview by Arif Atılgan, this building was renewed on 1976, and started to function as a bazaar on around 1980s. Opera Onur Bazaar(Çarşı) offers security. It has 6 floors including the basement, ground floor and the remaining 4 floors. Beginning from the 1st floor, it has a slope on the floor. It mostly presents clothing stores. This bazaar has both sales and storage functions.



(a) (b) (c)

Figure 4.54. Opera Onur Bazaar(Çarşı) (a) Interior of the Opera Onur Bazaar(Çarşı), (b) Sloping floor, (c) Stairs

Bahariye Adliye Bazaar(Çarşı) is a rather small scaled bazaar compared to Opera Onur Bazaar(Çarşı) that offers stores with multiple functions. The top floors of the bazaar consisting of a single floor function as offices; and their entrance is inside this bazaar.

Hak İş Han which operates as indoor shopping space with a ground floor opening to the avenue and bureaus on top floors is situated right beside Opera Onur Bazaar(Çarşı) in Bahariye Avenue. It can be said that Hak İş Han is similar to shopping malls as it presents both shopping and office functions together.

Figure 4.55. Hak İş Han on Bahariye Avenue

Hak İş Han functions as a shopping space in its ground floor and basement. The top floors function as bureaus. As can be seen in the visual, it mostly inhibits clothing stores.

Figure 4.56. Interior of Hak İş Han ground floor, clothing shops

The passages on Bahariye Avenue support the avenue both commercially and culturally. However, it is found out in the observations that the passages are not commonly visited places. In this regard, users of Bahariye Avenue are asked to express their ideas concerning

the sufficiency of passages and bazaars. 42.7 percent of the participants responded that it is ‘Fair’. However, 27 percent of the participants in the survey stated that they are ‘Poor’ and added that they rarely visit passages (Figure 4.57).

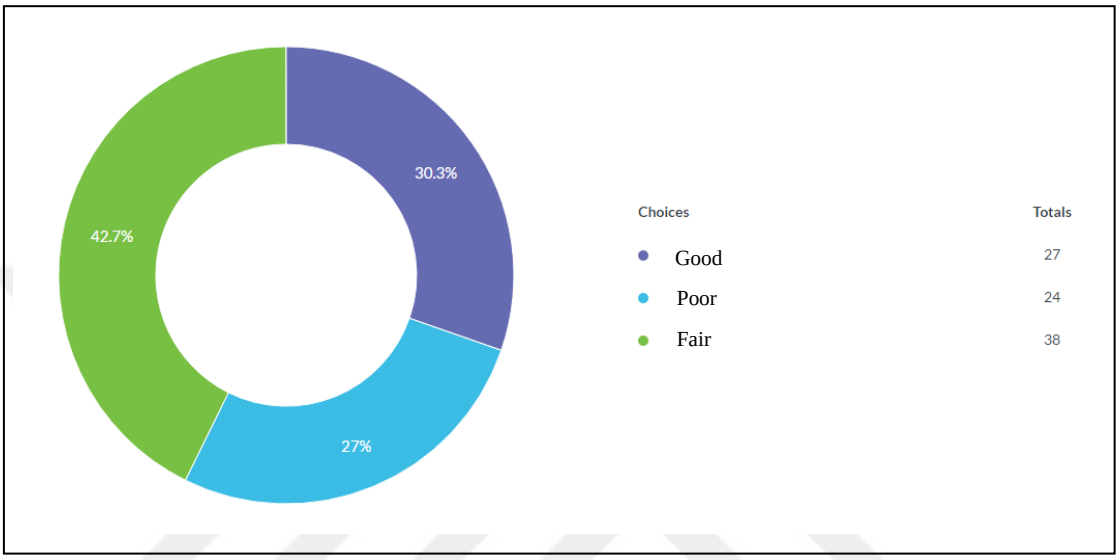


Figure 4.57. Users’ views on the sufficiency of passages and bazaars in Bahariye Avenue

Looking from a functional perspective, Bahariye Avenue has stores and food & beverage spaces that give service as an avenue of shopping. There are 90 buildings on Bahariye Avenue. These buildings are adjacent buildings that are lined up along the street with different functions. Food sector is less in number compared to clothing stores; it is very common in the form of café, pubs and restaurants in the side streets. Another important function is the office / business places. Located generally in upper floors along the avenue, private clinics and law offices are also common. It is observed in the analyses that there are commercial shops on ground floors and offices on upper floors of the buildings especially towards Altıyol, while there are commercial shops on ground floors and residences on upper floors of the buildings when moving towards Moda after Aya Triada Church. These observations are defined in ground floor, first, second and third floor analyses (Figure 4.58) (Figure 4.59) (Figure 4.60) (Figure 4.61).

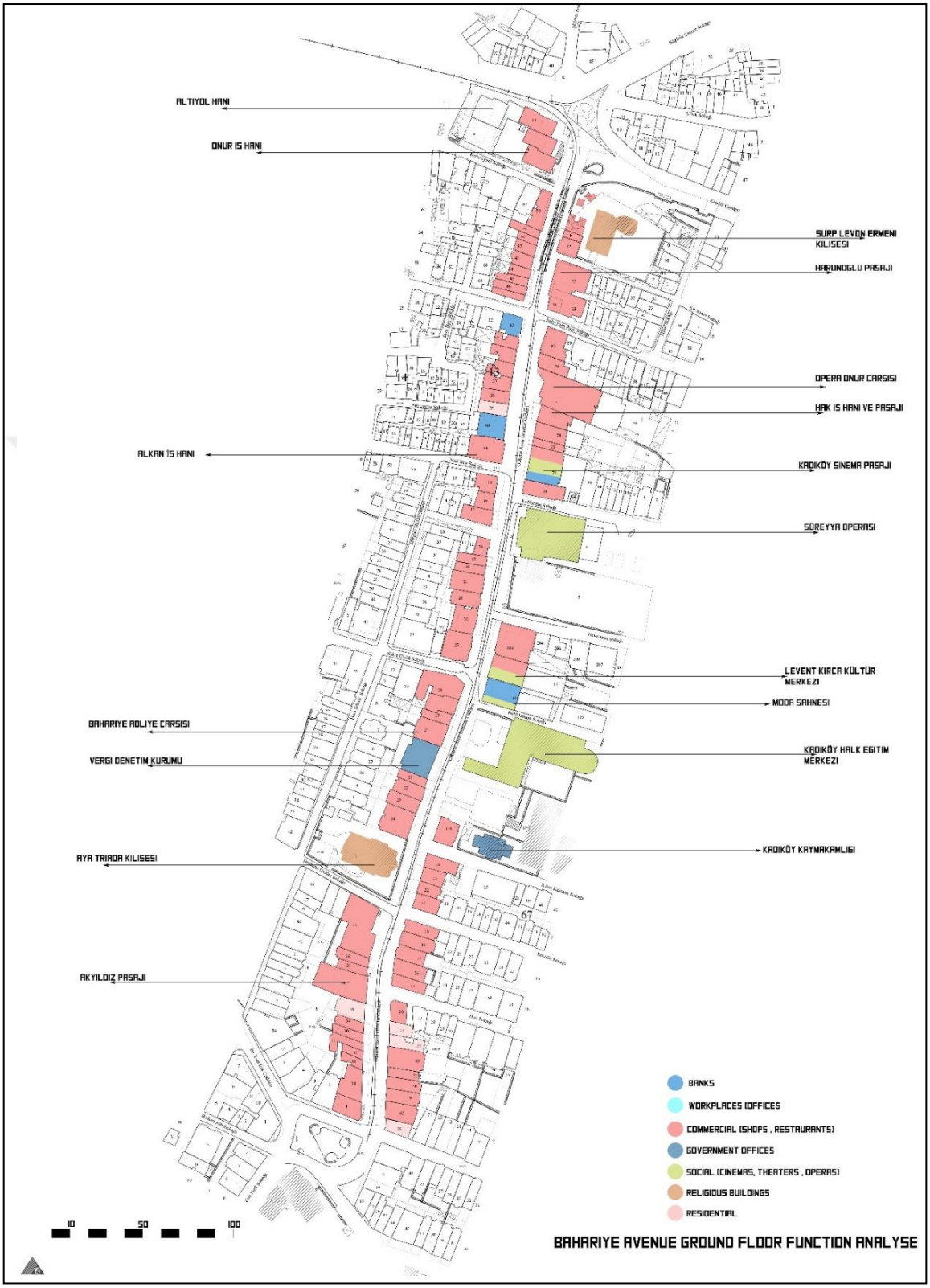


Figure 4.58. Bahariye Avenue ground floor function analysis

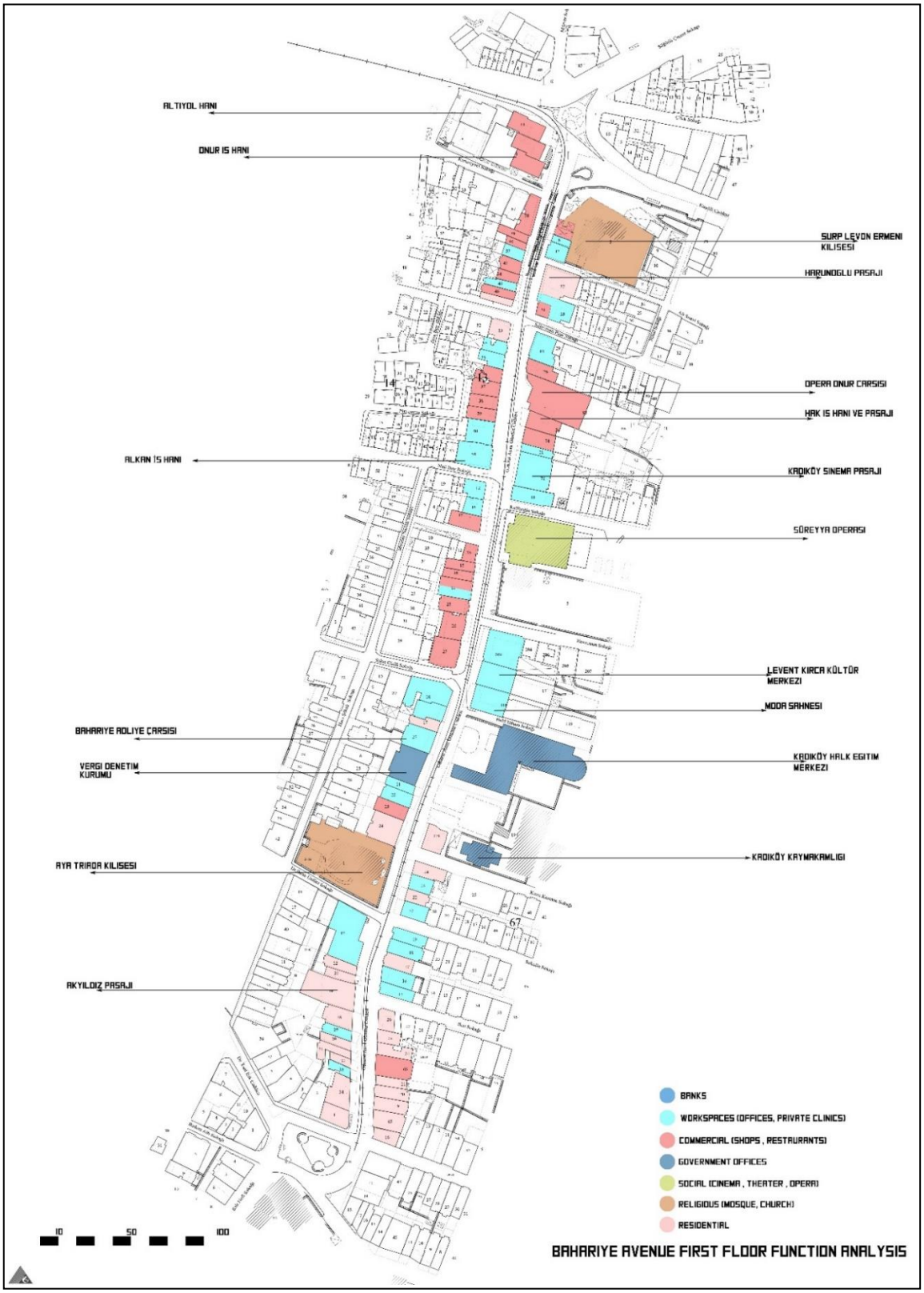


Figure 4.59. Bahariye Avenue 1st floor function analysis

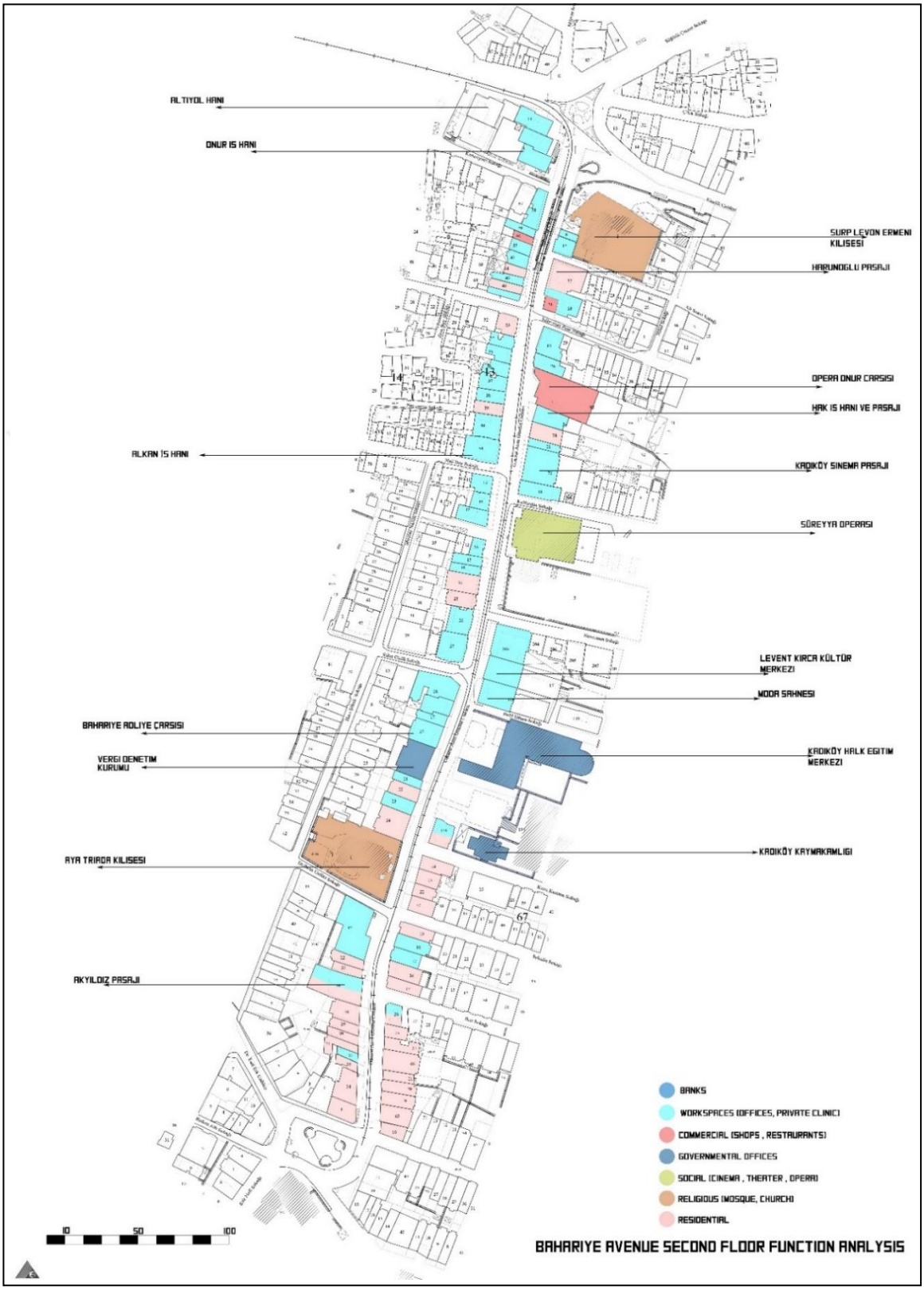


Figure 4.60. Bahariye Avenue 2nd floor function analysis

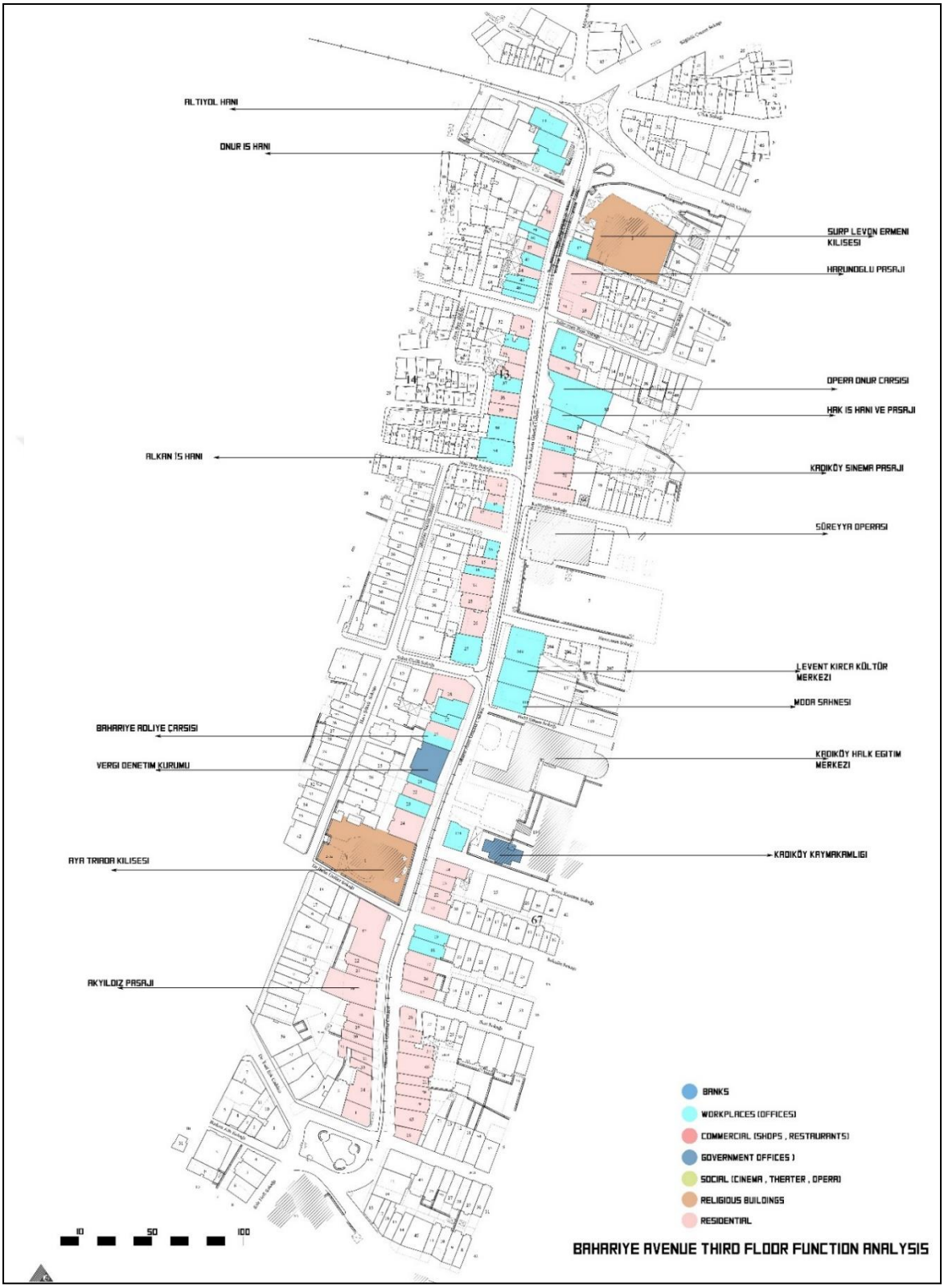


Figure 4.61. Bahariye Avenue 3rd floor function analysis

When we analyze the security, one can see vehicle traffic in Bahariye Avenue although it is defined as an avenue with no passing for vehicles. Vehicles that can join the traffic from alleys run along the tram route (Figure 4.62). In this case, pedestrians act more cautiously while walking. Bahariye Avenue which was not designed for vehicle traffic is possibly creating security problems in this regard. Another security problem is the separations that are separating the tram route from the pedestrian road (Figure 4.63).

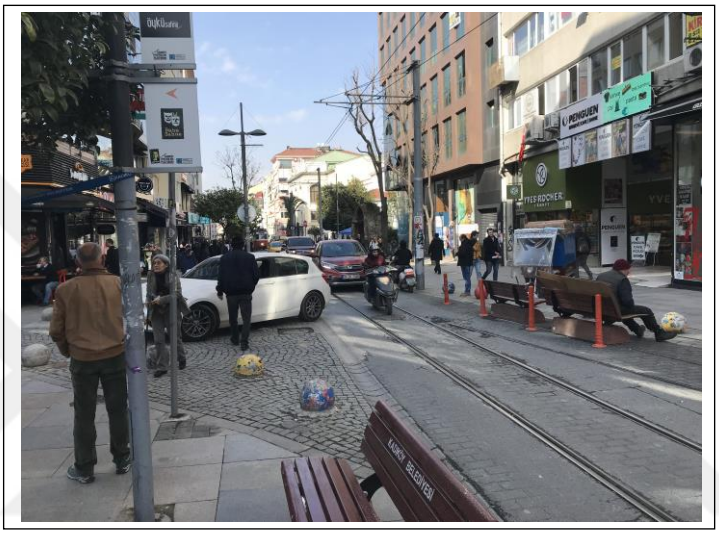


Figure 4.62. Vehicle traffic in Bahariye Avenue along the tram route

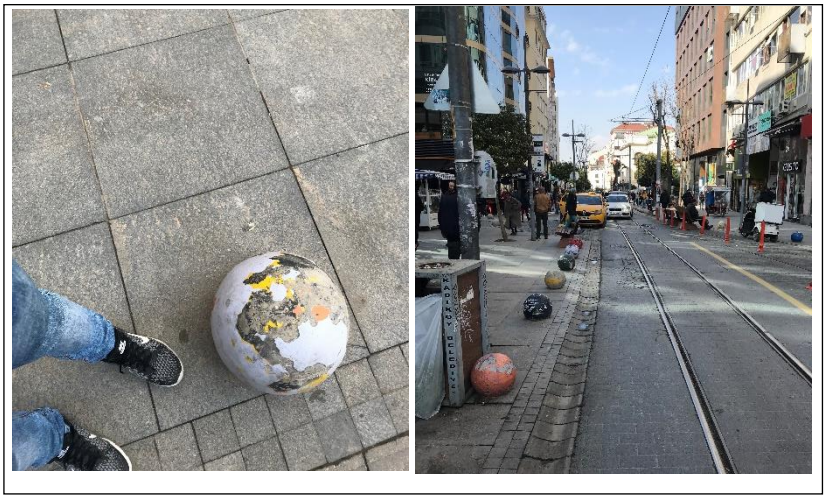


Figure 4.63. Barriers for separating pedestrian circulation from tram route

In the surveys conducted, the users of Bahariye Avenue are asked how often and for what purposes they visit the avenue. The majority of the participants with 51.7 percent declared that they come to the avenue once a month. 14.6 percent of the participants, on the other hand, responded that they come more than once a week. It can be understood from the survey that Bahariye Avenue is not a place preferred primarily by the individuals (Figure 4.64).

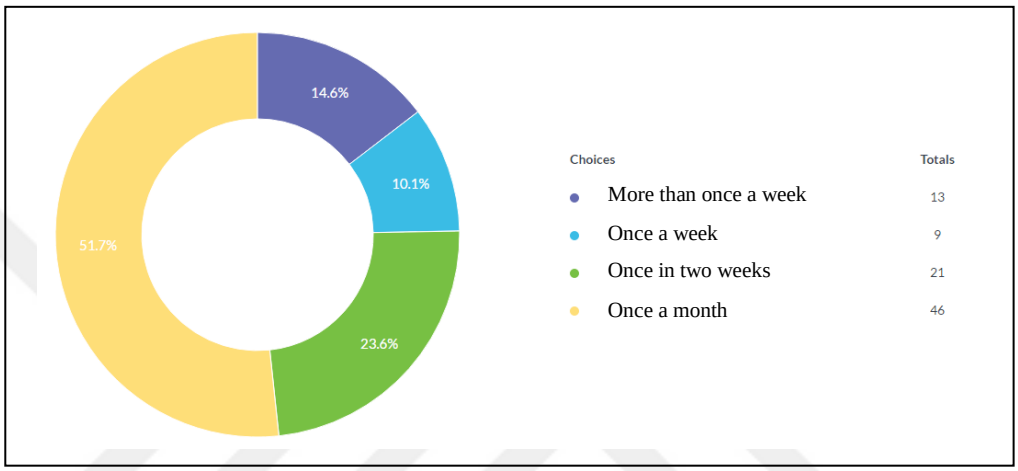


Figure 4.64. Frequency of arrival at Bahariye Avenue

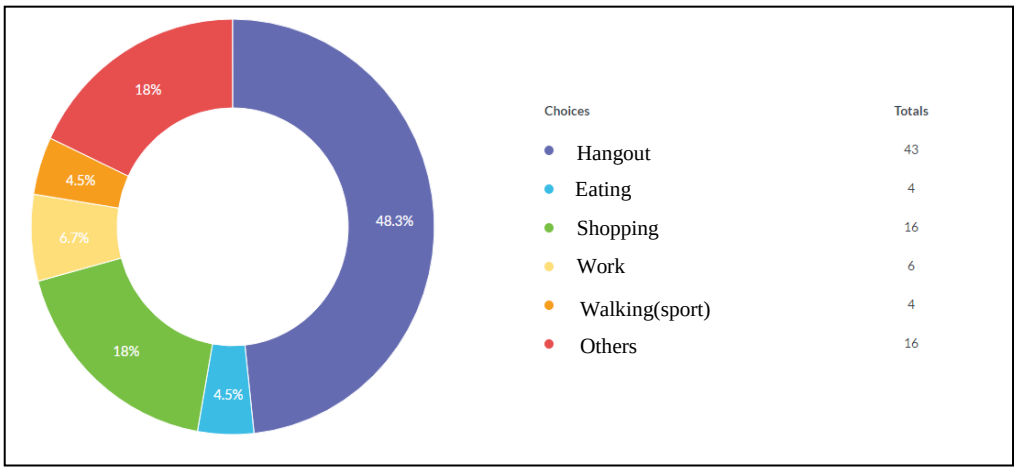


Figure 4.65. Purpose of visiting Bahariye Avenue

The reason for 48.3 percent of the users to visit Bahariye Avenue is to ‘hang out’. People who come here for shopping are 18 percent, whereas another 18 percent responded that they

come there for other purposes. The majority of the users who responded as ‘other purposes’ stated that they come for cultural activities such as cinema / theatre. According to this, one may argue that the visitors who come to this avenue for reasons other than ‘hanging out’ use this avenue to reach other places or streets. It can also be deduced that the users who come here for the purpose of hanging out or to reach other places have spontaneous purpose of shopping (Figure 4.65).

When ways of transportation to reach Bahariye Avenue are asked, 30.3 percent of the participants stated that they use their private car for transportation. But they added that they are parking their cars behind Süreyya Opera House. 27 percent of the participants stated that they choose to walk, where 16.9 percent declared that they choose to come with metro. The number of participants declaring that they come with the boat remained at 4.5 percent, while with metrobus the ratio was 2.2 percent. It can be concluded that this avenue is not visited from European side (Figure 4.66).

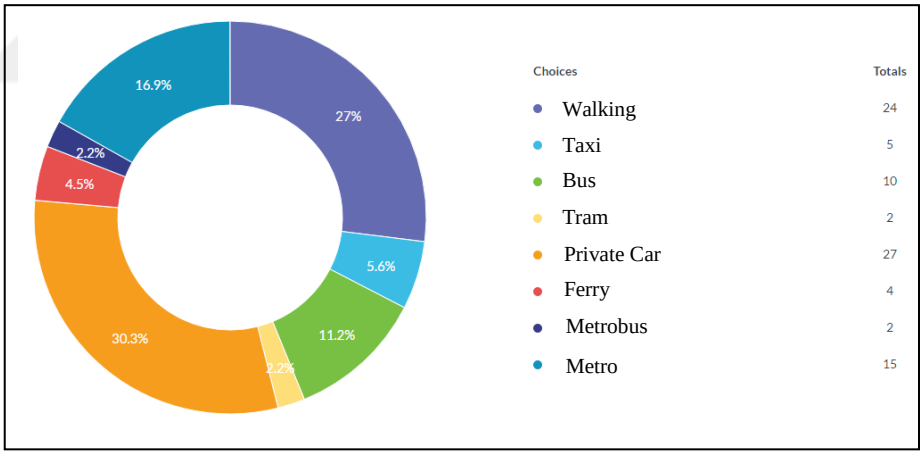


Figure 4.66. Transportation choices to Bahariye Avenue

When considering the issue within the framework of activity, the users of the avenue are asked how often they see their friends / acquaintances here in terms of free - optional activities. 53.9 percent of the participants responded that it is ‘Good’. In terms of investigating planned social activities, the question is about the possibility of meeting with friends / acquaintances and the answer was ‘Fair’ with a percentage of 58.6 percent of the

participants. According to this finding, it can be concluded that the activities that are planned and optional can be practiced in Bahariye Avenue (Figure 4.67) (Figure 4.68).

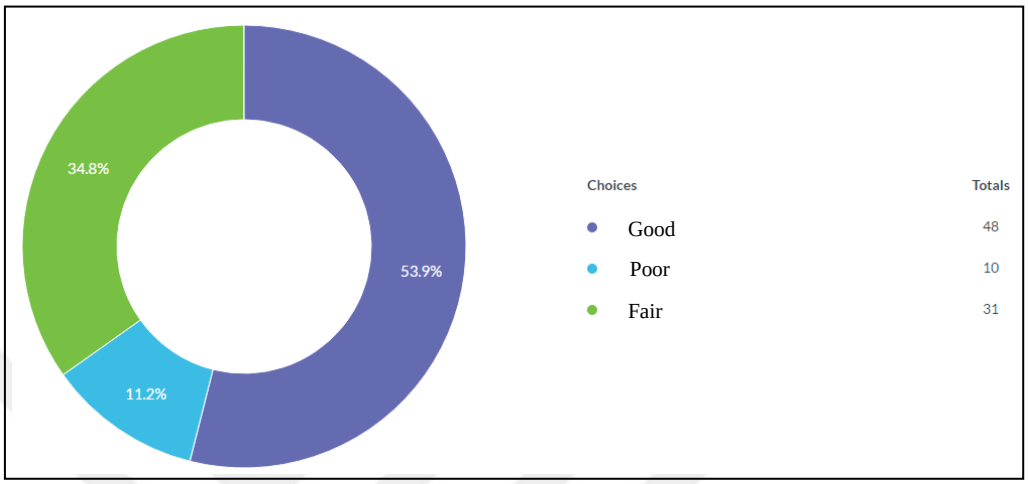


Figure 4.67. Probability of users to encounter their friends in Bahariye Avenue

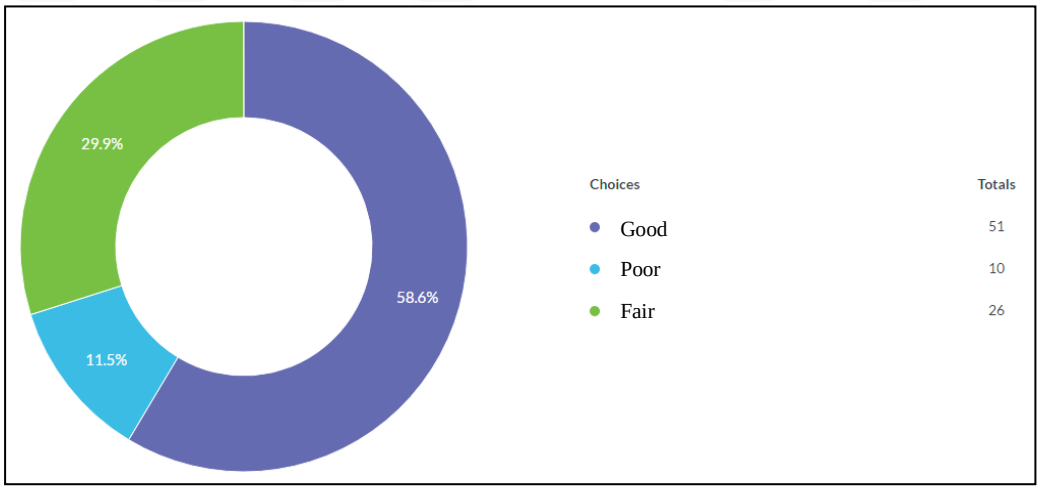


Figure 4.68. Chance of users to meet with their friends in Bahariye Avenue

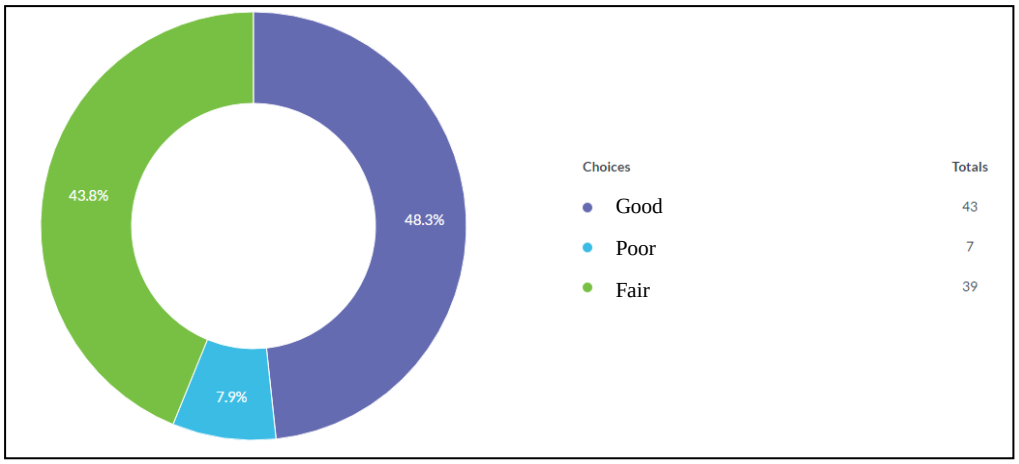


Figure 4.69. Possibility of shopping in Bahariye Avenue

48.3 percent of the participants see shopping opportunities in Bahariye Avenue appealing where a group with a percentage of 7.9 sees it negative. Not only for shopping or hanging out, it is possible to see people displaying street performances, instrument players, sellers and similar activity executers on the avenue (Figure 4.69).

In the survey study, participants are asked questions also about the places of entertainment which is among other activities. Users who visit places of entertainment in and around Bahariye Avenue find them 'Fair' with a percentage of 36, 'adequate' with a percentage of 31.5 and 'Poor' with a percentage of 32.6 (Figure 4.70).

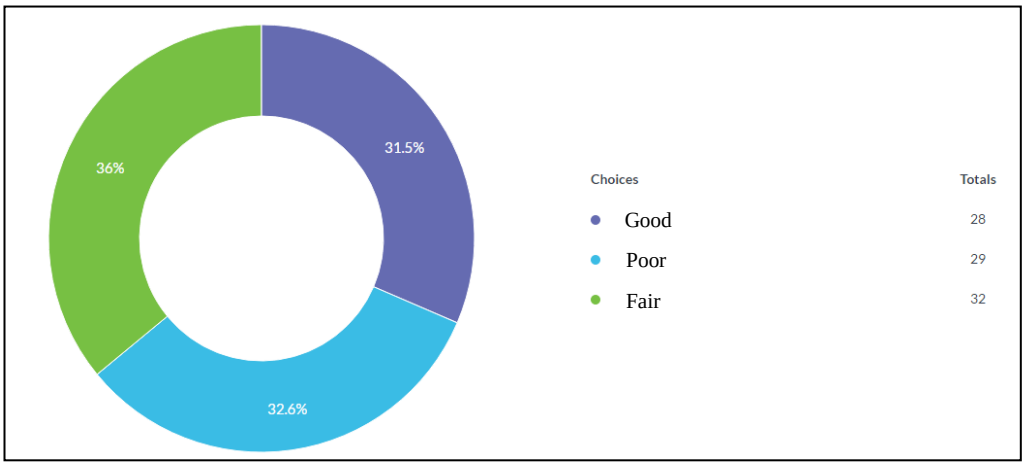


Figure 4.70. Entertainment places in Bahariye Avenue and its surroundings

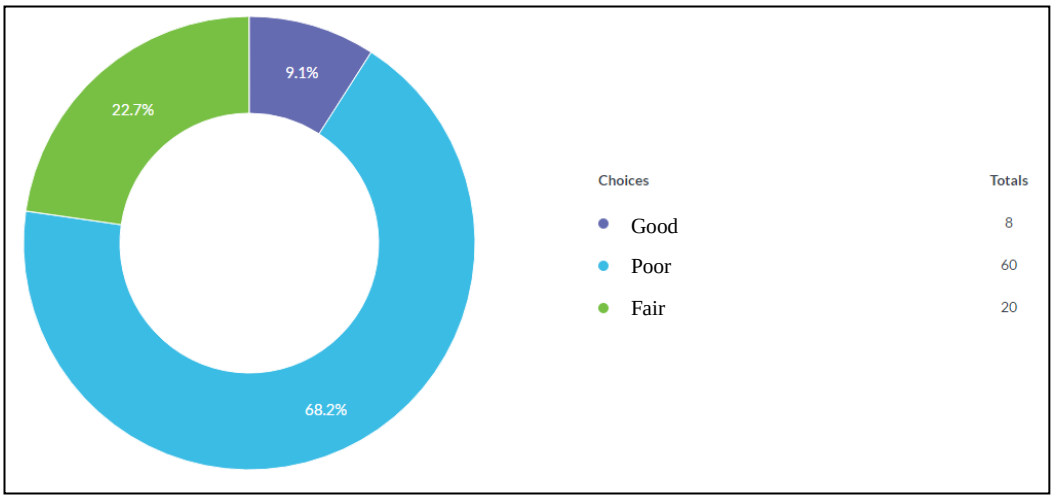


Figure 4.71. Compatibility between Events and Public meetings in Bahariye Avenue

For the question whether Bahariye Avenue is appropriate for activities such as meetings or shows, 68.2 percent of the participants said that it is 'Poor' (Figure 4.71).

To the question about their level of visit in different seasons which is another issue affecting social / behavioral characteristics of Bahariye Avenue, 39.3 percent of the participants found it 'Good' where 36 percent of the participants found it 'Fair' (Figure 4.72).

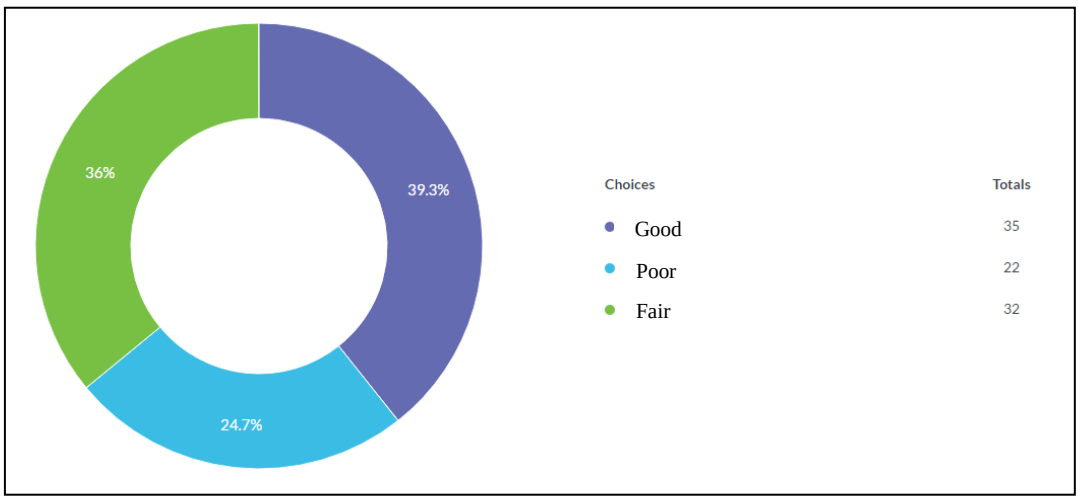


Figure 4.72. Possibility of visiting Bahariye Avenue in different seasons

An avenue that provides access to a pedestrian is a serious sign of its being a strong public place. A question is asked about easy access to the avenue on foot and 57.3 percent of the participants stated that it is ‘Good’ in this regard (Figure 4.73).

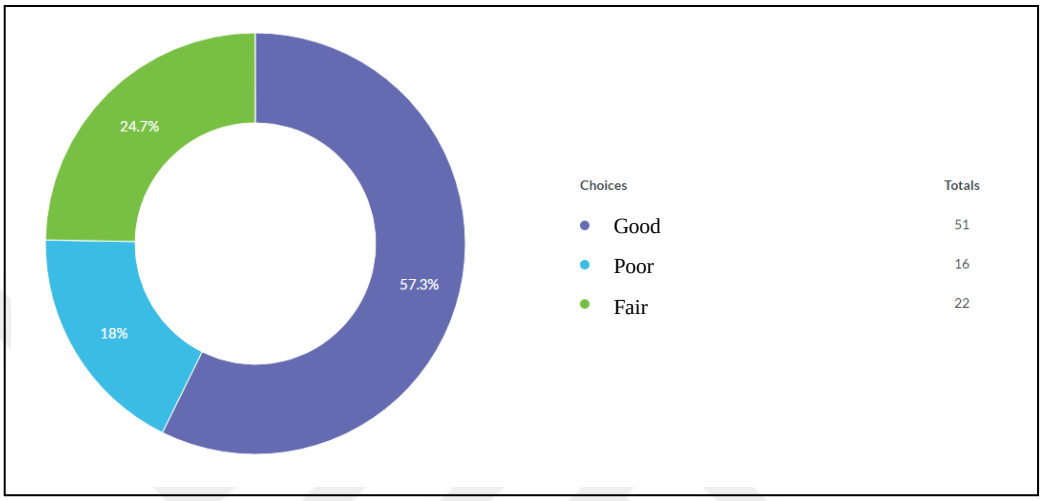


Figure 4.73. Easiness of arrival to Bahariye Avenue by walking

Although Bahariye Avenue was completely a walk way in 1992, vehicles can enter the avenue from tram route today. Having a balance of vehicle / pedestrians in an avenue is a sign that this avenue is safe. Although projects were made for Bahariye Avenue for pedestrianization, vehicles can also be seen here. In this regard, a question is asked in order to investigate vehicle – pedestrian balance in the avenue. The results showed that 43.8 percent of the users believe that it is ‘Poor’ (Figure 4.74).

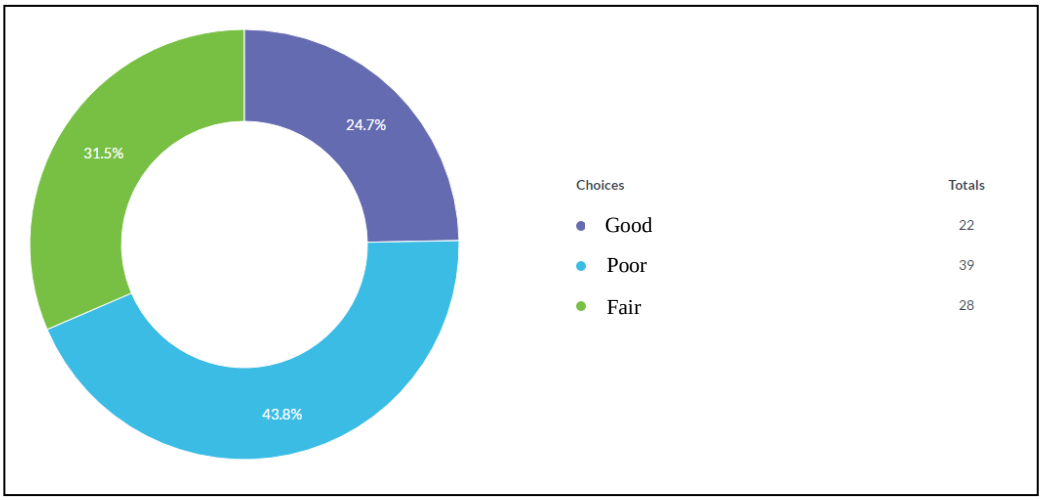


Figure 4.74. Traffic – Pedestrian compatibility in Bahariye Avenue

Another issue about safety is whether the users feel safe when walking in this avenue or an urban space. In this regard, users participated in the survey responded that they feel themselves safe at an 'Good' with a percentage of 57.3 where 27 percent of them considered the safety of the avenue as 'poor' (Figure 4.75).

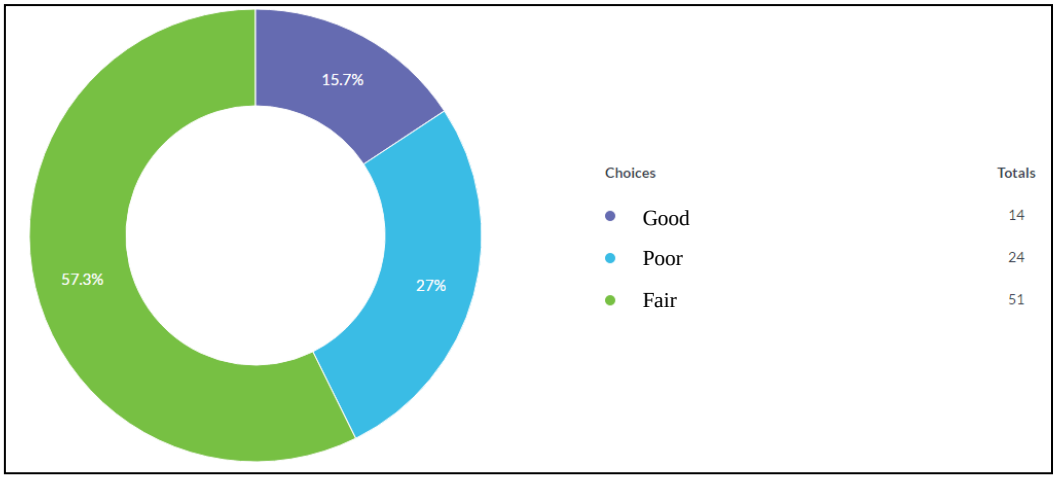


Figure 4.75. Safety of walking in Bahariye Avenue

4.4. CONCLUSION OF THE CHAPTER

This section investigates Bahariye Avenue's relation with Kadıköy, Istanbul, the historical process of Bahariye Avenue between 1900 and 2016, and the Bahariye Avenue itself as a case study based on the perceptual framework built in section 3.

During these studies, we performed interviews, digital archiving and book research in order to reveal the historical process; and these are supported with analyses, historical maps, photographs from old periods, current photos and on-site observations. In addition to analyses on Bahariye Avenue, section and plan studies are conducted using computer programs. The aim of the survey conducted with the users of the study field is to obtain the perceptions of individuals for Bahariye Avenue.

The conclusion of studies performed for Bahariye Avenue is explained in more detail in section 5 'Conclusion & Recommendations.'.

5. CONCLUSION AND RECOMMENDATIONS

Urban spaces have met the social, cultural, commercial and other requirements of individuals throughout the historical process from the old times to the present, the total of urban spaces form the image of the city. Thus, urban spaces play a significant role in cities.

This thesis study examines shopping spaces as indoor and outdoor locations in the process of transformation from agoras to shopping malls. Moreover, the reason why a certain commercial existence or development occurs in urban spaces is revealed. The presence of indoor and outdoor shopping spaces is investigated in Bahariye Avenue selected as a case study.

This study investigates the historical process of Bahariye Avenue, and presents an analysis based on these investigations. As a result of these analyses, it is observed that a cultural existence dominates Bahariye Avenue since 1900s, and this cultural development has continued till 1980s. Based on the information gathered from Arif Atılgan's interview, the prevalence and popularization of movie theater spaces in this avenue make this place an 'Avenue of Cinemas.' On the light of these investigations, it is visible that the space identity of Bahariye Avenue has turned from a cultural avenue to a commercial avenue after 1980s. Due to negative developments, movie theater companies changed their function or went totally bankrupt. Most of the movie theater spaces that changed function in Bahariye Avenue have now become bazaars / passages or theaters. Moreover, the factors that affect Bahariye Avenue were the blockage to vehicle traffic in 1991 and again in the same years, the popularization of shopping malls such as Capitol, Galleria and Nautilus. The density of shopping malls in Istanbul, shopping experience in a safe place, easy transportation via private cars, and the difficulty of transportation to Bahariye Avenue via one's private car have affected Bahariye Avenue negatively.

The spatial character of Bahariye Avenue is analyzed and examined based on the spatial character examination framework from Halu's thesis. The relation of an avenue with the city it is situated, perceptual, social and physical characteristics that measure its spatial character and the historical background of the avenue play a crucial role in this study; and lay the ground for revealing the spatial character of Bahariye Avenue.

Today, although shops on the ground floors of the buildings along the Avenue in addition to indoor shopping spaces such as passages and bazaars contribute commercially to the avenue, the level of utilization of these spaces is observed to be low. These bazaars generally present boutique clothing stores. One may argue that local clothing stores have lower commercial contribution to the avenue due to the popularization of brand stores have in the eyes of consumers. Especially when we consider Bağdat Avenue dominated by brand stores which is also in Kadıköy, consumers' dense visits to this avenue can be a proof to this argument. Thus, one may state that passages and bazaars on Bahariye Avenue are not utilized intensely. For example: Opera Onur Bazaar suits to the definition of department stores and is situated next to Hak Business Han on the left side of Bahariye Avenue when walking from Kadıköy Altıyol Square towards Moda. Based on the observations, Opera Onur Bazaar does not attract visitors as an indoor space in Bahariye Avenue. The same observations are made on the other indoor spaces of Bahariye Avenue, and these spaces are not utilized either. Stores along Bahariye Avenue have much higher level of customers. Thus, one may argue that users of this avenue prefer outdoor spaces for shopping or excursion.

When the users of Bahariye Avenue are asked the reason of their visit, they mostly replied this question as 'for excursion purposes.' Considering that a person who visits this avenue for shopping purposes would also wander around, Bahariye Avenue is a 'shopping avenue' in conclusion. At the same time, as mentioned before, there can also be individuals who use Bahariye Avenue as a circulation in order to arrive at locations in narrow streets or Moda. One may argue that those replying the question as 'for excursion purposes' gave this reply for this reason. However, two probabilities have a single common ground: Bahariye Avenue consists of spontaneous activities that occur on demand. For instance, assuming that a person wants to walk from Bull Statue to Moda, he/she may enter into a store along the road after seeing the windows of the shops while trying to arrive at a destination or he/she may want to watch an outdoor cultural activity on the road. This is a spontaneous activity. This is examined in detail in 'activity' subtitle of Section 3 'Social Characteristics.' One may argue that the higher the probability of an 'optional activity' that may occur in an urban space, the higher the quality of the space becomes.

Cafes and restaurants on Bahariye Avenue render service to the avenue through their semi-public and semi-private areas in addition to indoor and outdoor spaces.

There are narrow streets surrounded with adjacent houses including dead ends around Bahariye Avenue. Narrow streets present several functions such as cafes, shops, training centers, bazaars and passages. One may argue that these sub-spaces support Bahariye Avenue.

Today, while shops, passages and less number of restaurants are located on the elevation level of the avenue, the upper floors are mostly dominated by personal offices, clinics, etc. The number of residences is getting higher towards Moda. Bahariye Avenue is preserving its vividness as an avenue full of offices and commercial functions today. However, this vividness becomes deserted when these businesses closes up; and this affects the safety of the avenue negatively.

As a result of these investigations, Bahariye Avenue has been a crucial location in the city both culturally and commercially throughout history; and sustains its existence in the form of a shopping avenue today. Bahariye Avenue seen as a significant axis of circulation between Moda and Altıyol Square (‘bull’ statue) which is regarded as the landmark of Kadıköy is a living avenue which inhibits both cultural and shopping functions with vehicle traffic despite pedestrianization.

As mentioned above, Bahariye Avenue gives service to its users under the identity of a shopping avenue. However, studies should be conducted on the perception of avenue identity, avenue safety, facades of buildings and the problems of passages.

In the perspective of the identity of the avenue, the cultural identity of Bahariye Avenue back in the past failed to reach the present day, and is not perceived as such by many users. The opera function of Süreyya Opera House remains weak for the avenue. The number of cultural spaces such as city/cinema/movie museums can be increased in order to make people perceive the old identity of this avenue; and the identity of Bahariye Avenue can be revived through festivals. In this context, the buildings of Kafkas, Opera, Efes, Feza and Yurt theaters can be used for these purposes. As mentioned above, passages and bazaars in Bahariye Avenue have very low activity. Spaces functioning culturally such as passage of Kadıköy Movie Theater and Ak’la Kara theater also remain weak. As mentioned above in the paragraph on the avenue’s identity, movie theaters that formed Bahariye Avenue can be revived in passages and bazaar structures as they used to be. A nostalgic design can be provided through halls of the old 1960s.

In regards to the safety of the avenue, Bahariye Avenue is projected and arranged as a pedestrian avenue in 1992. However, the vehicle traffic on the avenue is dense; vehicles are able to use the tram route. And this poses a risk for the safety of pedestrians. Although there are barriers put in certain intervals used as separators on both sides of tram route, it poses a risk when vehicle traffic joins in the avenue on the days when pedestrian circulation is dense. On the other hand, this vehicle traffic offers vividness to the avenue / space it runs. One may argue that this traffic should be removed for safety reasons although this gives an advantage to Bahariye Avenue in this context.

There are billboards and signs hanged irregularly and incompatibly on the facades of buildings that surrounds Bahariye Avenue. In order to resolve such problems in the designs of front facades for Bahariye Avenue, it is possible to prepare a “Bahariye Avenue design guide’ or a bigger scale design guide for avenues in Kadıköy. Moreover, several workshops and activities can be arranged to highlight Bahariye Avenue and its historical identity.

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APPENDIX A: NU-BEBE SHOP WORKER INTERVIEW

1- Nu-Bebe Kurucusu ile ilgili bilgi alabilir miyiz? Nu-Bebe Kaç yılında kuruldu?
1- Can you give me information about the owner / founder of 'Nu-bebe'? And when was it founded?

Saadettin G.(S.G): Evet şimdi bunun kurucusu 'Nusret Baba', Nusret'tir. Behzat ve Behçet. Bunlar Baba ve iki oğul.
Saadettin G.(S.G.): Alright, so.. Nu-bebe's founder is 'Nusret'. And had two sons, Behzat and Behçet, whohich were the other owners.

Mehmet Emre A.(E.A): Hep babadan Oğula geçerek sanki işledi bunca sene değil mi?
Mehmet Emre A.(E.A.): Ownership was swapping from father to son?

S.G.: Evet, evet öyle oldu. Eee.. Şimdi şöyle Behzat ağabey'den Birol devraldı sonra da şimdi burada bulunan Emre bey'e devretti ve öyle gidecek inşallah.
S.G.: Yes, yes. It was. Lastly Birol took the ownership from Behzat brother and now ownership belongs to Mr. Emre after Birol.

E.A: Peki kaç yılında kuruldu müessese?
E.A.: I see. When was the 'nu-bebe' established?

S.G.: Emre bey'e sorayım sanırım 1968'di ama Emre bey 68 yılı mıydı?
S.G.: Let me ask to Mr.Emre. I remember as 1968, but Mr.Emre, was it '68?

E.: 1962 olması lazım.
E.: It should be 1962.

S.G.: Evet 1962 yani yaklaşık 55 senelik.
S.G.: Yes. 1962. Approximately 55 years passed.

2- Nu-Bebe Bahariye caddesi'nde 55 senedir işlemekte olan bir ayakkabı dükkanı. Ve sanırım bu caddenin en eski ve uzun süre işleyen ticari mekanlarından biri. Bu derece uzun süredir kepenkleri açık tutabilmeyi neye borçlusunuz?
***2-* Nu-Bebe is a shoe store which still functions after 55 years. And I guess, it is the oldest shop in Bahariye street still keeping its shutters on. To what you owe this success?**

S.G.: Evet. Şimdi burada çocuk ayakkabıcısı olarak 8 tane vardı. Şimdi tek burası kaldı eskilerden. Ve Reis Kundura da vardı evet. Ve o da burası ile birleşti. Reis tabi, o da eskidir. Yani şöyle diyeyim ben size; En eskisi budur, Nu-bebe'dir diyeyim.
S.G.: Hmm. There were 8 shoe stores in this street. Now we are the only one. And there was also 'Reis kundura' with us, then we are united into one shop. 'Reis' also was the oldest one

and the most memorable one in Bahariye street. I mean, Nu-bebe is the oldest one right now here.

E.A.: Peki neye borçlusunuz bunca sene ayakta kalmayı, severek yapma ile mi?
E.A.: I see. To what you owe being stable all these years. Working willingly?

S.G.: E tabi, severek yapacaksınız tabi. Bilerek yapacaksınız, ki en başta o. İşi bilmeniz gerekiyor. Var öyle çok açılanlar var hepsi kapandı. Bilmeden giriyorlar işe batıyorlar.
S.G.: Yes, of course! You have to work willingly, you have to work purpose-fully. However, the most important thing is you have to know what you are doing at your job. There were so many shops opened here in this street, all shut down permanently.

E.A.: Evet ben gelirken de sanki gördüm bir iki tane açık ama sanırım yeni açılanlardan. Yeni dediysem de herhalde 2-3 senelik.
E.A.: Yes. I remember seeing a few open shoe shops while I was walking towards here but I guess they are new stores. Maybe 2-3 years old.

S.G.: Yok. Bak şu sokağın içinde bir tane vardı. O da bıraktı, 3 sene oldu. Kimse kalmadı yani nedir? İşte kıyafet satıyor da 2-3 tane ayakkabı koyuyor. İşte bu sokağın içinde uyduruk kaytırık şeyler var.
S.G.: No. Look, there was one in that street. And it also quitted 3 years ago. I mean, noone from the past is here now. The point is, they mainly sell clothes in shops and put few shoes on showcase. There are some useless shops here like that.

E.A.: işte asıl sattığı ürün ayakkabı değil mesela, değil mi?
E.A.: You mean, they are not mainly 'Shoe store' as you are?

S.G.: Evet değil.
S.G.: Yes.

3- Ayakkabı üretiminizi kendiniz mi yapıyorsunuz? ARGE çalışması yapıyor musunuz?
3- Do you produce your own shoes? Are you doing R&D?

S.G.: Tabi. Şimdi. Aşağı indiniz mi bu arada?
S.G.: Yes. Sure. Did you see the floor downstairs?

E.A.: Evet hatta ilk oraya girdim.
E.A.: Yes. In fact, I first entered from there.

S.G.: Evet bakın aşağısı sırf bizim ayakkabılar. Burada ise mesela 'Twigy' 'nin ayakkabılarını satıyoruz. O tarafta da değerlendirme yapıyoruz. İşte Nu-Bebe'nin kalmış ayakkabılarını indirimli, ucuz koyuyoruz.
S.G.: Yes. The shop floor downstairs contains only our shoes. And here is, for example, we are selling 'Twigy' shoes. And we are improving at that part,. We are putting sale on Nu-Bebe's shoes which are not sold for a long time.

E.A.: Peki AR-GE çalışması yapıyor musunuz?
E.A.:So, are you doing R&D?

E.: Ayakkabı üstüne yapmıyoruz.
E.: Not on shoes.

4- Rekabet içinde olduğunuz başka ayakkabıcı oldu mu? (Bahariye caddesi)
4- Did you have any other shoe store you compete with? (Bahariye Avenue)
S.G.: Daha önceden vardı evet. Ne vardı? Bir kaç tane mağaza vardı tabi. Onlarla tabi bir rekabet oldu. Ama onlar da çok dayanamadılar. Değiştirdiler, kendilerini başka işlere yönelttiler.
S.G.: Yes we had before. What was it? There were few shops of course we competed with. However, they couldn't stand too long. They changed their shop abdtheir bussiness.

E.A.: Yani farklı ürün sattılar?
E.A.: So they sold different products?

S.G.: Evet.
S.G.: Yes.

5- Şu andaki satışlardan memnun musunuz ? Geleceğe nasıl bakıyorsunuz?
5- Are you satisfied with the sales now? And how do you see the future?

S.G.: Yani ne desek şey... buna da şükür diyeceğiz tabi. Yeterli diyeyim.
S.G.: Well. Don't know what to say. It is ok. Adequate.

6- İlk yıllara göre müşteri kalitesi nasıl bir değişim gösterdi?
6- Compared to the first years, how was the change in the quality of customers?

S.G.: E yani şimdi şöyle tabi. İlk yıllarda Bahariye caddesi çok farklıydı. Şimdi şöyle, müşterinin Kartal'ı geliyordu, Maltepe'si geliyordu, Boğaz'dan gelirlerdi. Anadolu hisar'ı, Beykoz'u. Yani demek istediğim şu ki; Ayakkabı işyeri Kadıköy'dü.
S.G.: Well now, at first years Bahariye Avenue was too different. Customers were coming from Kartal, Maltepe, Boğaz, Anadolu Hisarı, Beykoz...I mean, Kadıköy used to be the centerfor shoe stores.

E.A.: bu konuştuklarınız 1960-70'li seneler değil mi?
E.A.: You are talking about 1960-70s, right?

S.G.: Evet evet, hatta 1980'li, 1990'lı yıllara kadar bu böyle gitti. Ondan sonra değişim başladı.
S.G.: Yes, yes. Yet, this continued till 1980-90s. Then it started to change.
E.A.: Diğer semtlerde de açılmaya başladı sanırım.
E.A.: I guess, shoe stores started to be opened in other districts.

S.G.: E evet, oralarda da açılmaya başladı. Tabi bu sıkıntı oluyor.

S.G.: Yes, they were also opened at other districts. This caused problems.

7- Gün içinde ve hafta içinde müşteri yoğunluklarınızın dağılımı nasıldır?
7- What is the status of your daily and in-week customer population?

S.G.: Tabi. Mesela şu günlerdeki yoğunluğa bile şükür diyorsunuz.
S.G.: Well. For instance, we are even thankful to the density these days..

E.A.: Yeterli?
E.A.: Adequate?

S.G.: Tabi ama biz eski işleri arıyoruz mesela.
S.G.: Yes, but we are miss the old sales.

8- Nu-Bebe'yi açarken Bahariye Caddesi'ni seçilmesinin sebebi neydi?
8- What was the reason to choose Bahariye Avenue while opening Nu-Bebe?

S.G.: E tabi bunun sebebini bilemiyorum. Ama Kadıköy'de en iyi cadde o sırada burasıydı. Merkezi olarak. Tabi Bağdat Caddesi misal verirsek, o zaman daha sayfiyelik yerlerdi o zamanlar. 60'lara kadar hep öyleydi. Ondan sonra dükkanlar açılmaya başladı Bağdat Caddesi'nde yani. Ama ondan önceleri sayfiyelik bir yerdi yani. Mağazalar çok yoktu ama insanlar gidiyordu. Plaj da tabii bir etkendi.
S.G.: Well, I don't know the exact reason. But this avenue was the best in Kadıköy back in those days. As a central. However, if we give example of Bağdat Avenue, at that time it was a kind of countryside. Until 1960s it remained so. Then Shops began to be opened at Bağdat Avenue. But it was as a countryside previously. There were no shops, but people were going there. Of course, beach was also a reason.

9- Sizce Bahariye Caddesi ne tür bir caddedir? (Alışveriş, kültürel, ticari, gezinti, yürüyüş)
9- What kind of an avenue is Bahariye for you? (Shopping, cultural, commercial, tour)

S.G.: Yani şimdi, devir çok değişti. Yani eskiden insanlar buraya sadece alışveriş için gelirdi. Altıyol yani. Kadın giyim olsun, kıyafet olsun, ayakkabı olsun. Erkek öyle, çocuk öyle. Ama sonradan değişti. Son 10 senedir, biliyorsundur şimdi barlar, bilmemneler, Restaurantlar. Yani Dükkandan aşağısı olduğu gibi yeme-içme. Yani manavı, balıkçısı hepsi değişime uğradı tabi zamanla. Yani mesela artık balıkçı sadece satmıyor, masa sandalye koymuş oraya yeme-içme olarak da servis ediyor.
S.G.: Well now, times have changed changed a lot. I mean before, people were coming here for shopping. To Altıyol I mean. Woman clothing shops, outfit, shoes. For men andkids also. Then, it changed. For the last ten years, you know, now bars, restaurants are everywhere. I mean ground floors are all food & beverage sector. I mean for example, fishers are now not only selling fish, but also put tables and chairs in front of their shop and service people likea restaurant.

10- Bildiğiniz, tercih ettiğiniz başka cadde var mı? (Ticari veya kültürel)
10- Do you have any other avenue that you know or prefer? (Commercial or Cultural)

S.G.: Valla, artık ne düşüneceğimi bilemiyorum. Malesef öyle. Yani mesela şimdi gelirken, bakıyorum da Bağdat caddesi dediğimiz bundan 20-25 sene evvel bir anda dükkan kapanır yenisi açılırdı. Demeye çalıştığım belli olmazdı hani kiralık yazmazdı, biz görmezdik onu. Yenisi açılırdı. Şimdi bakıyorsun, geçen gün dikkatimi çekti gidip bir baktım gelirken, 14 tane mi ne saydım ve 100-150 metre mi ne anca gittim. 14 tane dükkan boş kiralıktı. Tabi bence bu yeni inşaatlarda kötü etkiledi orayı tabi.
S.G.: Well, I dont know what to think anymore unfortunately. For example, while i was coming here, I went through Bağdat Avenue. I mean, 20-25 years before, when a shop closes in Bağdat Avenue, a new one takes it place immediately. You couldn't even see a 'for rent' sign. And now when you look at there, for example the day before, I noticed, counted 14 closed shops and I only walked 100-150 meters on avenue. 14 shops were empty, waiting to be rented. In my opinion, this is due to new constructions.

11- Bahariye Caddesi'nin tarihine baktığımızda 80'li yıllarda sinemaların iflası caddeyi olumsuz yönde etkilediğini söyleyebiliriz. Siz bu dönemde nasıl etkilendiniz? Bu dönem hakkında bilgi verebilir misiniz?
11- We can say that, bankruptcy of Cinema buildings in Bahariye Avenue affected the avenue negatively. How did you get affected in that period? Can you give information about those days?

S.G.: E tabi mesela Süreyya'nın yazlığı vardı, yazlığı otopark oldu. Başka vardı Onun da yazlığı otopark oldu.
S.G.: Of course, for example Süreyya had an open-air cinema, now it became a car parking garage. Also, there was another, it used to be an open-air cinema, now it became a parking lot.

E.A.: Peki Nu-Bebe bu dönemde nasıl etkilendi? Gözlemlerinizi paylaşır mısınız?
E.A.: So how did Nu-Bebe get affected from that period? Can you share your observations?

S.G.: Tabi. Sinemalar tabi, insanları buraya çekiyordu saat 8.30-9.00'lara kadar. Ondan sonra tabi ülke meseleleri başladı tabi. O da bir etki olabilir. İster istemez etkiledi tabi Nu-Bebe'yi.
S.G.: Sure. Cinemas were attracting people here in the hours of 8.30-9.00 p.m.. Then some situations in the country emerged. That can also be an effect. It affected Nu-Bebe.
E.A.:Peki, sinema seyir mekanları kapandıkça bir populasyonda azalma gözlemlediniz mi cadde boyunca? Gözlemleriniz oldu mu?
E.A.: So, did you witness any decrease of population here when Cinema buildings shut down? Any observations?

S.G.: E tabi çok gözlemim olmadı ama hissedebiliyorsunuz bunu. Yani mesela şöyle Sinemalar varken başka semtlerden gelen insanlar geliyor geçerken farkediyorlar dükkanımızı, ayakkabıları görüyor sinemaya geçerken. Burayı keşfetmiş oluyor. Sinema da denince tabi şu an bir kadıköy sineması kaldı sanırım. Bir de Rexx olması lazım.
S.G.: I didn't have lots of observations but I believe you can feel it. I mean, when there were Cinema buildings here, people coming from other districts noticed our shop they were

passing through. They saw the shoes. So, they started discovering this store. If you look for a cinema to watch here now, I guess there is only Kadıköy Cinema here. And also Rexx.

12- Bahariye Caddesi size göre ticari mekan bağlamında güçlü bir cadde midir?

12- In the context of a commercial space, do you think Bahariye Avenue is a strong one?

S.G.: Yani şimdi bakın, burada önceleri büyük markalar vardı. Nehir mağazası vardı. Ondan sonra bir çok markalar vardı. Hepsi teker teker gittiler. Mesela o Vakko mağazası, Altıyoldan sola döndüğünüz yerde bulunuyordu. Bir pasaj vardı orda büyük bir pasaj. Orası komple Vakko'ydu. O gittikten sonra orası yıkıldı. Tekrar yapıldı ve şimdi ayakkabıcılar var orada. Ve pasajlar da pek iş yapamıyor. Bir Efes – Feza sineması vardı. Kapandı hatta. İşte orası da iş yapmıyor.

S.G. Now look, previously there were big brands here. Nehir Shop for example. A lot of famous brands. They were all gone. For example, Vakko shop was at the left of Altıyol. There was a passage there; it was all Vakko shop. All floors. After it left that building. It was demolished. And then re-built. Now there are shoe stores in that building. And passages are so in-active in regards to doing business. There was Efes-Feza cinema. Then, it was closed. Now that building fails to do any business.

E.A.: Peki orayı ne olarak kullanıyorlar? Efes – Feza binasını kastediyorum.

E.A.: So what do they use that building for? I mean Efes-Feza building.

S.G.: Valla orayı ben de bilmiyorum.Aslında oraya bir kafe yaptılardı ama yıkıldı sonra tekrar yapıldı. Ama yok dayanamadı orası da.

S.G.: I don't know either. Actually, they once opened a cafe there. However, it was closed then re-opened again. But no, it also failed.

13- Bahariye Caddesi'ni kültürel anlamda diğer caddeler ile karşılaştırırsanız , sizce nasıl bir konumdadır?

13- If you compare Bahariye Avenue to other avenues culturally, what do you think about its position?

S.G.: Valla bence artık kültürel olarak anlamını yitirdi yani. Burada çok sinema vardı. Opera Sineması, Süreyya Sineması tabii bir de bunların yazlıkları vardı.

S.G.: Well, according to me, it lost its cultural meaning now. There were too many numbers of cinemas here. Opera cinema, Süreyya cinema and also their open-air cinemas.

E.A.: Çoğunun yazlığı var mıydı?

E.A.: Did many of them have open-air cinema spaces?

S.G.: Tabii tabii vardı. Mesela Yoğurtçu parkında yazlık sinema vardı. Ondan sonra İkizler sineması vardı Fenerbahçe stadından biraz sonra. Fenerbahçe stadı yanında lunapark bulunuyordu. Epey doluydu yani.

S.G.: Sure, sure they did. For example, at Yoğurtçu Park there was an open-air cinema. There was this cinema which is called İkizler Cinema just after Fenerbahçe Stadium. Also, there was an amusement parknext to Fenerbahçe Stadium. It was quite a full.

14- 1960 ile günümüz Bahariye Caddesi'ni kültürel ve ticari olarak karşılaştırırsanız nasıl yorumlarsınız?
14- If you compare Bahariye Avenue in 1960s with present, how do you comment both in cultural and commercial context?

S.G.: Valla şöyle diyeyim. Ben o zamanı tercih ederdim. Çocukluğumuzu da biz burada yaşadık ve her şey daha güzeldi. Her şeyden önce farklıydı.
S.G.: Well, I can say that, I prefer that year of Bahariye Avenue. We lived our childhood here. And everything was better. First of all, it was different.

15- 1960'lı yıllarda Sinema seyir mekanlarının artışı Nu-bebe üzerinde ticari olarak nasıl bir etki yaratmıştır?
15- How did the increased numbers of cinema buildings in avenue affect Bahariye Avenue commercially back in 1960s?

S.G.: E tabi demin bahsettiğim gibi. İnsanlar sinemaya geldiklerinde, neticede dükkanı da görüyorlardı. Keşfediyorlardı. İyi bir etki bıraktığını söyleyebilirim.
S.G.: As I said before, when people came to cinema, they noticed our shops, discovering us. I can say that, it affected postively.

16- 1960'lı yıllarda Bahariye Caddesi'nde çok dükkan bulunuyor muydu? Dükkanların artmasındaki sebep neydi?
16- At 1960s, were there a lot of shops around Bahariye Avenue? If so, what was the reason of increasing the number of shops?

S.G.: Mesela şöyle diyeyim; şu eski yapıkredi sokağı var çarşıya doğru giden. Orası dar bir sokaktı. Orada manufaturacılar vardı, tek katlı binalar bulunuyordu mesela o zamanlar. Yoğundu burası tabii.
S.G.: For example, that old 'Yapıkredi' street, which is leading you to 'Kadıköy Bazaar. It was a narrow street. There were shops selling dry goods. There were one-storey buildings at that time. It was of course full of shops.

17-* Bahariye *Caddesi dışında başka şubeniz bulunuyor mu? Eğer varsa bu şube(ler) de Bahariye Caddesi'ndeki dükkanınız kadar rağbet gördü mü?
17- Do you have any other Nu-Bebe shops apart from Bahariye Avenue? If you do so, did they get the demand as the one in Bahariye Avenue did?

S.G.: Evet. Bağdat Caddesi'nde var. Orası tabi burası gibi rağbet görmüyor daha yeni yeni alışıyor diyeyim. Daha 2-3 sene oldu açılalı.
S.G.: Yes. We also have one in Bağdat Avenue. Of course, it doesn't get the demand as this store does. I can say that it just started to get used to. It was opened 2-3 years ago.

18- 1992 yılında Bahariye Caddesi'nin araç trafiğine kapatılmasını nasıl değerlendiriyorsunuz, bu düzenleme sizi nasıl etkiledi?

18- How do you comment on the project of pedestrianization of Bahariye Avenue? And how did it affect your store?

S.G.: yani şöyle, bundan evvel burada havuz vardı önde. Yol da yoktu. Bundan 15 sene 20 sene evvel, tamamen kapatılmıştı ve şurada havuz vardı. İnsanlar geliyorlardı, vakit geçiriyorlardı. Ağaçlıktı hep orta yer.
S.G.: Before that there was a decorative pool at front of the shop. There was no road. 15-20 years ago, it was completely blocked and there was a decorative pool there. People were coming there, spending time. It was full of trees.

E.A.: Peki araç trafiği burada var iken nasıldı?
E.A.: So how was it when there was vehicle traffic here?

S.G.:Araç trafiği gidiş gelişti burada. Mesela çoluğu çocuğu burada indiriyordu giriyorlardı dükkana. Cepler bulunuyordu yolda parkedip aracı geliyordu, rahattı tabi. Şu an mesela geliyor arabasıyla müşteri, bırakıyor mesela hanımı, çocuğu ama dolaşıyor öte taraflara da park arıyor. Tabi zorlaştı. Mesela Bağdat Caddesi'nden, İskele'den geliyordu daha önceleri, hemen aracıyla uğrayıp gidiyordu.
S.G.: It was two lanes traffic. For example, a customer was dropping off family/kids here at front of the shop and there were lay-bys. Customers were parking there and walked here easily. But now, for example, a customer is dropping off family here and tris to look for a parking lotat far locations. Of course, it is not easy now. For example, before that people were coming from Bağdat Avenue, from the coast, were pulling over the car here and then leave easily.

E.A.: O zaman bu dükkana bir dezavantaj olarak etkilemiş olabilir mi?
E.A.: Then we can say that this affected your store negatively?
S.G.: Evet evet. Ulaşımı zorlaştırdı bir bakıma. Artık mesela müşteri ''Oraya gideceğime giderim bir AVM'ye'' diyor. Oraya gidiyor.
S.G.: Yes yes. It became more difficult to reach here. Now for example, a customer says ''I would rather go to a Mall then going there.'' And goes to mall.

E.A.: Şu an aktif olan Tramvay hattı sizce ne kadar etkili caddeye?
E.A.: What do you think about the tram route's influence on the avenue which is still active?

S.G.: Yani Tramvay aşağıdan hareket ediyor. Genelde yaşlılar biniyor. Öyle gidiyor dolaşıyor.
S.G.: I mean, Tram is starting to move from below (Moda). Usually old people are using it. It is just passing through, making a tour.

APPENDIX B: ARİF ATILGAN INTERVIEW

Mehmet Emre Akın (E.A): Merhaba Atılgan bey, 1900'dan günümüze Bahariye Caddesi üzerindeki sinemalar hakkında bildiklerinizi paylaşabilir misiniz?
Mehmet Emre Akın (E.A): Hello Mr.Atılgan, can you share with us your knowledge and information about movie theaters in Bahariye Avenue from 1900s to present?

Arif Atılgan (A.A): Tabii. Herşeyden önce. Opera Sineması şuanda bir çarşı oldu. Sinema olarak Reks Sineması hala ayaktadır Bahariyede. Ve ayrıca..
Arif Atılgan (A.A).: Sure. First of all, Opera Cinema became a 'bazaar right now. Reks cinema is still standing in Bahariye as a cinema. And...

E.A.: Kadıköy Sineması?
E.A.: Kadıköy Cinema?

A.A.: Evet. Kadıköy Sineması hala açıktır.
A.A.: Yes. Kadıköy Cinema is also functioning.

Zeynep Yazıcıoğlu Halu (Z.H.): Sanırsam Moda sahnesi de işliyor hala.
Zeynep Yazıcıoğlu Halu (Z.H.): I guess Moda Sahnesi is also functioning.

A.A.: Evet Moda Sahnesi de. O da var. Fonksiyon, sinema fonksiyonu aslında hala orada, Bahariyede. Ama tabii ki, keşke olabilseydi. 1950'ler, 1960'lar, bu arada ben burada doğdum büyüdüm. İnsanlar iyi giyimli bir şekilde, ailesini de yanına alarak sinemaya giderlerdi. Yani Büyük sinema yapıları çok işlek olurdu, yoğun olurdu o günlerde, önemli bir aktivite olduğu için sinemaya gitmek o günlerde. Fakat, 1970'lerin sonunda, 80'ler gibi, televizyon çıktı. İnsanlar evlerinde televizyon izlemeye başladı. Sinema yapılarında yoğunluk azalmaya başladı. Sinema iflasları yüzünden o dönemlerde, 1980lerde, yapımcılar müstehcen film çekmeye başladılar. Sinema filmlerinin kalitesi ve imajı düştü. Bahariye Caddesindeki Sinema yapıları bir bir kapanmaya başladı. Örneğin, 1980'lerde Süreyya Sineması tekstil atölyesi deposu oldu, sinema fonksiyonunu kaybetti.
A.A.: Yes, also Moda Sahnesi. And that one. The function, cinema function still continues over there actually. Mainly. But of course, I wish it could be. In 1950s, 1960s, by the way I was living here, Igrown up here. People were going to cinema with their families in fancy dresses. So huge cinema buildings would be full at those days because this was a valuable

activity, going to cinema, in those days. However, at the end of the 1970s, at 80s television came out. Suddenly people started to watch TV in their homes. Cinema buildings started to become lowered in population.Because of cinema bankruptcy at those years in 1980s, producers started to film obsence movies. The quality and image of sinema movies decreased. Cinema buildings in Bahariye Avenue started to shut down one by one. For example, Sureyya Cinema became a textile atelier in 1980s, losing its cinema function.

Z.Y.: Şimdi, Bahariye Caddesi imaj olarak, 7-8 katlı yapılardan oluşuyor. Ben de Bahariye Caddesine geliyordum zamanında, Reis'i hatırlıyorum, Nu-Bebe ayakkabı dükkanı ve...
Z.Y.: Now, as an image in Bahariye Avenue, there are 7-8 storey buildings. I was also coming to Bahariye Avenue , I remember Reis, Nu-Bebe shoe stores and...

A.A.: Evet, Reis ayakkabı dükkanı en eskisidir.
A.A.: Yes, Reis shoe store is the oldest one.

Z.Y.: Evet. Ve orada alışveriş yapmışlığımız vardır. Biz o yıllarda Bağdat Caddesi, Erenköy'de oturuyorduk. Ama Bağdat Caddesi'nde ayakkabı dükkanı bulunmadığı için, Bahariye Caddesine geliyor ayakkabı alışverişi için. İlkokulda okuyorken ben, Aynı 7-8 katlı yapıları görüyordum. Hala da oradalar.
Z.Y.: Yes. And we were shopping from there. We were living in Bağdat Avenue, Erenköy in those years. But Bağdat Avenue didn't involve a shoe store, therefore we were coming to Bahariye tobuy shoes. While I was studying in elemantary school, I saw the same 7-8 storey buildings. They are still there.

A.A.: 1950'lere kadar, eski ahşap cumbalı evler bulunurdu orada.
A.A.: Till 1950s, old wooden houses with cumbas were present there.

Z.Y.: Bunu kanıtlayacak, referans olarak fotoğraf bulamadık biz.
Z.Y.: We couldn't find any photographs referencing that.

E.A.: Evet.
E.A.: Yes.

A.A.: O döneme ait fotoğraflar vardı bende. Eğer isterseniz yollayabilirim. Evet. Her neyse. O zamanlar Kadıköy'de ofisim vardı. Ve bir komşum vardı adı Kemal, kendisi eski zamanlardan beri Kadıköy'de yaşamış. Sık sık sohbet ederdik. Bir kere bana, sohbet ederken, Hamdi bey'den bahsetmişti. Hamdi'nin intiharı. Bana dedi ki: 'Bir sabah kalktık

ki, Hamdi bey'in intiharını duyduk. Bütün Kadıköy halkı öğrenmiş.' İnternetimiz, cep telefonumuz yoktu. Ama kulaktan kulağa, iletişimle bütün herkes öğreniyordu olan biteni. Bütün Kadıköy'e yayılıyordu haber. O zamanlar mahalle kültürü hayattaydı. Ve konuşmaya devam etti: ' Ve gördük ki Hamdi asılı duruyor. Kendini asmış belli ki, bunu görebiliyorduk. Ve o gece eve geç döndüm. Çok karanlık ve sessizdi. Bir anda evin birinin cumbasından sarkan sarmaşıktan kedi atladı üstüme. Çok korktum.' Kendisi Serasker Sokağında, Altıyol'dan sonra ikinci sokakta oturuyordu. Bu dediklerimden sonra Bahariye'deki o çevreyi bir hayal edin. Hamdi'nin intiharı 1920'lerin sonlarındaydı. O zamanlarda, burası, Bahariye Cumbalı ahşap evlerle doluydu.

Sinemalar hakkında konuşuyordum. Evet. 1970-80'lerden sonra, Sinemalar yavaştan kapanmaya başladı. Televizyonlar, sinema sektörünü fakirleştirdi diyebilirim. Sinema yapıları boşalmaya başladı. Büyük sinema salonları vardı, iki balkonlu ve localı. İlk yıllarda, Süreyya Sinemasında iki salon vardı. Süreyya Sinemasının üst katı minik bir sinema salonuydu. Aslında Balo salonu olarak tasarlanmıştı. Ve Ana bir salon bulunmaktaydı alt katta. Sonraları, 90'lar, 2000'ler gibi, sinema salonları daha da küçülmeye başladı. Daha dar sinema salonları tasarlamaya başladılar. Bu da sinema mimarisine zarar verdi ki bu beni çok üzüyor.

A.A.: I had photographes of those years. I can send them if you want to. Yes. Whatever. I had an office in Kadıköy back then. And had a neighbour there called 'Kemal' who lived in Kadıköy until old times. We were having conversations often. Once, he told me about 'Hamdi bey', suicide of 'Hamdi Bey'. He told me that 'one morning, we woke up and heard about Hamdi's suicide. All Kadıköy residents heard about it.' We didn't have cellphones or internet. But everyone heardabout this event through communication. Word was spreading through Kadıköy. Neighbourhood culture was live back then. And he continued talking; '' And we saw Hamdi hanging. We could see that he hanged himself, it was obvious. And that night I returned home late. It was so dark and so silent. A cat jumped on me from the ivy hanging from house's cumba. I was scared too much.'' He was living at Serasker Street, just second street after Altıyol square. This was one of his memory he told me about. Imagine the environment in Bahariye at those years. Hamdi's suicide was at late 1920s. At that time, here, Bahariye was full of wooden houses with cumbas.

I was talking about Cinemas. Yes. After 1970-80s, Cinemas started to shut down. I can say that, televisions weakened cinema sector. Cinema buildings became empty. There were huge cinema halls, with two balconies and lodges. At first years, there were two halls in Sureyya

Cinema. Sureyya Cinema's upstairs had a mini movie theater. Originally that floor was designed as a ballroom. And the main hall which was on downstairs. After that, at 90s, 2000s, Cinema halls got smaller. They started to design narrow cinema halls, harming the cinema architecture, which upsets me.

E.A.: Bahariye Caddesi şimdi ticari bir cadde oldu sanırım.
E.A.: Bahariye Avenue became a commercial avenue now, I guess.

A.A.: Evet, Şimdi kültürelden daha çok ticari. Şimdi Televizyonlar daha alışıldık oldu. O ilk yıllarda insanlar televizyonu sinemadan fazla izliyordu.Ve sonradan video dönemi başladı. Video kasetler çıktı.
A.A.: Yes, it is now more commercial than cultural. Now Ttelevisions became mainstream. At those first years, people were watching TV more than cinemas. And after video period started, video tapes emerged.

Z.Y.: Ben de tez çalışmamda Bahariye Caddesi'ni çalıştım, Bağdat Caddesi ile birlikte. 90'larda, Bahariye Caddesi, tam AVM'lerin açılması ile aynı zamanda yayalaştırılıyor. Bunlardan bazıları, Galleria, Captiol ve Nautilus. Ve bu yayalaştırma aslında Bahariye'deki ticari değerin düşmesine sebebiyet veriyor. Ve Bağdat Caddesi daha sık ziyaretçi almaya başlıyor. Buradaki ticari mekanları pozitif etkiliyor. Ayrıca kültürel yapılar, sinemalar yapıldı. Ve bu dönemlerde, Bahariye Caddesi ıssızlaşmaya başladı. Şimdi sizin dediğiniz bilgilerle daha da açık oldu konu.
Z.Y.: Also, I worked in my thesis about Bahariye Avenue with Bağdat Avenue. At 90s, Bahariye Avenue became pedestrianised at the same time with the opening of Malls. Some are Galleria, Capitol and Nautilus. And this pedestrianization actually resulted in weaker commercial value in Bahariye. And Bağdat Avenue began to be visited more often, affecting the commercial places positively. Also, cultural buildings, cinemas were built. And in this period, Bahariye Avenue started to be deserted. Now, this subject became clearer with the information you gave.

A.A.: Evet, evet. Süreyya Sinemasının iflasıyla birlikte, 80'lerde, 90'larda...
A.A.: Yes, yes. With the bankcrupty of Sureyya cinema, in 80s, 90s...

Z.Y.: Evet. 1980-2000'ler arasında, Bahariye'nin bu ıssız dönemi var. Ama sonradan, dershaneler açılması ve markaların outletleri'nin açılması, ilk Mudo'ydu sanırım. Ve Ayrıca

AKM'nin kapatılması ve yeni bir biçimde tasarlanan Süreyya Operası, Bahariye Caddesi'ne ticari anlamda yeni bir hareket kazandırdı.

Z.Y.: Yes. Between 1980s-2000s, there is this deserted period of Bahariye. But later, with the openings of prep schools, and outlets of brands, Mudo was the first I guess. And also, with the closing of AKM and newly designed Sureyya Opera, a new movement commercially started in Bahariye Avneue.

A.A.: Evet. Doğru. Hala da tartışılıyor. İstiklal yayalaştırılsın mı yayalaştırılmasın mı diye tartışılıyordu. Vakko karşı çıktı bu projeye. Ve İstiklal Caddesi'nden çıktılar. Bahariye Caddesinin ilk yıllarında yayalaştırmanın cadde için iyi olacağını diyorlardı. İnsanlar gelecek, daha çok alışveriş yapacaklar. Ama Vakko'nun niye bu kararı verdiğini anlayabiliyorum. Zengin müşteri dükkana yürümez. Zengin müşteri dükkana özel aracıyla veya taksiyle gelir, alışverişini yapar ve dükkanı yine özel aracıyla veya taksiyle terkeder. Caddede trafiğin olmaması tabii ki, müşteri kalitesini orta sınıf derecesine düşürdü. Ve bununla beraber, alışveriş kalitesi değişti.

A.A.: Yes. Correct. It is still being discussed. And Istiklal was being discussed whether it should be pedestrianised or not. Vakko declined that project. And they left Istiklal. At the first years of pedestiranized Bahariye Avenue, they were telling that it would get better. People would come and shop more. But I can understand why Vakko made such a decision. Rich customers doesn't walk to shop. Rich customers come to shop with private vehicles or taxi, do the shopping and left the shop again with a taxi or private vehicle. And with no traffic in avenue, customer quality decreased to middle-class population. And with this, shopping quality changed.

E.A: Bir mekana ulaşımın kolaylığı, insanlar için önemli. Belki de Bahariye Caddesi'nin o duraksama döneminin sebebi buydu.

E.A.: Ease of access to a place is important for people. Maybe that was the reason, Bahariye Avenue had that remission period.

A.A.: Evet. Bu da sebeplerden biri olabilir. Bahariye Caddesi, tarihine bakıldığında, 60'lara kadar olan sürede ticariden daha çok kültürel bir cadde. Lakin, 70'lerden sonra ticari fonksiyon caddeye gelmeye başlıyor. Bahariye Caddesi'nde hala o kültürel kimlik yaşıyor aslında. Gizli olabilir ama hala yaşıyor. 50'lerde, küçük dükkanlar bulunuyordu ahşap cumbalı evlerin zemin katında. Ama dükkan dendiyse de, terziler, tuhafiyeciler. O tür

dükkanlar yani. Reis Kundura ayakkabı dükkanı tabii ki en eskisi. 100 senelik bir geçmişi var Kadıköy'de.

A.A: Yes. It might be one of the reasons. Bahariye Avenue used to be more cultural than commercial until 60s if we look at history. But, after 70s, its commercial function started to emerge. Still cultural identity exists in Bahariye Avenue. Maybe hidden, but still live. At the 50s, there were small shops at the ground floors of old wooden houses with cumbas. But they were tailors, haberdashers. That kind of shops were there. And Reis Kundura shoe store is the oldest. It had 100 years past in Kadıköy.

E.A.: 100 sene mi?
E.A.: 100 years?

A.A.: Evet. Neredeyse 100 sene. Çocuk ayakkabısı üretiyor. Süreyya Operası'nın hemen çaprazında bulunuyor. Küçük bir dükkan. En eskisi. Bu arada, 1950'lerden sonra o eski ahşap evlerin yerini betonarme yapılar almaya başlıyor. 1960'daki önemli yapılardan bahsetmek gerekirse, Bahariye Caddesi üzerinde Moda'dan Altıyola doğru gidilirken, sağ tarafta sırasıyla, Ramiz yorgancı dükkanı, Terzi jorj, zemin katta Hüseyin Rahmi'nin dişçi muayenehanesi, Ünlü Reis kundura ayakkabı dükkanı Opera sinemasının köşesinde, ve son olarak Aya Triada Rum Kilisesi bulunmaktaydı. Sol tarafta ise, Ermeni Surp Levon Kilisesi ve onun kiracısı Ankara pastanesi, sonra konfeksiyon dükkanı, Opera Sineması, Calibe Hanım'ın konağı, Süreyya Sineması, Rum Ortodoks Metropoliti'nin beyaz köşkü, Köçeoğlu Hamamı, şimdiki Halkevi Halk Eğitim Merkezi'nin bulunduğu yerde terkedilmiş yanmış bir yapı, Bahariye ilköğretim okulu ve Reşit Paşa köşkü yer almaktaydı.
A.A.: Yes. Nearly 100 years. It produces shoes for kids. It's located at crosswise of Sureyya Opera House. A small shop. But the oldest one. By the way, after 1950s old wooden houses became concrete ones. If I tell you some of the important buildings in 1960s, while heading to Moda from Altıyol through Bahariye Avenue, on the right there were, respectively, Ramiz quilt shop, tailor jorj, Hüseyin Rahmi's dentist clinic at the ground floor, famous Reis shoe shop across the Opera Cinema, and lastly Aya Tria Roman Church. On the left, Armenian Surp Levon Church and its tenant Ankara Bakery, then clothing store, Opera Cinema, Kiosk of Miss Calibe, Süreyya Cinema, Roman Orthodox Patriarchate's white kiosk just next to Süreyya, Köçeoğlu Hammam, a site with an abandoned burnt building which is the site of 'Halkevi' Public Education Center building, Bahariye elementary school and Reşit Pasha kiosk were located.

E.A.: Bahariye Caddesi'nin tarihini özetleyebilir misiniz peki?

E.A.: Can you summarize the history of Bahariye Avenue?

A.A.: Şimdi, 1900'ler, Sosyal hareket ilk Kuşdili'nde başlıyor.
A.A.: Now, 1900s, social movement first starts at Kuşdili meadow.

E.A.: Kuşdili.
E.A.: Kuşdili.

A.A.: Evet. 1900 yılında, Sosyal hayat, Kültürel hayat, hepsi Kuşdili çayırındaydı. İki adet sinema bulunmaktaydı, bunlar Kuşdili Sineması ve Hale Sinemasıydı (Reks). Ama daha önce de belirttiğim gibi, Bahariye Caddesi eski ahşap cumbalı evlerin bulunduğu basit bir sokaktı. 1900'lu yıllarda, Bahariye'de iki adet kilise bulunmaktaydı. Ermeni Kilisesi ve sokağın ortasında Aya Triada Kilisesi. Ve Süreyya Sineması yanında, Rum Ortodoks Metropolitisi bulunmaktaydı. And Hale Sineması en eskilerindendi. Sadece sinema değil, tiyatro da içermekteydi. 1900'lerin ilk seneleri bu şekildeydi. Cumhuriyetten sonra, 1920ler, Alafranga eğlence anlayışı yeni modaydı. Kadıköy sahillerinde şimdi plajlar, kumsallar, kafeler bulunmaktaydı. Demek istediğim, eğlence anlayışı artık değişmişti. Moda, Kalamış ve Caddebostan yeni gözde mekanlardandı. Kuşdili ıssızlaştı. Ve 30'lu ile 50'li yıllar arasında, Sinema seyir mekanları Bahariye Caddesi'nde açılmaya başlandı. Süreyya Sineması, Opera Sineması ve Yurt Sineması. Ve basit bir kimlikten sonra, Bahariye Caddesi kültürel kimliğine kavuşmuş oldu. 1970'ler, 1980'lerde Televizyonun icadı ile insanların çoğunluğu sinemaya gitmeyi bıraktı ve Sinema mekanları kapanmaya başladı. Önceden de dediğim gibi, Süreyya Sineması bir ara Tekstil atölye deposu oldu, 1980'lerde. Sinema yapıları, ticari yapılara çevirildi. Çarşılar, pasajlar, Hanlar. Ve Sinema salonları daha küçük biçimde tasarlanıyordu. Cep sinemaları ortaya çıktı. Reks Sineması baştan dizayn edildi. Reks Sineması'ndaki büyük sinema salonu, iki sinema salonu olarak tasarlandı. Bu değişiklikler ile, Bahariye Caddesi ticari bir caddeye dönüştü. Kültürel kimlik yavaş yavaş yok oldu. Yine de, Ben Bahariye Caddesi'nin o orjinal kimliğini geri istediğini hissediyorum. Kültürel kimliğini. Buradaki sinema fonksiyonu tekrar açığa çıkarılabilir.
A.A.: Yes. Social life, Cultural life were all at kuşdili meadow in 1900s. There were two cinemas, Kuşdili Cinema and Hale Cinema (Reks). But as I said before, Bahariye Avenue is just a simple street with the old wooden houses with cumbas. In 1900s, there were two churches on street. Armenian church and at the middle of street Aya Triada church. And next

to Sureyya Cinema, there was Roman orthodox religious department. And Hale Cinema was the oldest. It also included theater not only cinema. It was like this at the first years of 1900s. After the republic was established, in1920s, European style was the new trend. On Kadıköy coasts there were now beaches and cafes. I mean, entertainment style was changed. Moda, Kalamış, Caddebostan were the new favorite locations. Kuşdili became deserted. And between 30s to 50s, Cinema buildings started to be opened in Bahariye Avenue. Sureyya Cinema, Opera Cinema, and Yurt Cinema. And from a simple identity, Bahariye Avenue earned a cultural identity. In 1970s, 1980s, when television came to the fore, people in majority stoppedgoing to cinemas. And Ccnema halls started to be closed. As I said before, Sureyya cinema became a textile atelier storehousew in 1980s. Cinema buildings were converted into commercial buildings. Bazaars, passages, arcades. And cinema halls were designed at smaller scales. Mini theaters appeared. Reks Cinema was re-designed. Huge Cinema hall with balconies was divided into 2 halls in Reks Cinema. And with these changes, now Bahariye Avenue became more of a commercial avenue. The cultural identity perished slowly. However, I can feel that Bahariye Avenue wants its original identity back, The cultural identity. Again cinema, theater functions can be revived.

APPENDIX C: QUESTIONNAIRE ABOUT BAHARIYE AVENUE

Table C.1. Questionnaire about Spatial Characteristics of Bahariye Avenue (i)

	GOOD	FAIR	POOR
Length Adequateness of Bahariye Avenue for walking/hanging out			
Adequateness of the Designs of Building Facadeson Bahariye Avenue			
Adequateness of green areas in Bahariye Avenue			
Adequateness of Environmental Hygiene in Bahariye Avenue			
Adequateness for car parking lots / places in Bahariye Avenue			
Adequateness of sense of belonging in Bahariye Avenue			
Adequateness of Passages and Bazaars in Bahariye Avenue for shopping			
Possibility of encountering with friends on Bahariye Avenue			

Table C.2. Questionnaire about Spatial characteristics of Bahariye Avenue (ii)

	GOOD	FAIR	POOR
Adequateness of Bahariye Avenue to meet with friends			
Adequateness of shopping in Bahariye Avenue			
Adequateness of Entertainment places in Bahariye Avenue and its surroundings			
Adequateness of Bahariye Avenue for events and public meetings			
Adequateness of Bahariye Avenue to be visited in different seasons			
Easiness of arriving to Bahariye Avenue on foot			
Traffic – Pedestrian compability in Bahariye Avenue			
Adequateness of security and safety while walking in Bahariye Avenue			

Table C.3. Questionnare about Spatial Characteristics of Bahariye Avenue (iii)

	Walk-ing	Taxi	Bus	Tram	Private Car	Ferry	Metro-bus	Metro
Which transportation do you use to reach Bahariye Avenue?								
	More than once a week	Once a week	Once in 2 weeks	Once a month				
How often do you visit Bahariye Avenue?								
	Hang -out	Eating	Shop	Work	Walking (Sport)	Other		
What is your purpose of visiting Bahariye Avenue in general?								