



KADİR HAS UNIVERSITY  
SCHOOL OF GRADUATE STUDIES  
PROGRAM OF DESIGN

**CULTURE, COMMODITY AND SPECTATOR UNDER THE INFLUENCE OF  
GLOBAL INDUSTRY: THE CASE OF KARAKÖY**

OZAN AKBAŞ

SUPERVISORS: PROF. DR. ARZU ERDEM, DOÇ. DR. AYŞE EREK

MASTER'S THESIS

ISTANBUL, AUGUST, 2019

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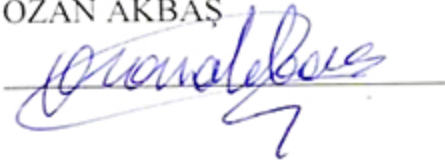
Submitted to the School of Graduate Studies of Kadir Has University in  
partial fulfillment of the requirements for the degree of Master's in the  
Discipline Area of Art and Design under the Program of MA in Design.

ISTANBUL, AUGUST, 2019

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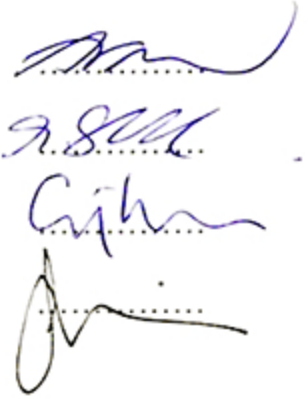
OZAN AKBAŞ

A handwritten signature in blue ink, written over a horizontal line. The signature is stylized and appears to read 'Ozan Akbaş'.

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## ABBREVIATIONS

<b>ad</b>	Advertisement
<b>appr.</b>	Approximately
<b>ed.</b>	Edition of a book
<b>Ed. or Eds.</b>	Editor or Editors
<b>et al.</b>	And others
<b>MA</b>	Master of Arts
<b>n. d.</b>	No date
<b>p.</b>	Page
<b>pp.</b>	Pages
<b>Rev.</b>	Revision
<b>Unk.</b>	Unknown
<b>TDİ</b>	Türkiye Denizcilik İşletmesi

## ABSTRACT

AKBAŞ, OZAN CULTURE, *COMMODITY AND SPECTATOR UNDER THE INFLUENCE OF GLOBAL INDUSTRY: THE CASE OF KARAKÖY*, MA IN DESIGN THESIS, Istanbul, 2019.

The final step industry has evolved into today also provides an excessive method of exhibiting. The transformation of the terminology branched under culture is redefined when the commodities are considered. Until the point of industrialization human history had been replacing forms of cultural production with a newer one. This continued from generation to generation until the mass production was introduced. Starting from the 18th century historic memory has started to fade under the guise of modernization. Capitalism's dominancy in every field of life initiated new ways of thinking forming the field sociology and reshaping the outcomes of art, design and marketing. Brands began a competition of marketing and gaining global growth leading to a commodification of culture and meanwhile media played a big role. Mediatization of commodity brought upon globalism and the social media had a huge impact on all of this. At the end physical space as we know it defined by concrete boundaries transformed into a mental, limitless space paradoxically minimizing the inner worlds of the individual and emptying the qualitative aspects of the end-products. Especially emerging markets felt the biggest impact from the waves of globalism.

To exemplify this data, a case area in Karaköy is selected. Karaköy with a rich cultural diversity and historical stratum consists an appropriate sample for two reasons. First reason is that it's historical and cultural background gives us a strong data for comparison and the second reason is that the region has been going through an expansive transience under capitalist agenda. This study lays down a documentation for the current state of Karaköy approaching a new decade and tries to convey a phase of transformation screenshot from a timeline of a rapidly changing appearance while investigating the social media's effects and influence.

**Keywords: commodity, culture, globalism, industrialism, exhibition, social media, capitalism, Karaköy, spectacle, digitalization**

## ÖZET

AKBAŞ, OZAN GLOBAL ENDÜSTRİ ETKİSİ ALTINDA KÜLTÜR, TÜKETİM NESNESİ, GÖSTERİ İZLEYİCİSİ: KARAKÖY ÖRNEĞİ, TASARIM MA TEZİ, İstanbul, 2019.

Günümüzde endüstriyellemenin geldiği son nokta aynı zamanda yoğun bir sergileme yöntemi sunar. Kültür altında dallanmış terminolojinin dönüşümü, tüketim nesnesi göz önüne alındığında yeniden tanımlanır. Sanayileşmenin baş gösterdiği noktaya kadar insanlık tarihi kültürel üretim biçimlerinin her birini, bir yenisiyle değiştirmekteydi. Bu, nesilden nesile seri üretimin başlangıcına kadar devam etti. Tarihi bellek, 18. yüzyıldan başlayarak modernleşme kisvesi altında solmaya başladı. Kapitalizmin yaşamın her alanında egemenliği, sosyoloji alanının gelişimine yön verirken; sanat, tasarım ve pazarlama adına da yeni düşünme yöntemleri başlattı. Markalar, kültürün metalaşmasına neden olacak bir pazarlama ve küresel büyüme yarışına başladılar ve bu konuda medya da büyük bir rol oynadı. Metalaştırmanın küreselleşmeye evrilmesi ve sosyal medyanın bütün bunlar üzerinde büyük etkisi oldu. Sonunda bildiğimiz, somut sınırlarla tanımlanan fiziksel mekân, bireyin iç dünyasını paradoksal olarak asgariye indiren ve son ürünlerin nitel yönlerini boşa çıkaran zihinsel, sınırsız bir mekâna dönüştü. Özellikle gelişmekte olan piyasalar küreselleşmenin dalgalarında en büyük etkiyi hissetti.

Bu verinin objektifinden bir örnekleme elde etmek için Karaköy'de bir saha seçilmiştir. Zengin kültürel çeşitliliği ve tarihi katmanları barındıran Karaköy, iki nedenden dolayı uygun bir örnek olacaktır. İlk sebep, tarihsel ve kültürel arka planının bize karşılaştırma yaratabilmemiz için güçlü bir veri sağlaması ve ikincisi de bölgenin kapitalist arzu altında güçlü bir dönüşüm yaşamış olmasıdır. Bu çalışma yeni bir on yıla girerken, Karaköy'ün güncel durumuyla ilgili bir dökümantasyon sağlarken, sosyal medyayı etkileyen ve ondan etkilenen parametreleri de açığa çıkarır.

**Anahtar Kelimeler: tüketim nesnesi, kültür, endüstriyelleme, sosyal medya, kapitalizm, Karaköy, gösteri, dijitalleşme**



Babama,

## 1. INTRODUCTION

Starting with the industrialization humankind started to experience a rapid consumption of renewals (Bell, 1972, p. 11). Especially in the urban areas, a never-ending transformation showed itself each decade since then. The production and delivery of commodity and the promotions to enhance their continuity gained importance exponentially over time. This commodity circulation's progress and success was dependent on the proletariat at the beginning and the class struggles' dynamics shifted conspicuously since then. Marx's introduction to the term "commodification" (Marx and Engels, 2016) highlights the rapid transformation occurring in the 19th century which would later become a pillar for Simmel's use value and exchange value (Kasinitz, 1995, pp. 32–33) discussions in the metropole. Debord also later built his analysis on a society addicted to "spectacles" (Debord, 2010, p. 7) on these prior assertions as this fetish of commodification was amplified in 1960s in the aftermath of the World War II and also Modernist thought's decay, in a post-industrial, post-modernist society (Hewison, 2014). Although Debord puts the spectacle's birth around the invention of TV, the journey of the spectacle may have started sooner than what one might have foreseen. Maybe even to Bakhtin's grotesque bodies (1984) of carnival, which were earlier forms of this spectacularity. Nonetheless, the proper period to begin to the spectacle's journey seems to be parallel with the capitalism and the intensification of exhibiting actions which seems to strengthen with the invention of displays.

The first part of the study will lay a research on these transformations in the last one and a half century, including various fields such as design and art as well as sociology, economy, politics and others. In the second half this literature will be used as a tool of perspective to be used upon Karaköy in İstanbul. A territory of commercial activity, now and also in its long multi-national history.

The first part consists of four pillars, each is a phenomenon in the modern world we live in today. Some basic definitions, concepts and historical information is laid down in this chapter in order to build an understanding of the life-changing events from 19<sup>th</sup> century to this day. The first one of the four pillars is "*the culture*". In order to gain a wider

understanding of globalism, first the journey of culture, as a non-written, inter-generationally conveyed term, and its ramifications are tackled with, since culture is the phenomenon that was the main source of production of commodity. This leads us to the second subheading that is “*the commodity*” which is, in fact, the primary material of this study. The commodity as a concrete substance of trade and an outcome of early capitalism as well as a substance for pleasures and sensibilities of the “good life” (Raizman, 2004, p. 37). The commodification of the space, and the physical space being translated into an image, a pin or a hashtag consists an important segment in the study as Karaköy tends to exemplify these aspects. The subheading of “the commodity”, for this reason, will tackle with “the space” as well, both for understanding the last phase of its implicit evolution and for the benefits of this research on the last part that includes Karaköy exemplification.

Commodity and culture have a tremendously strong connection to the media. The media is a majestic tool for the commodity for especially promotion purposes and provides the context for a global culture. The third pillar, therefore, is “the media” which will include all the introductory vehicles, printed, cybernetic, visual, spatial and more. After the settlement of capitalism, the impact of the terms like, “brand”, “brand image”, “brand identity” and “branding” gained appearance. With the newly born conception of graphic design, exhibiting goods carried its existence onto a quite new platform which we can briefly call “advertising”. This precedes the TV and the Radio’s ascent, which Debord criticizes as the transformation leading to the loss of understanding on what’s real and leads to a pseudo-justification of purchases in the society. His work named “the society of the spectacle.” has created a tremendous impression (2010). However, it was the end neither for the evolution of the exhibition opportunities nor the search of the corporates for new ones. What follows the age of the TV, is the age of information, the day we live in today which compromises an important research to understand the case area’s circumstances in present day. Coming closer to the 21<sup>st</sup> century internet has developed a whole new understanding of communication, public relations and social interactions. It truly was a gamechanger, or at least beginning of something that would create huge changes in society; the invention of social media applications which is included in the research chapter. Finally, before heading into the case of Karaköy, the individual, as the subject of all these contextual shifts will be focused on since the individual, as a designer, as a consumer and a producer has been going through different transformations.

Before concluding the thesis, to obtain a concrete evaluation Karaköy-Kemeraltı is analyzed in the second part as a case study. A brief history of Galata where Karaköy resides, is laid down in terms of politics, urban design, social sciences and daily life, to obtain a tool for observation on commercial activity. Starting from Byzantines and then Ottomans, the commercial characteristics of Karaköy, and how it was affected by being a harbor town is explained while exploring several other aspects such as demography, historical events, wars, significant happenings and more. Karaköy has always been exposed to multicultural attributes, research shows. Moreover, this always played a part in the commercial activities in the area. In today's world this multiculturalism has moved beyond the local population's demography to a virtual platform where the multicultural parameters function without the physical limits and influence markets through this mediatization. The multi-nationality in the region serves for a study on "the culture" of the area, the current commercial activity and the little business's tools for marketing links the study to "the media", the global characteristics and the parameters that increased purchase rates is connected with "the commodity" and all this is centered around "the individual" which consists of the user, the buyer, the business owner; the spectator. After these connections between the highlights of the first chapter and Karaköy are explored, a data that is collected from the case area is analyzed. In the last pages before the conclusion chapter, the use of social media in Karaköy by businesses is evaluated.

## **1.1 PURPOSE OF THE THESIS**

Looking at the modern society, one realizes a thingification of phenomenon that originally were not "things" before and in contrast a mediatization -in other terms spectacularization- of phenomenon that in fact were "things" before (*Figure 1.1*). The entrance of the commodity to daily life, especially starting with modernism, was nourished from the culture, and gave a boost to media's escalation. These changing balances and the alteration in the parameters, created an atmosphere of pressure, hypnotization or a strong wave upon the modern human's nature and therefore, created a huge impact on societies especially on developing countries which would be further investigated later on.



This thesis aims to look further into these struggles through the transformation of four different phenomenon which are, the culture, the commodity, the media and the individual in two contexts. One is the exploration in general terms and the second and main one is the exploration of a selected area. These four pillars are seen as the key to understand what modernity holds within and in what scale and strength a transformation took place in this period of time, in this study. This exploration of the four mentioned entities will guide us through the path that argues the fade of physical boundaries and being replaced by a virtual -imaginary, mental- understanding of a space. The second and final stage of this aim is to create a historical documentation for Karaköy-Kemeraltı district as it exhibited an incredible transformation in the last 10 years although the region has a quite rich and sophisticated history in terms of culture, urban planning, governance, social life and trade. Even a comparison with studies done in early 2010s, reveals a massive change in appearance. With the upcoming renovations and projects such as Galataport, it is expected for the area to pursue its evolution. Therefore, the current state's documentation gains much more importance in this case.

## **1.2 SCOPE OF THE THESIS**

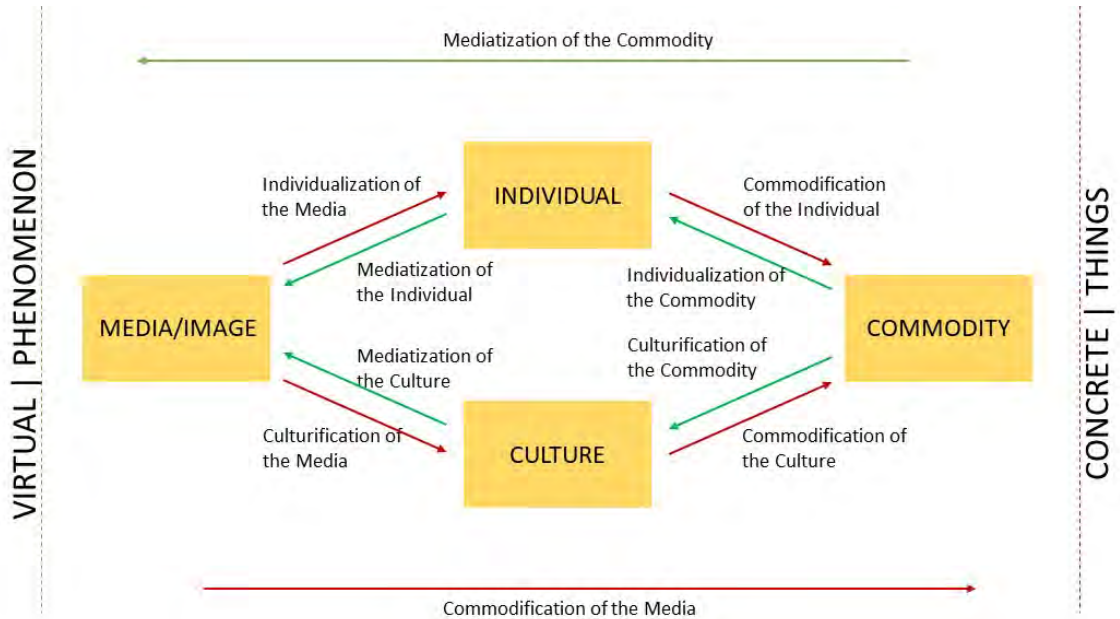
The four pillars mentioned in the purpose segment provides a framework for the study. The research revealed a diagram (*Figure 1.1*) of transformation that has never occurred before in human history. Various studies have introduced distinct terminologies regarding the capitalist hegemony spread into three different centuries. This diagram that compromises the scope of the study puts together these terminologies and tackles the issue through this lens. The flows in two main directions occurring in the diagram from abstract to concrete and vice versa reveals a unique turn of direction among phenomenon. Awareness of such a transference among abstract and concrete is gained by superposing different readings from the architectural, sociological, anthropological, philosophical and economic and political theories together, from authors and thinkers like Theodore Adorno, Guy Debord, Jean Baudrillard, Karl Marx, Walter Benjamin, Georg Simmel, Zygmunt Bauman, Scott Lash and Celia Lury, Hal Foster, Gevork Hartoonian and more.

The boxes for “the culture” and “the individual” are placed as a transition, from the media to the commodity which compromise the most abstract and the most concrete phases of

modern phenomenon. The semi-state of the individual can be explained by the duality it carries with the body and the mind. The body procured a commodity for the post-modern design sphere and the mind is the phenomenon which is a part of the individual that is not solid and that is unique. Similarly, culture is both the product and the method for the life of modern people. The media was at first acting as a tool for the commodity to gain appearance and promotion. Today, it arrived at a level, where it became the commodity and the platform for the individual to commodify, itself. The transformation, as seen in the diagram of the spectacle, has to go through the individual and the culture most of the time.

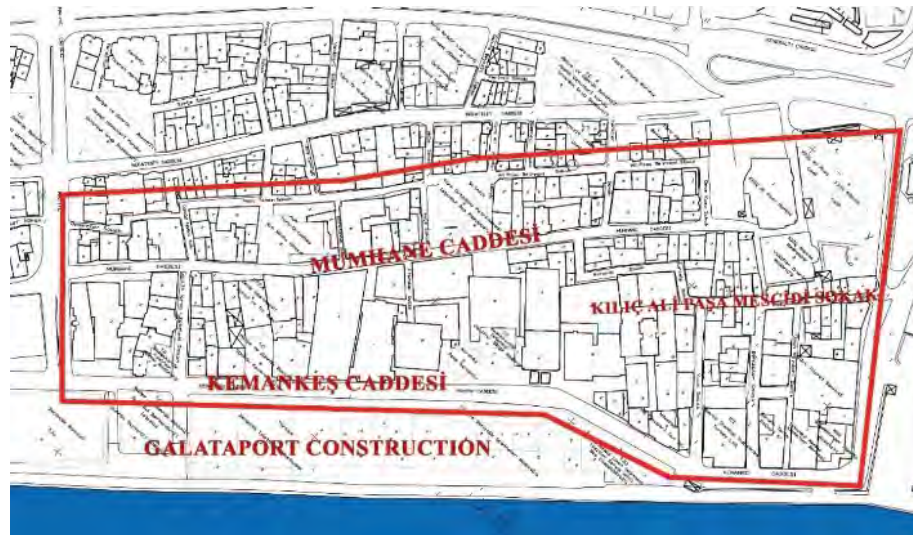
This thesis explores the direction towards the commodity (also known as commodification) in the research and creates a lens for observation of Karaköy-Kemeraltı. Karaköy representing a rich cultural diversity and historical stratum would be an appropriate sample for two reasons. First reason is that it's historical and cultural background gives us a strong data for comparison and the second reason is that the region has been going through an expansive transilience under capitalist agenda. As the scope of this study the main arteries in the commercial district is picked including Mumhane Street, Kılıç Ali Paşa Mescidi Street and Kemankeş Street. This area also includes Fransız Passage and several lateral streets (*Figure 1.2*).

**Figure 1.1**



**Diagram of the "Spectacle" (Akbaş,2019)**

**Figure 1.2**



**Case Region Marked by the Author on IBB Map,2002**

### 1.3 METHOD OF THE THESIS

A detailed academic research is conducted according to the scope of the study. A perspective is built on top of four main pillars which are culture, individual, commodification and mediatization to create an understanding of the global industry of today.

In the process of figuring Karaköy's transformations on a multi-layered scope -social, spatial, commercial, economic etc.- archive scans are made in order to extract some proof-quality document showing the former circumstances. Photographs (*Figure 1.3*), maps, petitions, municipal legislations and other researches that reveal other documents are scanned. Master's and PhD thesis studies done about and around the case region are scanned and relevant data is used for update and comparison purposes.

As a part of the method of this study, a questionnaire has been executed to the local businesses, to find out the ratios of newly opened commercial spaces in the last decade and to observe the shifts in the typologies of these brands. The researches show what has been happening in terms of spatial and organizational development in the region for the last 150 years.

**Figure 1.3**



**Türköz, K., n.d. Salt Araştırma, Salt Araştırma.**

Lastly, Instagram platform was analyzed in favor of understanding Karaköy's current image. This exploration is done by observing the data on Instagram under the hashtag #Karaköy and the surveyed businesses' accounts.

## **2. RESEARCH, DEFINITIONS, CONCEPTS & HISTORY THAT IS RELEVANT TO THE STUDY**

In this part, the four pillars that has been signified in the introduction part is defined and further elaborated. Given the purpose, scope and the method of the study together with a brief timeline of the design world starting from mid-19<sup>th</sup> century, these four concepts can be located in a framework.

While defining globalization, Paul Krugman states:

*“The raw fact is that every successful example of economic development this past century – every case of a poor nation that worked its way up to a more or less decent, or at least dramatically better, standard of living – has taken place via globalization, that is, by producing for the world market rather than trying for self-sufficiency.” (2003, pp. 368–369)*

The globalization provides a unifying platform for this study in this sense. Local and cultural elements' transformation through the last one and a half century time period, in the world, embodies importance as Karaköy's transformation has strong connections to these global changes which strengthens the case for the existence of globalism and conveys an importance as an example. The main scope of the perspective on Karaköy mainly consists of two phenomena: capitalism and globalism, and the rising of the capitalist production goes back to 19<sup>th</sup> century Europe. Therefore, a research that is design and commodity oriented is done to understand the conjuncture and how it affected Karaköy starting from 19<sup>th</sup> century.

Coming to 20<sup>th</sup> century, with the increased power of capitalism a strong change all around the world happened. Arts&Crafts, Art Nouveau and other avant-garde's, modernism, structuralism, functionalism, Bauhaus, post-modernism and more movements were both

being shaped themselves and evolving into each other and were also shaping the world in terms of politics, economy, art, sociologically and culturally. Several groundbreaking studies and assertions were done in this century without a doubt<sup>1</sup>.

Lastly, in this chapter Karaköy's background -in the context of Galata- is researched in order to understand how these global incidents mentioned above are related with the transformation of the case area. Therefore, a historical background on Karaköy is also provided in this chapter to build a bridge of context from this global capitalism history to today's Karaköy, which appears to be a media-dependent, populist and globally familiar area.

Starting from the 18<sup>th</sup> century innovations, major changes have occurred in people's lifestyles and the daily routine of things. Stock exchange, market economy, branding, mechanization, construction techniques letting skyscrapers built, retail, textile, factories and the modes of production, urban population, transportation, new materials, colonization... In this first part of the study, the cultural transformation of commodity and the individual will be scanned under the mediatic perspective.

In this part of the study it is tried to reveal how culture became an advertorial commodity, considering the improvements in technology, intercontinental communication, natural disasters, globalization, wars, migration, social media and accessibility to all sorts of information. Through the chapter while defining, problematizing and transcending culture, these variations will be tried to put into consideration and help create a new prospectus to read the evolution of commodity and individual.

The timeline that will be presented from here starts from the 19<sup>th</sup> century due to the beginning of the visibility of metropolitan appearance and the dramatic change that occurred around the globe by the reason of capitalism. This momentous change started discussions in design circles which were maybe the first resistances to the new capitalist order. With this approach the process of the arrival of the "commodity revolution" rising

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<sup>1</sup> Some of which are Debord's "The Society of the Spectacle" (2010) and Adorno and Horkheimer's "Dialectic of Enlightenment" (2002). Moreover, Scott Lash and Celia Lury's "Global Culture Industry" (2007) also contributes to the perspective of this study.

in Europe to Ottoman Karaköy and to present day is tried to be revealed. This is the reason why the rectangle of culture, commodity, individual and media in the European context is explored only briefly with this timeline before exploring Karaköy during the same time period. A general before and after picture is tried to be painted for both Europe and Galata regions prior to the main case.

## **2.1 DEFINITION AND CONCEPTS SUPPORTING THE STUDY**

A contextual scan in the literature is done in order to provide a background and causality for the Karaköy case. Although the scope of the study is not strongly connected with the space in terms of urban, architectural or quality contexts; the liquification of physical entities into mental understandings claims an importance worth mentioning as it explains another dimension of capitalist production. This will also explain the situation in Karaköy where the historical and local features, or the spaces of commerce in terms of design and other qualifications lost importance while the media which is a virtual platform increasingly defined a new type of space.

### **2.1.1 Capitalism and the Commodity**

Britain after mid-19<sup>th</sup> century witnessed a conflict between John Ruskin and Henry Cole. They were both from bourgeois class though both believed that artistic and architectural production should reach to members of working class (Hewison, 2014, p. 43). The main differences among Cole and Ruskin began to appear after 1832 Reform Act in UK parliament which led to “a new class with new attitudes, and new tastes.” Cole followed a path that is named by Raymond Williams as “humanized utilitarian” whereas Ruskin kept a romantic, anti-capitalist attitude (Hewison, 2014, p. 44). Ruskin’s main admiration -that easily made it possible to call him a romantic - was to the crafts of the Middle Ages. Instead of agreeing with Cole who applauded the economic development and material revolution of the time, Ruskin simply accriminated this materialist, industrialist approach for the rising poverty and inequality and believed beauty could fix these all. His opinions could not answer what he has been pointing at as problems and find a way to save the soul of the produced goods or the drift working classes were going through. Right after

mid-19<sup>th</sup> century, nevertheless, in Britain, Ruskin and Morris' critiques on the mechanization that eliminates manpower and the increasing labor division in production facilities encouraged several workshops, organizations and communities dealing with crafts both in Europe and the USA (Raizman, 2004, p. 80)<sup>2</sup>.

This is just one case simulating the educated class' division with the brand-new conception capitalism brought to the table. Mechanic production, exchange value, department stores, international rivalry upon raw material market, new modes of transport, faster access, more consumption, fashion and cosmetics, railways, use of steel and glass and new political arenas surely had huge impact on architecture, art and design and the people executing these professions. However, this is a strong case to exemplify the conflicts dominated the following one and a half century's discussions.

What has been discussed by Walter Benjamin in the "Paris: Capital of the 19<sup>th</sup> century" is the rising of the capitalism and the exhibitionist approach on the commodity (1986, p. 50).

Benjamin (1986) defines the World Exhibitions as an entertainment for the working classes, or "a festival of emancipation" as he puts it. It is an early outcome of the industrialization, that created a world economy and harbored class struggle by glorifying the exchange value of commodities. This world economy was also called as money economy by Georg Simmel (2010) and claimed to affected the daily life of many people with a considerable reduction of qualitative values to quantitative ones. Although these exhibitions were tools for capitalist production and consumption, they were still inhabiting the historicist approaches in design. They did not solely promote the innovations and the new attitudes in design circles, and act like modernism's or avant-garde's showcase, they also were attracting artists applying traditional ideologies, to join the picture. Generally stated, "the constant pull between historicism and modernism

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<sup>2</sup> In his article, Robert Hewison portraits this struggle between the old-fashioned, custom production and the new mechanic way capitalism introduced (2014). He also does so by a comparison between Henry Cole and John Ruskin's ideologies that shaped the design attitudes in the second half of 19<sup>th</sup> century's Britain and inspired several designer circles in the aftermath.



defined the fairs, generating exciting developments in the decorative arts” (Busch and Futter, 2012, p. 92).

What Guy Debord would say after more than a century this exposition was held, shows how swelled this sprout got by the time in between. This world of exhibit and sale of commodities was strong enough to change the lifestyle of all classes and was in fact the earliest root of what Debord named as the spectacle. “When the real world is transformed into mere images, mere images become real beings -wherever representation becomes independent, the spectacle regenerates itself (2010, p. 9).”

Commodities derived from the commodification of culture, media, art and individual himself. World Exhibitions played a big role initiating this process.

*“As the greatest global gathering places of the nineteenth and twentieth centuries, the fairgrounds and swirled with exotic sights, sounds and smells, and this confluence of cultures left an indelible mark on the design and decorative arts. The opening of the West China and Japan in the middle of the nineteenth century had exponentially increased the scope of information and material available for display, and designers and manufacturers from Asia, Europe, and the United States mined the exhibits for inspiration while competing with their international rivals.” (Busch and Futter, 2012, p. 92)*

19<sup>th</sup> century capitalism’s only declaration of existence was not the Grand Exhibitions. The brands, and department stores were also beginning to pop among streets introducing new tactics to increase sales. Display screens started to appear in Europe and the United States in this century as mentioned before. Commodity’s appearance or the way it is presented to the potential buyers started gaining importance for the first time with Department Stores and retail spaces. Arcades specially configured to increase sales and art usage as a way of enhancing this experience are early examples of this attitude. This is the very first meeting of capitalism and design which is called as visual merchandising now.

These displays of goods and the beautification of screens alongside the World Exhibitions were maybe the first visible fruits of capitalism indicating a purpose of promotion, that could be observed on the street level. Department stores, World Expos, high-rise images of power and the debate of individuality against massiveness highlighted this period leading to the birth of modernism.

**Figure 2.1**



**Macy's Christmas Window, 1884, Frank Leslie's Illustrated Newspaper<sup>3</sup>**

**Figure 2.2**



**A covered passage, Paris, 19th Century<sup>4</sup>**

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<sup>3</sup>Downtown, Uptown: From the Dry Goods Store to the Palace of Consumption- Part II. (2013, September 12). Retrieved May 2, 2019, from <https://pinsndls.com/2013/09/09/downtown-uptown-from-the-dry-goods-store-to-the-palace-of-consumption-part-ii/>

<sup>4</sup> Jeanne, A. (2017, January 06). An Atmospheric 19th century private walking tour. Retrieved May 2, 2019, from <http://afriendinparis.com/an-atmospheric-19th-century-private-walking-tour/>

This made the path for new advertising and marketing strategies as well. Technology was also one of the things that enhanced capitalist development. The invention of devices such as radio and TV changed the rules of the game for both the consumer and the brands when they achieved a commercial value and marketing purposes. It was this atmosphere where the physical object, the commodity, started turning into an image. These processes were enlightened by theorists like Adorno, Horkheimer, Debord, Tafuri, Jencks, Baudrillard and more<sup>5</sup>.

Leading the way to the brandization of the commodity early 20<sup>th</sup> century corporates were gaining awareness on how to increase sales and how to optimize production attaining more profit. According to Nikolaus Pevsner, Peter Behrens “summed up the goals of the German Werkbund”, with creating an increment on the attention to the concept of enterprising “which did a great deal to spread the ideals of the Modern Movement” (2005, p. 36). Considering what he has done for the German company AEG, he became one of the most significant architects of his time which also means he was a pioneer (Schwartz, 1996, p. 153). What Behrens tried to accomplish in his works was indeed to conduct a visuality to a newly enhancing commodity economy. Along the 20<sup>th</sup> century this circumstance evolved into what Adorno and Horkheimer defined as culture industry (Kulak, 2018, p. 52) which preceded Lash & Lury’s global culture industry explaining how globalization took the design to a platform where culturification of media was valid (Lash and Lury, 2007, p. 9).

What has showed the most significant transformation, in fact what was born, with the industrialization was the “commodity”. The prerequisite, and the precursor of a massive change that caused an unseen interpretation of life, and a concrete substance of the inter-class struggle. The commodity’s appearance created a wave of excitement through Europe and the USA, in the most rapid, the most dazzling, the most unpreventable terms ever in human history. Perhaps what Andrew Ballantyne wrote in the introduction of the book “Architectures: Modernism and after” could suffice to pick up the transformation that occurred at the times:

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<sup>5</sup> For further readings: (Debord, 2010), (Horkheimer et al., 2002), (Tafuri, 1998),

*“The great machines of the nineteenth century were expressive and thrilling. The industrial machines in the factories made a din and produces goods in fantastic quantity to a reliable standard. Locomotives stoked with fire hurtled across the countryside, trailing smoke, linking places before had been remote from one another [...] Nineteenth century machines could make the earth tremble and seemed to be driven by their own imperatives that were unflinching as the forces of nature, and as arguable” (2004, p. 1)*

An economy of money has developed through capitalist evolution in cultural, political and social spheres that filled the daily life of individuals with a transformation of qualitative values into quantitative terms

This time period is significant because although Marx’s opinion on class struggle (2016, p. 49) stating that these battles among classes had been going on since the beginning of history justifies and in a figurative way of speech banalizes the struggle initiated by capitalism, humankind was actually entering a phase that has never occurred before in the history. Simmel describes this difference coded into 19<sup>th</sup> century from a philosophical point of view in his article *Der Konflikt der Modernen Kultur* (2015). Discussing on the conflicts of the modern culture Simmel says:

*“To this date, we have witnessed each new form of life clashing with the previous form. Today we are experiencing a new phase of this ancient struggle, this is now the fight against not to the new form full of life, but to the form, the principle of form itself”<sup>6</sup>. (2015, p. 58)*

Late 19<sup>th</sup> and early 20<sup>th</sup> century also witnessed another important milestone on design ideology. The historicist understanding that was widespread through 19<sup>th</sup> century was criticized with their romantic and unoriginal appearance which also had quiet an impact on Ottoman İstanbul that will be explored further in following pages. Revival of historic movements with a prefix of neo- eventually induced groups of people to question the inconsistency between the problems of industrialization and growing economies with the

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<sup>6</sup> Translated by the author from Turkish.

addiction to the traditional models and forms. As also known with other names in particular countries such as Jugendstil in Germany, Sezession in Austria, Stile Liberty in Italy, Modernismo in Spain, today generally defined as Art Nouveau is considered as an extension of the Arts and Crafts movement that was a rebellion against industrial monotony that was killing the authenticity of art. This vintage discussion which gained a new dimension in today's world, was basically over the aesthetic object and commodity's intertwining under the commercial guises (Foster, 2015, p. 33). This is also related with the early aims of modernism that tended to decrease unnecessary consumption via good and durable design that would never become a victim of fashion (2017, p. 198).

Meanwhile, The German Werkbund was formed in an attempt to perfect the industry and create a favorable cultural-economic agency in 1907 (Kogod, 2014, p. 51). The Deutscher Werkbund Congress in 1914 had a serious impact on German architecture and design for the following decades (Maciuika, 2009, p. 35). In the congress two opinions won recognition. Berliner architect Hermann Muthesius' approach indicating standardized "types" in architecture (typisierung), industry and applied arts that would create a superior "German style" and increase the profits for the producer and the exportation versus the Belgian artist and architect Henry van de Velde concerning about the originality and specificity of the designer in that case (Maciuika, 2009, p. 36).

If the World War I hadn't occurred only a month after the Werkbund Convention, the Werkbundpolitik would have become an important part of Germany's imperial world politics. Werkbund was a historical moment where architects and designers undertook a mission of giving direction to the future of design not only by designing significant objects and buildings but also centering themselves in the discussions on the national politics that have a key position in political, economic and industrial regulations (Maciuika, 2009, p. 37).

In any case, the Werkbund's relation with the state eventually let the organization to find itself in an alliance with the industry and the current government despite the naysayers like Karl Ernst Osthaus, Walter Gropius, and August Endell who supported Henry van de Velde in his case (Maciuika, 2009, p. 44).

Modernism questioned everything before it and went towards a design approach more oriented on function. One of this transformation's vivid instance may be Bauhaus. Even though Bauhaus is one of the conceptions that shaped 20<sup>th</sup> century design's core, its intellectual and technical origins reach to 19<sup>th</sup> century. It was established in an important point of the effort for the reunification of the industry and art that got separated by industrialization (Celbiş, 2009, p. 169). Stanford Anderson also underlines this effort of Henry Van de Velde with Art Nouveau (2000, p. 96). Bauhaus was established after the World War I in Weimar by Walter Gropius who thought that "art should glorify the crafts". On one hand a new aesthetic synthesis of artistic disciplines and crafts under the same roof, on the other hand a social synthesis of production that could address large public masses, became two important missions of the school (Celbiş, 2009, p. 172). This clearly is an early step towards modernism. The commodity of the twentieth century, therefore, was designed and manufactured under the light of these statements. Two other important references that influenced the Bauhaus representatives were the acts of De Stijl group and the Russian constructivists (Celbiş, 2009, p. 174).

Bauhaus' roots which were conceived by Van de Velde who fought for the individuality of art in Köln Werkbund Convention against Muthesius, indicated an energetic work environment that fulfilled those years' intellectual and artistic demands. Van de Velde's approach to design while the years of Jugendstil, did not include any social concerns such as Arts & Crafts movement had. It was mainly serving an elite and privileged community and surrounded by ornaments which as mentioned before, was highly criticized by Adolf Loos at the time (Celbiş, 2009, p. 171). Later, from experiment to system, from expression to construction the movement evolved towards industry from arts and crafts (Bilgin, 2009, p. 107). Although the fact that Bauhaus indicating a jump from the political dominancy of production to the political dominancy of image is debatable, Bauhaus designers' -some of whom were Marxists- intension was not to create image-products (Foster, 2015, p. 33). At the end of the day Modernism became a tool to enhance capitalism and capitalist production under the innocent intensions of sustaining art and design's role in this new industrialized arena.

*"In societies where modern conditions of production prevail, all life presents as an immense accumulation of spectacles. Everything that was directly lived has moved away into a representation" (Debord, 2010, p. 7)*

The expansion of access for commodity, in other terms the scope of conceptions that were commodified, reached an ultimate level in the post-modernist era. Foster describes this situation in his book *Design and Crime* as a conjunction of the aesthetic object and use object and being exposed to commercial direction. He says, not only architectural projects and art exhibits, from jeans to genes, everything is a matter of design. This designed object's speed of circulation gained more speed at the point it was thought to hit the limits in this narcissistic cycle of consumption (2015, pp. 33–34). As the competition intensified, the manufacturer had to invent new ways to seduce the consumer.

*"If culture industry worked largely through the commodity, global culture industry works through brands. The commodity and the brand are largely sources of domination, of power. The commodity works via a logic of identity, the brand via a logic of difference." (Lash and Lury, 2007)*

The term Post-modernism is often used in concordance with some other terms such as post-industrialism and late capitalism. Major thing in common in all these terms is the cultural lapse towards economic growth. Fredric Jameson defines post-modernism as "what you have when the modernization process is complete and nature is gone for good" (1991, p. ix). He perceives this period more humane than the one before, but with a less focus or concern over the culture -as it comes secondary in a sense. Post-modern time period, where I tried to follow the traces of what Frankfurt School called late capitalism, Guy Debord's spectacle<sup>7</sup> definition and Lash and Lury's global culture industry principles, is truly a "sphere of commodities" or as Benjamin introduced a time for the "aesthetization of the reality". For, late capitalism that is the golden age of capitalism, is known not only for the "spectacularization of the commodity" but also the

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<sup>7</sup> These phenomenon will be further explored in 2.1.3

“commodification of the spectacle” (Krier and Swart, 2016, p. 12) and the case of Karaköy is analyzed exactly under this conception.

All these assertions point to a tension between communities trying to find a common path and creating one of their own. An ever-lasting dilemma of globally hegemonic and locally valuable. Romantically historicist or radically and independently modern. It can be argued that with time changing inventions and the rapid improvement in technology and the direction of art especially after post-modernism a global culture melting all others into its pots can be seen.

Hall, lists the changes happening with these revolutions happening globally as changing dynamics in countries economic power (British weakening, American, German, Japanese strengthening), a shift towards a flexible decentralized form of labor, separation of functions in corporate terms, product differentiation and targeting, decline in working class and increase in white-collar people counts, multinational economy domination, and finally new patterns of social divisions (2015).

### **2.1.2 The Phenomenon of Deterritorialization**

New times brings about a media understanding and/or impact that blurs the boundaries that previously was defined physically. With the modern environments, Hall quotes Berman, all boundaries of geography, ethnicity, class, nationality, religion and ideology were weakened and shook the stabilized social identities that have been used to until now.

The disappearance of the physical boundaries has not occurred recently. If one realizes that the space is interrelated with culture, it can be suggested that the physical space is also related with national interpretation of space. In other words, whenever globalization started emancipating itself upon nations, melting the concrete separations among cultures, the physical space as one knows also started its transformation into global commodities. Commodities derived from the commodification of culture, media, art and individual himself.



The boundary issues discussed above, can be related to the phenomenon of deterritorialization in this sense of globalization. This perspective would gain relevance as the case area is considered. The historical process of Karaköy -which will be explained in following pages- and the current state of it, reveals a disconnectivity and a discontinuity in which the reason can be explained with this historical and spatial loss of territory. Territory in terms of memory, locality, connectivity.

John Urry defines spaces as centers where increasingly, commodities and services are compared, evaluated, purchased and used in modern day. He states, spaces are being consumed visually and what is meaningful to a space (industry, history, buildings, literature, environment) is degraded, extinct and consumed over time. Moreover, identities are lost meanwhile, through the process (1999, p. 12). He studied on space-related experience and with the restructure of space, how reconfiguration understanding changed in the late 1980s when culture and politics were centered. He combines commodity and service consumption's analysis with some notions on space consumptions especially visually. His study where he also cites Lash and Lury's Global Culture Industry, creates a definition of "economy of images" and leans toward the economic roots of the cultural transformation (Urry, 1999, p. 13).

Urry's consumable space perception in this sense can be connected to deterritorialization which in the end is related to the case area and its transformations. These unbounded, physically weakened spaces that are consumed by the dominant user profile of Generation Y, will exemplify the case in following pages.

According to phenomenology, "territory" comprises more than what mathematical coordinate system indicates (Koçyiğit, 2012). What generates it, is "the things" themselves. If the things, or the people to perceive them had not existed, they also could not have existed. Koçyiğit cites Heidegger's metaphor of the river, in which he states that "the bridge is not built on an existing ground, it gives the space an existence", for this argument (2012, p. 96). Moreover, time and space are limited with the cumulation of the territories and events that can be perceived. Looking at the conception of the social media from this perspective would be interesting which will be further explored below.

Norberg-Schulz argues that modern architecture only uses the abstract information while creating a space and ignore the given environment's realities, or at least not enough attention is given to them. His suggestion is to rethink what generates the environment around the space and use its implicit qualifications to assign a character to the design according to it. He adds, the modernist design degrades the communicative power of the environment and surpasses the image that is specific to that territory (Koçyiğit, 2012, p. 97). Vittorio Gregotti defines architecture as "nothing but the transformation of a space" whereas, Tafuri interprets it as an arena for political and economic challenge (1998, pp. 1–33). These statements on one hand, some thought the fact of evaluating architectural space in the context of phenomenology is problematic. What Aldo Rossi suggests for the resolution of this problem is the method of "analogy" (Koçyiğit, 2012, p. 98). I believe this indicates an historicist foundation and faces some parameters of subjectivity. How will the determination of the styles that proved themselves by gaining permanence, and a location in the collective memory, to filter the identity of the local architecture be conducted and by whom? Rossi sees this determination via analogy as a solution to rescue both modernism and historic continuity in urban context. Eisenman does not agree with this opinion stating that this method would dislocate the past, today and the future and generate a "non-territory" (Koçyiğit, 2012, p. 98). One other proposal was to use nature as a common reference together with the cultural data derived from the built environment in order to preserve the local continuities. The only way, according to this suggestion, which is also named critical regionalism (Lefaivre and Tzonis, 2003, p. 23), to resist to the deterritorialization that globalization and late capitalism generates is to create a dialectal interaction between the territory and production. According Deleuze, the territory as a theoretic model and its context are already extinct in this atmosphere where everything is coinciding everywhere simultaneously. Moreover, according to Heidegger seeking reality in a system where the territory that is defined according to a coordinate system and a time defined within a humanmade mechanic system causes the main problem of modernism which is the alienation.

The deterritorialization according to structuralist approach is the inability to establish a context or its bankruptcy. In this sense whatever happens to the context, highly affects the space. If we consider the dissolution of the culture by the global stimuli, we can affirm that the context is degraded to a point where it is already almost distinguished which

means the space in a physical, perceivable sense, is also gone today (Koçyiğit, 2012, p. 102). The post-structuralist ideology, on the other hand, grasps a notion of destruction, positioning against structuralism and the governments. Its main statement suggests no structure could ever be independent, or self-sufficient and in order to determine the inadequacies of anything, it shall be deterritorialized and relocated elsewhere. Deleuze and Guattari points to a similarity between this way of thinking and capitalism.

Capitalist system is mainly focused on the individual. It establishes its fundamental existence upon the individual and his/her manipulation, therefore any relative group to a land through family, school, religious ties, is aimed to be deterritorialized in capitalism (Koçyiğit, 2012, p. 103). However, it is also argued in the same study, that this deterritorialization is only a phase, since the emptied space will be refilled with a new structure that capitalism is building.

If we remove time and space phenomenon from the territory and generate a universal understanding of space, we will determine the source of deterritorialization in architecture. The commodification of the space and time destroys the archaic relation between the architectural product and its territory. David Harvey defines “time-space compression” in his book “the condition of post-modernism” (2014, p. 300), as the affection of territories that is the subject of a design, or surrounds it, by influences that are far away from themselves. This indicates the alienation of the space, not only in terms of intimate environment but also with its own time, and this gained velocity with the exponentially rising use of fax, TV, PCs, internet, social media etc.

Karaköy embodying a tremendously rich history and an identity that has remained more or less similar for centuries, could be an important example for this deterritorialization. This is valid in terms of both historicism and an attempt of continuity and disjuncture and disconnection.

Below, it will be seen that Karaköy -or Galata as it will be referred as in historical context- has been a port for commercial activity for centuries where mainly minorities were living and dealing with sea trade. This sea-trade function was the case for Greeks, Byzantines, Genoese, Ottoman throughout the history which built a memory and a historical

cumulation. Some aspects remained the same. It is, indeed, still a commercial district and it is still detached from the city in terms of boundaries. However, the local memory is nowhere to be found and the current commercial typology is almost completely supported by a global influence and capitalist investments. This conception of deterritorialization will help the study analyze the current data, after gaining perspective on the historical transformation of the area.

### **2.1.3 Global Culture Industry and the Spectacle**

When one tackles “The Society of the Spectacle” by Debord and the “Dialectic of Enlightenment” by Adorno and Horkheimer together; they will see a strong parallelism. Debord and Adorno and Horkheimer’s ideas complete and support each other in this sense. One major opinion they share is the counterfeiting forced by capitalism. Debord elevates this affirmation by terms like pseudo-justification and pseudo-use (Debord, 2010, p. 14), and Adorno and Horkheimer’s opinion resembles this as they claim culture industry dictates a fake happiness (Kulak, 2018, p. 15). This era can be defined as the triumph of the commodity-form’s absolute realization as each form gets over itself to a level Debord calls “globalization of the commodity” which also applies for “commodification of the globe” (Debord, 2010, p. 18). Commodity dominates all aspects of life and the society is imprisoned in a consuming addiction that is fed by the competition among global brands. This competition is the main mechanism behind the never-ending upgrades, diversities and R&D studies produced by the firms. “As the rivalry increases” says Foster in his book *Design and Crime*, “new ways to seduce the consumers had to be invented”, to a level so incogitable that advertising took surrealism in possession (Foster, 2015, p. 36). Foster states this for modern day, however when it’s traced towards past decades, its roots can be found in Debord’s words which are as follows.

Certainly, the speed of cultural sharing via exhibitions of 19<sup>th</sup> century and via the tools that started to be acquired starting from mid-20<sup>th</sup> century, differs tremendously. From late 1960s and early 70s -around when Debord’s study was published- to late 90s, TV had a very important role for instance, for advertising and promotional purposes in particular.

The emergence of the global cities such as Las Vegas<sup>8</sup> can embody this argument. Kojin Karatani (2014, p. 10) sees architecture as a metaphor and a system where formalizations occur. In this sense, he says “architecture, is the name of the mechanism that grounds the metaphysics of Western ideology.” Thinking through this perspective, the changes on the urban surface, could suffice us with the evidences of transformation in a world of media.

What I have been trying to achieve by explaining today’s communication’s impact on social life, design, consumption and individual spirit is as can be seen, highly connected to the early phases of capitalism. Starting from the mid-19<sup>th</sup> century Arts & Crafts to Post-Modernism the fundamental parameters of consuming and customer profile hasn’t changed a lot. Adorno and Horkheimer’s culture industry turned into “global culture industry” (Lash and Lury, 2007) and capitalism evolved into “late-capitalism” (Jameson, 1991) whereas the economy and state relation was going into a neo-liberal arena (Spencer, 2018). This phantasmagoria was defined nearly a century and a half ago. Mark Dorrian says “the first great triumph of the commodity thus takes place under the sign of both transparency and phantasmagoria” (2008, p. 48) when talking about the 1851 London Exhibition and the Crystal Palace. The word “transparency” was pointing to the spectacularity of glass being used and announcing the new world societies will live in.

Today, we are facing a similar groundbreaking change with again the use of glass. But this time it is not a spectacular structure, it is the screen of a smartphone. Exhibition assigned itself to this new communicative platform, today. Main evolution this system has gone through is, when the commodity started its circulation it required separate devices for being exhibited and being marketed or promoted. Today the level reached by the digitalization of communication, mediation of things and thingification of culture one tool combines the exhibition, marketing, advertising and networking in itself.

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<sup>8</sup> As further reading on this topic, Learning from Las Vegas gives us an understanding on how influential globalism had become with post-modernism on design where the authors talk about the Ceasars Palace, one of the biggest gambling complexes in Vegas. “It is also a combination of styles. The front colonnade is San Pietro-Bernini in plan but Yamasaki in vocabulary and scale; the blue and gold mosaic work is Early Christian tomb of Galla Placidia. Beyond and above is a slab in Gio Ponti Pirelli-Baroque, and beyond that, in turn, a low wing in Neo-classical Motel Moderne” (Venturi et al., 2000, p. 51)

The economic shift towards this new understanding of the industry began in the 1950s, as a broad and contemporary term “signaling that the heroic age of industrial mass production has been surpassed by an increased emphasis upon the research, service and communications sectors of economies” (Raizman, 2004, p. 369). The commodity in this sense gained importance as an interface, degrading the physical interaction and a diversity proposal to reach wider audiences.

*“...human fulfillment was no longer equated with what one was, but with what one possessed. The present stage, in which social life has become completely dominated by the accumulated productions of the economy is bringing about a general shift from having to appearing”. (Debord, 2010, p. 9)*

Starting from mid-20th century, the form of consumption and entertainment has changed prosperously resulting in a massive sociological research over the decades. The capitalist attributes to everyday life led to the evolution of a lot of things including design and its parameters. Hartoonian writes that the process of modernization hadn't accessed to the inner world. With the demolition of modernism and the fetishism of the commodity “attaining its ultimate fulfillment in the spectacle” (Debord, 2010, p. 12), it can be said that the inner world was also finally conquered. This conquer has a destination of alienation and isolation of the individual the process of which is still developing today and intensifying. The spectacular quality of the society loses sense of self, the true moments, independence and the concreteness of their life which goes through a reduction to a speculative world (Debord, 2010, p. 9).

*“A person who is thingified with everything is a person who is blind against himself” (Kulak, 2018, p. 102).*

Adorno and Horkheimer wrote on the obstacles in front of the individual before he or she can liberate his or her mind that is invaded by a rationalized, thingified culture are in general stating the same thing (Kulak, 2018, p. 11). In this sense capitalism is the perfect tool to hypnotize the individual into a prisoner whose existence is dependent on another object and/or subject and is the ultimate totalitarian that reduces the individual to a rather

unimportant function in the society (Kulak, 2018, p. 17). Lewis Mumford says, “with the advent of long-distance mass communications, the isolation of population has become a much more effective means of control”.

## **2.2 BRIEF HISTORY OF KARAKÖY**

Karaköy can be considered as an area that has evident boundaries both in present day and also for centuries throughout the history. Today’s boundary is a reminiscent of the walls of Genoese, with today’s tramway railings and the circulation of traffic and pedestrians. Until the last five to ten years there was also a mental border that was caused by high criminal cases (Giray Küçük, 2012, p. 58) and the type of stores that weren’t exactly calling upon general consumer profile. Today this mental border is diminished to a level of a memory, in favor of an intense commerce activity in the area<sup>9</sup>.

The focal historical timeline in this study starts from mid-19<sup>th</sup> century to present day. Therefore, while trying to understand how Karaköy has become what it is today the scope of historical analysis will mainly address this timeline. Although the rich background of the region reaching back to Byzantine era and even before that, will be also explored as it hosts some key points lighting the last hundred years. For instance, Karaköy’s position in the Southern side of Galata Tower and at the entrance of Haliç as a commercial zone involving a harbor was relevant also to the 15<sup>th</sup> century Ottoman era. It can be said that, Karaköy has always been a commerce and transport node, rather than a residential one. What is occupied by mainly cafés and restaurants today was famous with tavernas and gambling dens back in both Byzantine era and Ottoman (Demircioğlu, 2012; Tekeli, 1994) and we can see this by looking at before 19<sup>th</sup> century.

Kemeraltı is within the limits of the Galata Walls. Therefore; while doing the research on the history of the case area, data is obtained through the history of Galata as a whole. Moreover, the most important boundaries that left a perception of detachedness for Karaköy is formed by the Galata Walls. These boundaries evolved in time and were

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<sup>9</sup> The current state of the area in terms of typologies, user profile and boundaries will be explored more in 3.3.

articulated and enlarged, leaving some gaps of entrance along the way. This enlargement caused inner walls to prevent the control from weakening. Ganiç, says these boundaries being built as a symbol of hegemony are also demolished at the same time, again as an indication of hegemony. Byzantine emperors didn't let Genoese to build walls until they lost their power. Then came the time of enlarging the territory by new walls by Genoese until the Ottoman conquer which resulted in the demolishing of them. This enlarging and shrinking and trying to find its own limits against the outside world will conduct the main story of Karaköy as a commercial, cosmopolite district. The one inside the boundaries is building to mark his territory while the one outside it, is demolishing them for the same sake. In this context, Galata walls create a dilemma on the question whether the hegemony claimer stands on the inside of the walls or the outside (2014, p. 49). This dilemma is also related with our case that is interrogating the commodity space and the physical space, the physical limits and the mental limitlessness. Moreover, the Galata Walls which are not existent anymore, are a strong concrete evidence of the understanding of bounding a space, or limiting it, in order to gain control and possession. This is a strong attitude containing a particular culture and excluding all others. The struggle kept on going until the expansion turned into an imagery where it unbounded itself from any limit and became commodified completely (Urry, 1999). It is not coincidental that these walls are first demolished and replaced with residential or commercial buildings at first and then became a center of a consumption ritual that embodies strong signs of global culture.

What has been happening chronologically in the history created a stage in Karaköy to display itself as it promised an optimal experimentation with its isolated characteristics and multi-national demography. The case of Kemeraltı, starting from the 19<sup>th</sup> century which is the timeline for the transformation of culture, commodity, individual and media is explored in this third chapter of the study.



### 2.2.1 Karaköy's Location and Its Importance

Figure 2.3



Location of Beyoğlu in Istanbul (Sakızlıoğlu, 2014)

The case area of Kemeraltı Neighborhood is in Karaköy district which is governed by the Beyoğlu Municipality. Beyoğlu Municipal District is located on the European side of the city Istanbul (Figure 2.5) and in the northeastern section of Haliç. It is surrounded by the Municipal District of Şişli in north, Marmara Sea in South, Beşiktaş Municipal District in the east and Fatih region in the West. Its connection to the historical peninsula is via the bridges one of which is the famous Galata Bridge that is the one at the entrance of Haliç in the south edge (Figure 2.6). Karaköy is located at the southernmost limits, lined along the Bosphorus due to which sea transport became possible (Figure 2.7).

**Figure 2.4**



**Map of Beyoğlu (Yersen, 2015)**

**Figure 2.5**



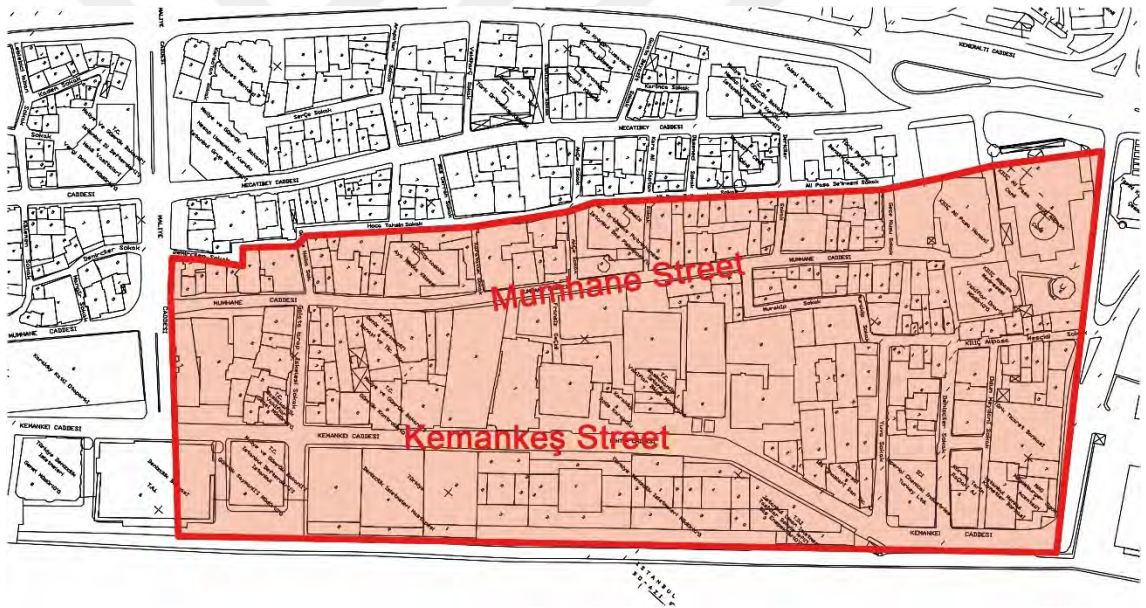
**Karaköy (Google Maps, 2019)**

The region gains importance in this sense because while looking into what has been explored in second chapter of the thesis that is commodification, cultural assimilation caused by late capitalism and global impacts Karaköy's historically known commercial traits will be beneficial.

Today the most significant number of café and/or restaurants are intensified along the Mumhane street and Kılıç Ali Paşa Mescidi Street. Therefore, the limits for the research

is limited with that area in order to extract statistical data and obtain information related to social media usage. The site for the Galataport project is also included in the case area for it is the biggest transformation manifestation currently and when completed expected to create another strong impact on the area. This rapid metamorphosis in the case area is the most important reason for the selection of this particular limitations. While searching the recent academic studies on Karaköy, several these papers are analyzed revealing the fact that Kemeraltı today is nothing like it was in early 2010s. This study is hoped provide enough data for comparison with more data that can be obtained in the 2020s laying out the remarkable change in a short amount of time, in terms of typology, façades, function, business alterations and handovers, user profile, access, globalness, investment, culture, art, historical protection and circulation.

**Figure 2.6**



### **Case Area of the Research in Karaköy, Beyoğlu, İstanbul including Mumhane and Kemankeş Streets**

#### **2.2.2 Karaköy's Historical Development**

For sixteen centuries, starting from the 4<sup>th</sup> century when Constantinus I established the Eastern Rome Empire, to 1924 when Ankara was announced to be the capital city of the Republic of Turkey, İstanbul has remained the capital of two great civilizations;

Byzantines and Ottomans. The city has embodied the essence of two strong cultures one of which is the Eastern Orthodox Christianity and the Ottoman Islam, (Çelik, 2017, p. 9) as well as other trading settlements such as the Genoese city. The Byzantine city was divided into governmental districts by Constantinus I, just like he has done in Rome (Figure 2.9). Galata only as a narrow coastline at the time, was the thirteenth of fourteen municipal districts which was named Sykae and accommodated an arcaded main street parallel to the coast which later shaped the main settlement of the Genoese city in the 13<sup>th</sup> century (Çelik, 2017, p. 20). Galata in the 5<sup>th</sup> century had all the items to form a Roman city: a church, a theatre, baths and a harbor surrounded by commercial and residential buildings. However, the golden years of the area began during the Genoese colony in 12<sup>th</sup> century.

**Figure 2.7**



**Fourteen districts of Byzantine city in 4<sup>th</sup> century (Çelik, 2017, p. 15)**

The physical boundaries obtained by the Galata Walls were not achieved yet during this period. In fact, Galata was outside the Constantinian walls in these centuries and developed in a different typology of buildings. The monuments and the palaces were mainly built in the region called the historical peninsula today. However; similar to the mental border in the early 21<sup>st</sup> century, a sense of enclosed district was valid for Galata

even in the 13<sup>th</sup> century Galata. Çelik claims that, it was the time when the unwanted minorities such as the Jewish and the Genoese people were allowed to colonize in the area (Çelik, 2017, p. 26). Also, when the crusades brought the Venetians to Haliç in 1204, where Genoese were mainly settled, nearly all of them had to move towards Galata. As a result of this Galata was formed as a Genoese colony. Although at the early 14<sup>th</sup> century they were not allowed to build walls around their city, they did raise some towers, one of which is the Galata Tower, during the century and completed all the walls including the colonial settlement as it grew by the end of the century (Çelik, 2017, p. 27) (Figure 2.10).

**Figure 2.8**



**Galata Walls 15<sup>th</sup> century (Çelik, 2017, p. 7)**

Galata's urban transformation was very different from Istanbul Peninsula. It accommodated a crowded population and was divided into five areas with walls of 2 meter thickness and 2800 meter length, that were built in five different times. Galata Tower was the highest point of Galata but was not the only tower in the time (Çelik, 2017,

p. 7). The region was also well-known with its commercial functioning during the Genoese time. Ibn Battuta describes Galata as follows:

*“Frank Christians live in Galata. Society consists of different people, including Genoese, Venetians, Romans and French; all under the authority of the king of Constantinople... All are engaged in trade and the port is one of the largest ports in the world; There were a hundred galleys and I saw other large ships and small ships, it was countless.” (Tepeli, 2015, p. 23; Kuban, 1996)*

Before Mehmet II had taken over İstanbul, Galata who was only dependant on Byzantine government in terms off taxes, and possessed many administrative and economic freedoms, was filled with bankers, merchants, brokers, ship builders and repairmen, caulkers, ship appliance suppliers, sailcloth producers, workers, daily hamal, apprentice or maid visitors from Byzantium, therefore was one of the liveliest and important harbor cities of the world at the time. At the beginning of the Ottoman rule, Fatih made a deal and signed an edict, stating that he would not interfere with Galata’s open trade city character and with its pricing ratios while trading, providing Ottoman laws will be followed in the area (Giray Küçük, 2012, p. 19).

Birdseye drawings, gravures and maps showing both sides of Haliç reserves importance on analyzing the historical development of the city. What is significant for this study about these maps is how Galata is rendered in them. When looked at several different interpretations, it is seen that each time Galata/Pera is rendered as if it was a different city which actually was briefly true for the time between Byzantine and Ottoman governance. However, especially after the conquer of İstanbul by Mehmet II, Galata was indeed a part of the Ottoman capital although the, 15<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> century drawings may be interpreted otherwise.

**Figure 2.9**



***Map of Cristoforo Baudelmonte 1422<sup>10</sup>***

Istanbul's oldest known map was created by Cristoforo Buondelmonte in 1422 (*Figure 2.11*). This map shows Galata tower and walls that separate the region into adjacent settlements. The northern side outside the walls seems to be vacant for that time. Other than this drawing; we get a peak of the settlement in the 16<sup>th</sup> century, with the gravure of G.A. Vavassore and a similar drawing developed from it, done by Braun & Hogenberg. These are one of the first birds-eye assessments of Ottoman Constantinople. Both are successful at showing the gates and harbors in Galata for the time. The name “Pera” which means “across” in Greek<sup>11</sup>, also can be seen on the maps. This drawing conducted a resource for Matrakçı Nasuh's miniature style map that was made in 1532 (*Figure 2.16*) and provided valuable information on how Galata was different from İstanbul. It is understood from the maps that İstanbul was rather dominated by palaces, mosques and public Ottoman settlements whereas Galata was a settlement fulfilling residential and commercial purposes (Aytar, 2014).

In the 16<sup>th</sup> century some decades after the conquest of Istanbul by Ottoman Empire the main purpose for rebuilding İstanbul was to enhance the transformation where Muslim

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<sup>10</sup> Bayram, M. (2016, May 30). Cristoforo Boundelmonte's Map of Istanbul [Digital image]. Retrieved June 15, 2019, from <https://cbsakademi.ibb.istanbul/istanbulun-bilinen-ilk-haritasi/>

<sup>11</sup> Tarihçe , n.d. Beyoğlu Belediyesi. URL <http://beyoglu.bel.tr/tarihce-423.html> (accessed 5.21.19).

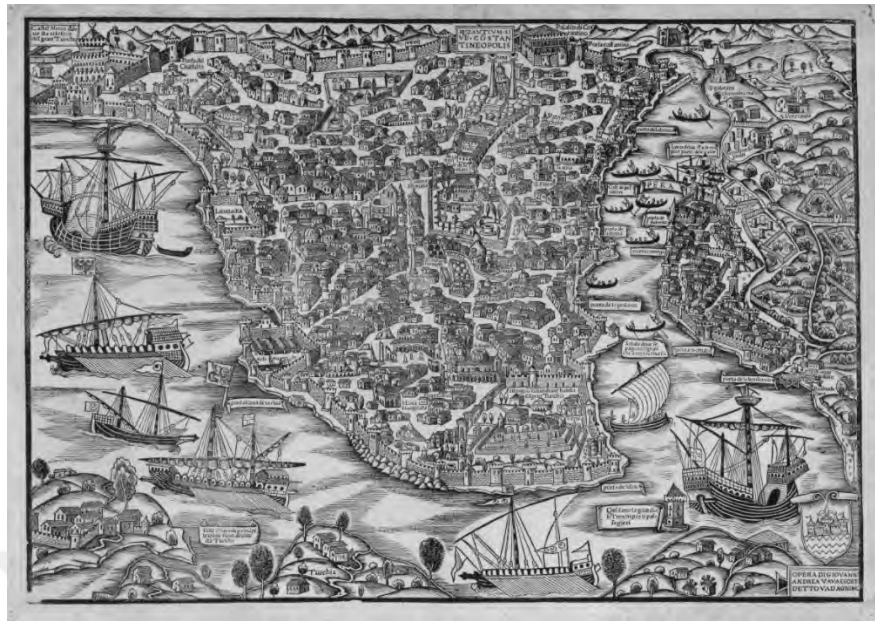
communities can live according to Islam's necessities. At this time Galata was still showing a cosmopolite profile in population which eventually supported the commercial activity that was also enhanced by the sea trade. (Demircioğlu, 2012; İnalçık, 1996) According to Akin (1998) in this region at that time, Turkish population was 35% of the whole, whereas 39% was Rum, 22% was European and 4% was Armenian. Also, the increase of the storage and store numbers led to a decrease in the residential settlements according to Mantran (1986).

Galata walls being completely erected in the late 14<sup>th</sup> century, as understood by now, were just the concretization of a border that has always been there. To relate this separateness of Galata, and naturally Karaköy, to present day, after having strong commercial activity for more than six hundred years and reaching to a point where it becomes the house of a global culture industry which indicates no borders or physical limits at all, is what this study tries to accomplish. The maps are in agreeance in terms of reflecting the will of Galata to remain within some boundaries even when the Ottoman capital embraced the two sides of Haliç within a single city. It wasn't until second half of the 19<sup>th</sup> century that the walls were decided to be demolished completely. However, the disappearance of the physical limitations -which had already been exceeded by the over-population- didn't change the fact that Galata as a whole has always been detached, demographically, functionally and architecturally. It was the non-muslim center of the Ottoman capital beginning from the conquer. As the Ottoman Empire bounded to European economic hegemony throughout the centuries, İstanbul remained a traditional, Islamic city and Galata eventually hosted more Western merchants and generated itself to accommodate their needs.

As seen, the commercialization of the district in fact goes back centuries benefiting from its near-sea location, cosmopolite trade-oriented population and political moves to increase the trading at that time. 17<sup>th</sup> and 18<sup>th</sup> century also shows development of the same sort. However, Pera region developed as a residential area for upper classes beginning from 17<sup>th</sup> century and Galata region got richer and its Westernization started in the 18<sup>th</sup> century (Demircioğlu, 2012; Mantran, 1990).



**Figure 2.10**



**Vavassore's Istanbul Gravure<sup>12</sup> , first published 1520<sup>13</sup>**

**Figure 2.11**



**Detail: Vavassore's Istanbul Gravure, first published in 1520**

<sup>12</sup> [Vavassore's İstanbul Map]. (n.d.). Retrieved June 15, 2019, from <https://i.pinimg.com/originals/ec/cf/f9/eccff91b77e44e62ee6b5c4461c2cbec.jpg>

<sup>13</sup> Vavassore's birdseye panorama is the most characteristic one that compromised a layout for the following drawings up until 20th century. In this map strong arteries connecting different segments of the city is visible. These arteries disappeared in the plans drawn towards the end of 16th century (Çelik, 2017, p. 30).

**Figure 2.12**



**Braun & Hogenberg's view of İstanbul<sup>14</sup>, first issued in 1572<sup>15</sup>**

<sup>14</sup> Braun & Hogenberg [Map Of İstanbul]. (n.d.). Retrieved June 15, 2019, from <https://www.raremaps.com/gallery/detail/56774/costantinopoli-florimi>

<sup>15</sup> Stargardt, J. M. (2014, November). 1572 Byzantium Nunc Constantinopolis. Retrieved June 15, 2019, from <https://www.raremaps.com/gallery/detail/56774/costantinopoli-florimi>

“The Braun & Hogenberg view is one of the finest and most sought-after views of Istanbul. Viewed from the village of Scutari, the City is shown with all its fortifications, the original Genouse district of Galata on the opposite bank of the Golden Horn to the right. European galleons and Turkish galleys fill the seas of the Bosphorus and Golden Horn. The great buildings of the 16th Century Istanbul during the reign of Suleiman the Magnificent can be clearly seen, including the "Suleymaniye Mosque" and the "Topkapi" palace. The lower center is filled with a parading Turkish horseman and troop of Janissaries.

The original of this map is often incorrectly attributed to Giovanni Andrea Vavassore, called Vadagnino, who created a fine view of Constantinople published in Venice in 1520. Vavassore's view is also said to have influenced the view published in the 1550 and subsequent editions of Sebastian Munster's *Cosmographia*. Vavassore's view is in turn said to have been based on a 1480 view, now apparently lost, by Venetian artist Giovanni Bellini, who was invited by Mehmet II Fatih, i.e. 'the Conqueror' to Constantinople.

But a closer comparison of the Vavassore, Munster, and Braun & Hogenberg maps or views of Constantinople reveals significant differences. Most notably in the topographic details of the city-scape, especially the Roman remains such as the Hippodrome, today's 'At Meydan', which while not absent in the Vavassore map, is not clearly depicted, whereas it is very clear, detailed and accurate in both the Munster and Braun & Hogenberg maps, as are the locations of churches, palaces and other monuments which are more accurately depicted in the Munster and Braun & Hogenberg maps. For more information please look at the link in footnote number 15.”

**Figure 2.13**



**Detail: Braun & Hogenberg's view of İstanbul, first issued in 1572**

This situation is related to our case as it points at the traces of the disconnection, isolation and the detachedness of Karaköy to centuries back and forms another parameter of genuineness for the study area. Nevertheless, Galata/Pera part of the city followed a separate development line and was always detached from the main city embodying a completely different appearance. While İstanbul was more Eastern and traditional in a sense, Galata could be perceived as more Western and modern (Yetişkin, 2012, p. 14).

Although there are not any professionally drawn and scaled maps of Istanbul prepared before the 18<sup>th</sup> century, there are several artworks like gravures, miniatures, birdseye perspectives...

**Figure 2.14**



*Miniature Map of Matrakçı Nasuh, 16<sup>th</sup> century, Galata above and the Historical Peninsula below (Sadık, C., 2018. Matrakçı Nasuh Miniature, Tarihli Sanat.)*

**Figure 2.15**



**d'Ostoya's Karaköy Pera Map showing 1858-60 (Orçun Kafescioğlu, 2016, p. 176)**

### 2.2.3 Early Municipal Governance & Westernization of Galata in the 19<sup>th</sup> Century

These drawings manage to provide information on the borders and development of the city at the time. For instance, Çelik's study on urban aspects, exhibits that Pera was covered with vineyards and fruit gardens until 18<sup>th</sup> century. In the 17<sup>th</sup> century British, French, Venetian, Dutch and Genoese travelers and other rich Europeans as well as some Ottoman Christians built mansions in large gardens in Pera creating a residential district just above the commercial one that is Karaköy (2017, p. 38). Galata's street network in the first half of the 19<sup>th</sup> century as a strong artery along the coastline and several circles expanding from some points, forming irregular passages from the coast to inside, upper neighborhoods (Çelik, 2017, p. 8). Through the 18<sup>th</sup> and 19<sup>th</sup> century Pera developed as a European neighborhood physically a. European colony also executed their own public services according to Çelik which can be exemplified with the two hospitals -Armenian and French- in Taksim that was built at the time (2017, p. 38). However, the real construction blast in Pera happened after the first quarter of the 19<sup>th</sup> century with the 1838 Anglo-Ottoman Trade Agreement.

The walls have been decaying since mid-16<sup>th</sup> century until in 18<sup>th</sup> century to build on top the Galata walls or on its traces was granted by the government with a cost to be paid to the state. Moreover, with the intensifying population and the expanding settlements, the walls were prohibiting the circulation (*Figure 2.18*). It is known that other than harbors, in the coastline there were hans<sup>16</sup>, meyhanes, shops and storage units. After mid-19<sup>th</sup> century, between 1858-1860 to be explicit, Municipal Parliament Engineer G. d'Ostoya's map including Pera, Galata and Pangaltı shows all the building material types, urban plans, dimension and construction style information of the buildings, street names, topographic data and even building numbers of the day and help us analyze the transformation better. (Orçun Kafesçioğlu, 2016, p. 178) After that in 1863, with the decision of 6<sup>th</sup> Municipal Department, the systematized demolition of the walls began. In the 19<sup>th</sup> century the region was filled with Christians who were going to fight in 1854-

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<sup>16</sup> Han is an Ottoman Turkish building that combined an urban hotel, stable, storage depot and wholesale selling point is more a descriptor than a definition. Before the Ottomans had hans, the Seljuk Turks built many and before the Seljuks, the Persians. <http://www.hurriyetdailynews.com/the-indispensable-ottoman-han-39881>

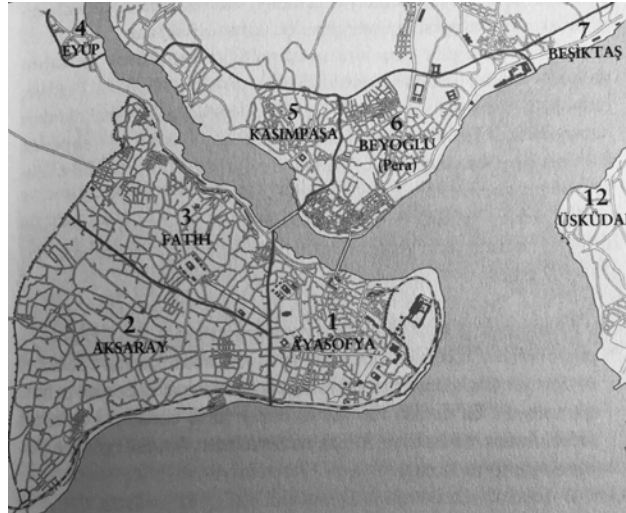
1856 Crimean War. The most significant feature of Karaköy was the harbor that embodied national and international trades that flourished the current cosmopolite profile (Giray Küçük, 2017, p. 91) .

**Figure 2.16**



**A passageway in Galata Walls (Çelik, 2017, p. 94)**

**Figure 2.17**



**İstanbul Municipal Bureaus 1857<sup>17</sup> (Çelik, 2017, p. 43)**

<sup>17</sup> In the map, Emirgan (8), Büyükdere (9), Beykoz (10) and Beylerbeyi (11) are not shown. Kadıköy (13) is at the southeast corner of Üsküdar and Adalar(Prince Islands) is the 14th bureau.

The governmental policies' impact on Karaköy is as seen, not a new phenomenon. The apartment kind of residential typology and the intensification of business activities affected the architectural topography in the region and Galata stepped into modern Municipality understanding earlier than other areas. The legislations about the streets, building layouts, cleaning and lighting services, sewage and other urban attributes were enhanced in 19<sup>th</sup> century with the establishment of 6<sup>th</sup> Municipality (Giray Küçük, 2012, p. 12). In an 1857 edition of the official newspaper of the time, Takvim-i Vekayi, the 6<sup>th</sup> Municipal District was announced as a pilot zone for an urban reform. The organization of streets, finishing of roads, infrastructure (water, sewage etc.), maintenance and construction activities were to be configured according to European standards and the experience derived from this would be helpful for the implantation to other districts. It is important to state that, the 6<sup>th</sup> Municipality area was selected as a pilot because of the valuable assets and real estate. Also, the people there has been to European cities before and was expected to understand the value of such investments according to the report that was published in the newspaper (Çelik, 2017, p. 58).

In the second half of the 19<sup>th</sup> century and the first decade of the 20<sup>th</sup>, the physical limits of the capital showed great enlargement. Çelik, claims it is rather interesting that despite this population blast the Peninsula limits stayed within the limits of 5<sup>th</sup> century Theodosios walls (2017, p. 50). She ties this situation to the over-development of Galata rather than the defense needs of the Ottoman center of İstanbul since the 5<sup>th</sup> century walls does not really indicate a defense tool against the 19<sup>th</sup> century war technology (2017, p. 50). The vacant fields in the 1840 map of Galata, was filled by the 1870s and the built area was bigger through the northern and northwestern direction of İstanbul. Harbiye-Şişli route became another main artery of the city. After the completion of demolition of Galata Walls, the 6<sup>th</sup> Municipality has foreseen some new roads. In the West, Galata Yenikapı street and Şişhane Street, in the north Büyük Hendek street and in the east Boğazkesen street was built on top of the wall trace and also the walls around the Mumhane Street were demolished (*Figure 2.20*) (Çelik, 2017, p. 95). According to Journal de Constantinople<sup>18</sup>, Mumhane street, the filthiest street of Galata, transformed

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<sup>18</sup> (1865) This comments were published in the issues of 10 May 1865 and 21 May 1865 (Çelik, 2017, p. 95).

into the most beautiful street of Galata. The prostitution ended, old wooden houses were replaced with new masonry ones. The paper also stated that the minarets in Mumhane street gave a picturesque ambiance and held Eastern elements.

**Figure 2.18**



**New Larger Streets of Galata (Çelik, 2017, p. 95)**

In the 19<sup>th</sup> century, private engagements were done with French businessmen (Çelik, 2017, p. 100), for the application and construction of some infrastructural investments such as the tramway line and the tunnel which was a great and spectacular contribution to the city at the time. The coastline was re-handled (*Figure 2.22*), private investments and commercial activities were enhanced, and the real-estate value was increased. Moreover, considering the historical identity of the area, the ports were repaired and reorganized for the good of trade activity. Karaköy itself has always been a port. Other than trade-purpose ships coming and going through the year carrying freight and cargo for companies, the coast also provided a transportation hub for the citizens. In mid-19<sup>th</sup> century it is seen that 6 ferries were rotating Bosphorus for transportation purposes. Until 1919 records show that there were seven different lines of sea transportation in İstanbul (Çelik, 2017, p. 113). Also, historical data on agreements with European architects and engineers prove that several bridges were built on Haliç connecting the two sides in 19<sup>th</sup> century where the heights and designs of them had to allow ships and boats to pass. These



initiatives are important as they indicate the will to form a complete metropole out of İstanbul, combining the Peninsula, Asian side, Galata and other villages on the European side.

**Figure 2.19**



**1913 Karaköy-Tophane Tramway Line (Çelik, 2017, p. 123)**

The Westernization of Ottoman capital can be related to mechanization and production methods as well, since the Ottoman Empire's rivals of the epoch had already begun industrial manufacturing and started to form a capitalist hierarchy among classes leading to profits, exports, trade benefits and more. In Istanbul, with the 1838 Anglo-Ottoman Trade Agreement, local traders were paying around 12% of tax for moving goods in the city from a point to another, whereas, for instance a Belgian trader was taxed 5% for the goods he sold in Istanbul (Çelik, 2017, p. 42). This led to the realization of a need for modern Ottoman Industrial zone and several factories, manufacturing facilities, shipyards were built on several points of İstanbul.

Ottoman craftsmanship has been a very valuable and generationally transmitted way of production for centuries. This mechanization required workers who knew the machinery.

This need was compensated by British, Belgian, French, Italian, Austrian workers imported from Europe alongside the machinery, foremen and craftsmen (Çelik, 2017, p. 44).

While the mega-forces of Western civilization were hosting exhibitions and fairs to show their industrial strength, Ottomans also wanted to participate in this race. Ottomans, for instance, attained the 1893 Columbus World Fair held in Chicago (Çelik, 2017, p. 45), however this only remained a pretentious act. The privileges for European traders that Ottomans permit has not built the infrastructure for a national industry, on the contrast let the West penetrate to it more

This information is relevant for our study since it exemplifies the early impacts of globalization in İstanbul brought by capitalist production. The world exhibitions, factories, trading laws, sales and exports, new commodity, new markets and the rapidly changing world order were influencing the Ottoman capital to become more Western. The cultural deterritorialization that is explained in previous chapters is relevant in the Istanbul case. And the solid space for this abstract phenomenon to gain life was Galata. Keeping in mind that Galata's transformation under global influences has actually begun in the 19<sup>th</sup> century when all the globe was forming under the same order, would be beneficial to understand the current transformations happening in Karaköy today. The former is highly relevant with the latter. Even the Ottoman cuisine was going through changes with new vegetables and fruit being imported from other countries. In the 19<sup>th</sup> century Ottoman industry was completely dependent on Western countries. Çelik, conveys this statement of a Belgian worker for this case:

*“...to call this fabric Turkish would be wrong, since this fabric was produced with European machinery, with European material and European workforce, but in Turkey.”*

Westernization and tight commercial relations with Western countries, led to the formation of a very powerful trade bourgeois in İstanbul. The minorities formed a trade and finance bourgeois in Galata and Pera regions with the support of the trade policies of

countries like Britain after Industrial Revolution and France (Akın, 1998; Giray Küçük, 2012, p. 20).

**Figure 2.20**



**The coastline between Tophane and Karaköy in the 1900s (Çelik, 2017, p. 101)**

In the last decade of the 19<sup>th</sup> century, Karaköy area was developed as a banking district. In the 20<sup>th</sup> century Ottoman Central Bank was established here and Austrian and Italian insurance companies branch offices were opened here. (Giray Küçük, 2017, p. 92) One significant proof that Karaköy had a highly commercial value with banks, inns and stock markets can be traced from the maps in order: 1858 d'Ostoya, 1876 Huber, 1905 Goad and 1927 Nirven. By the turn of 20<sup>th</sup> century, British company C. E. Goad's insurance map that was 1/600 in scale, has another significance as it provides data on the second half of the 19<sup>th</sup> century and the first decade of the 20<sup>th</sup> as the list of studied data is as follows: construction techniques of the buildings, function/typology, qualities of spaces among blocks (Orçun Kafesçioğlu, 2016, p. 179). Here, some buildings appear to be concrete rather than masonry or wooden. These are new multiple-story business hans, storage units, custom buildings, administrative buildings built in neoclassic style. As seen, the capital investment in Galata in the 19<sup>th</sup> century and the raising trend of the region creates a deja-vu for the 21<sup>st</sup> century transformations. Especially the increasing interaction with European countries, European citizens in the region and the 1863 demolition of the walls leading to new site plans triggered this development. According to Çelik's research, in early 20<sup>th</sup> century the investment to Galata has doubled the investment to historical

peninsula which was supposed to be the main governing central district of the capital city<sup>19</sup>.

In early 20<sup>th</sup> century Turkish cities had lost most of their populations due to some consecutive wars and the country-city balance was collapsed. With the revolution of republic when new railways and factories were built, this balance was relatively repaired and the economic activity in cities started to flourish again. The city planning studies started in 1936 when French planner H. Proust was hired who is well-known by his work in historical cities that required new plans. Adequate arrangements were done until 1950 in İstanbul according to Proust plan however, the zoning movements starting from 1955 were hasty and unplanned (Aktürk, 2017). As a result of these constructions, many historical buildings have been demolished or removed and irreversible mistakes have been made in İstanbul.

Galata remained an unconfined port for countries who had commercial privileges until the declaration of republic. With the ethnical resolution in the area, Galata has gone through another important change. This mainly happened after events in 6-7 September 1955 (*Figure 2.23*) which was followed by Jewish community's migration to the recently established state of Israel in 1948. Greeks and Armenians also had to migrate not being able to endure the nationalist pressures at the time (Demircioğlu, 2012, p. 40). Other significant parameters for minorities to move out from the region are, the commercial privileges' cancellation with Lozan Agreement, transference of the embassies to Ankara, capital tax that started in 1942 and the Second World War (Giray Küçük, 2012, p. 18).

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<sup>19</sup> The construction expense in Galata was 1.242.797 franks whereas it was 620.000 franks for İstanbul side (Çelik, 2017, p. 104).

**Figure 2.21**



**A monastery after the 6-7 September attacks, Photo Credit: Dimitrios Kalumenos<sup>20</sup>**

The last information we can collect before 1956-1959 Menderes Development Movement's is from the 1958 Suat Nirven map. The aftermath of Menderes reconstructions shows the loss of several historical buildings and were the first steps towards turning Karaköy Square to a transit center. The demolishing that were executed for gentrification of the environment and widening the square, included some city blocks in complete, Vagon Li building also known as Karaköy Seyrû Sefain Agency that was built by Vedat Tek in 1912, partially Havyar Han and part of the city block Karaköy Masjid was built on in 1903. The major migration the city gained in the 1960s and the increasing vehicle traffic turned Karaköy to a transit node connecting to the historical peninsula by the Galata Bridge (Orçun Kafesçioğlu, 2016, p. 184).

Considering the migrations, the demolitions and the unplanned settlement developments, it can be said that 20<sup>th</sup> century for Karaköy was in fact a wiping century. In the past several big fire incidents changed the appearance of Galata and Pera leading to new urban plans, new structures. Wooden dwellings were switched to masonry, and then concrete techniques were used. However, the commercial activity always remained in this port neighborhood. However, 20<sup>th</sup> century was a complete reformation for Karaköy. The port

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<sup>20</sup> <http://bianet.org/bianet/insan-haklari/167426-dimitros-kalumenos-un-objektifinden-6-7-eylul>

was prohibited for freight carriage usage in 1986 leaving the coastline as a solely cruise ship harbor. It is seen that everything is tied in this context for Karaköy to be as it is today. It's live and crowded trading streets were never really dominated by a single culture. 20<sup>th</sup> century was the only century where muslim shop owners resided and worked in the area. Today it is not a non-muslim district as well. Yet, what it became does not really reflect a local culture, either. The brief history chapter will end here right after Menderes demolitions and starting from 1970s, now we will arrive to today's Karaköy.

**Figure 2.22**



**Karaköy Docks photo by: Cemal Işın<sup>21</sup>**

**Figure 2.23**



**Karaköy Demolitions<sup>22</sup>**

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<sup>21</sup> Işın, F., 2003. SALT Research: Karaköy Rıhtım. SALT Research: Home. URL <https://archives.saltresearch.org/handle/123456789/112289> (accessed 5.2.19).

<sup>22</sup> Işın, F., 2003. SALT Research: Karaköy Rıhtım. SALT Research: Home. URL <https://archives.saltresearch.org/handle/123456789/112289> (accessed 5.2.19).

### 3. THE CASE OF KARAKÖY

*“Urban texture rises, cumulates and diffuses on manmade and nature-made physical environment. The frictions between this dynamism and the existing urban texture functionally high-tension and low-tension zones occur. The areas that are in tension are areas that require urban regeneration necessities due to physical structure’s extrovert pressure or discharge of the original function.”<sup>23</sup> (Baransü, 1978, p. xviii)*

In this chapter of the thesis with the intensions to read the literature in the previous chapter on a more concrete environment, Karaköy, Istanbul is selected as a case. Karaköy representing a rich cultural diversity and historical stratum would be an appropriate sample for two reasons. First reason is that it’s historical and cultural background gives us a strong data for comparison and the second reason is that the region has been going through an expansive transilience under capitalist agenda.

Akın, describes the change of a society as a change of structural qualities, organization, function and the behavior of the individuals (actors) that constitutes society (Akın, 1999, p. 1). It is seen that social structures tend to go through changes, new searches and motion from production to consumption and to social life habits. What is important in this aspect is to realize and reveal the triggering parameters under these current of changes and in order to achieve that in the case of Karaköy, a historical research is conducted including maps from several centuries, petitions and some archives containing relevant data and/or images.

Karaköy has a rich history of accommodation for different civilizations. Even in the long Ottoman hegemony the area embodied a rich diversity in terms of demography. What remained the same for centuries is the functional character of the region. Karaköy has been a very important node of trade containing tons of commercial spaces, starting from

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<sup>23</sup> Translated from Turkish.

the earliest settlements in the area, due to its strategic importance and optimal location in the Bosphorus.

The design and exhibition “inflation” that can be observed in every field from art to fashion, trade and commodity, has enhanced architecture’s central position in the cultural discourse (Foster, 2015, p. 45). This commodification of the space is relatively much more perceivable in spaces produced in a post-modernist sense, and in the pop-up spaces of today’s world, which will be explored further in the following pages. However, this transformation began with the industrialization where the commodity found its place in psychical space as well as culture, industry, social life and politics. This is why the main focus of this study was the commercial spaces in Karaköy as it provided an area where the global movements can be observed easily and the cultural deterritorialization can be exemplified. The four pillars explained in the previous chapter plays an important role in this case.

The data presented in the first chapter will now tried to be revealed in Karaköy. The transformative processes in the globe and in Galata are explained under capitalism starting from mid-19<sup>th</sup> century. After exploring how design was influenced under mass-production, modernism, advertising and branding and social media; how one finds their impact on Karaköy is the main focus of this chapter. Several topics are explored under this perspective: the consumption, the exhibition, the mediatic spectacle and the popularity, the user profile, the local resistances, mega projects, tourism, global brands, local businesses, business typologies, their marketing methods and more.

### **3.1 COMMERCE IN KARAKÖY**

This data in the chapter 3.1, reveals importance as it is directly related with the assertions in the first chapter. What has been happening in the 19<sup>th</sup> and 20<sup>th</sup> century in Europe and the USA, is directly related with the transformation of Galata and Karaköy. As explored above, Galata’s multinational and cosmopolite texture acted as a simulation of a European city and this gained support from the Ottoman rulers. The global impacts were obviously observable in this trade district and was a very important territory as it began to develop into the most modern area in the Ottoman capital city. In terms of urban



planning, administration, consuming habits, economy, fashion, inns and entertainment spaces, Galata and Pera were exhibiting a marginal appearance compared with the rest of the city.

Karaköy normally would embody a vivid spatial memory today unless the rezoning applications were made throughout the 20<sup>th</sup> century. Karaköy has been one of the regions for administrative, spatial and social modernization beginning from the 1830s and showed financial and commercial growth ever since (Orçun Kafesçioğlu, 2016).

Towards the end of the 19<sup>th</sup> century Karaköy Harbor was built as a stop for passenger and freight carrying ferries, boats and ships<sup>24</sup>. Governmental concern on planning Istanbul city began around 1933 when European experts were reached out for guidance for the modernization of a young republic's cities. Menderes government's interventions on the historical tissue along the sea line from Kabataş to Karaköy was another important change in the spatial memory of İstanbul (Aytar, 2014). These transformations which will be explored in the next title, made Karaköy into what it is today.

The commercial function of the region hasn't affected the local culture or the resident profile until towards the last quarter of the 20th century. The cosmopolite population was dealing with trade, custom goods, import and export activities and the local stores were in fact just small businesses supporting these facilities. Inns, hotels, traditional cafés<sup>25</sup>, storage, agencies, custom buildings, tailors, schools, different kinds of religious buildings and police buildings were in a balance to proceed with the ongoing sea trade businesses. The increasing of trade capacity in the 18th and 19th century caused the increasing number of inns, yet those were still familiar typologies for the cultural history of the state.

Getting closer to present day, we see that commercial identity of Karaköy in fact, has not lost this feature. Today a great number of cafés have been mushrooming especially for the last five years which will be further discussed under the next title.

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<sup>24</sup> Karaköy. (2013, November 06). Retrieved April 28, 2019, from <http://ismd.org.tr/makaleler/karakoy/>

<sup>25</sup> Also known as Kiraathane in Turkish. This type of places indicates a local tea house which generally involve games such as backgammon or playing cards. Generally male members of the neighborhood meet at these places to interact and have hot beverages while doing so.

### 3.1.1 Realizing the Commercial Transformation Via Maps on Galata

*“Can we say that it is rational to emphasize the importance of local data in urban problems while the world is getting smaller with increased accessibility and transportation opportunities, technologies are getting universal and while universally efficient solutions are searched for development problems because of globalism? Do local data really bear this much significance?” (Baransü, 1978, p. 2)*

The most widely used data while monitoring the development of the study area from the beginning of the 20th century to the present day has been the building functions. This stems from the opportunity to document the commercial process of the area by building functions. Several maps are analyzed to extract on the case area. Based on this, graphs were drawn and compared with today. Different sources have shown importance on the documentation of commercial activity. Galata’s main transformation has occurred after 1838 Anglo-Ottoman Trade Agreement and the dreadful Galata and Pera region started its transformation into a bourgeois commercial and residential non-muslim center (Çelik, 2017). This remained the case until the 20<sup>th</sup> century. This is why the map exploration in this chapter starts with French civil engineer Charles Edouard Goad’s map<sup>26</sup> which was drawn between 1904-1906 as insurance maps against fire incidents. The case area is located in map section 29 and 30, in scale 1/600, according to Goad’s key plan (*Figure 3.1*). This follows Nirven maps which were drawn by the architect Suat Nirven between 1946-1950 for an area including Karaköy, Galata and Pera in the scale of 1/500 (*Figure 3.2*). The case area is within map sections that are named “34-40” and “40-41”. Nirven Map does not indicate functional information, but it was drawn after the declaration of the republic and before Menderes demolitions. Therefore, it is only used as a source for data on mid-20<sup>th</sup> century in order to understand whether the street formation was changed or not.

Other than Nirven and Goad maps, Sezgi Giray Küçük’s thesis on the same case area is used to collect data. This thesis was published in 2012, a relatively close date to today

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<sup>26</sup> Only map sections that accommodate the case area are used for the study.

(Giray Küçük, 2012). However, for this study’s purpose, which is to explore the bridge between commercial activity and capitalist media tools, Küçük’s study reveals many interesting facts. The most surprising is the speed of a tremendous transformation on commercial activities typology which will be explored on following pages. Her graphic and legend showing different building functions is included in the study for this reason.

Goad’s map is the first ever map that is drawn in this much detail (*APPENDIX C*). The map gives information on street and building schemes, plans, street names and sizes, materials, forms, heights, window and door openings, storage types and the type of goods that are stored, high risk storage areas for fire and some building functions. It is thought that the functions written on the buildings belong to the ground floor. While the function names of some buildings are given, the upper floors are also mentioned besides the ground floor. However, these are not included in the ground floor analysis. In the Goad map, in most cases functions are written entirely, while for some abbreviations are used. The text on the map is in French. “M.” and “H.” are the most common of these abbreviations. As the map was examined, it was understood that “M.” is not for housing considering the word *maison*, but it stands for *magasin*, meaning shops, or stores. Especially the letters M., seen on the ground floor of the French Passage and Getronagan High School, or at the entrance of some hotels, suggest that it is impossible to find housing in these places (Giray Küçük, 2012, p. 42). In addition, these spaces are too small to be residential. While the functions of some commercial units are written with the abbreviation “M.”, it is guessed that these are empty shops.

**Figure 3.1**



**Detail from Mumhane St. on Goad Map 1904-1906**

Figure 3.2



Detail from Nirven Map 1946 of Mumhane St.

Figure 3.3



Detail from IBB Map of Mumhane St 2016

Figure 3.4



Detail from The Functional Map of Mumhane Street (Küçük, 2012)

Grande Rue de Galata is the largest street in the study area at the beginning of the 20<sup>th</sup> century, which is Necatibey Street today. Today, the largest street in the study area is Kemeraltı Street, where two-way vehicles and trams pass. This street was narrower than Necatibey Street at the beginning of the 20<sup>th</sup> century yet two times larger today after the Menderes demolitions. Another important street in the region is Mumhane Street. The name of this street at the beginning of the 20<sup>th</sup> century is Kılıç Ali Paşa Street (Rue Kılıdch Ali Pacha).

Goad map shows 92 entertainment venues on it, such as cafés, taverns (*Figure 3.1*). Other than that, there are 36 restaurants, dining spaces, patisseries and 324 commercial shops. Küçük, provides this data from her analysis on map sections 29 and 30.

*“These are proof that the region is a living place with day and night use at the beginning of the 20th century. When the whole study area is viewed from the Goad map, the abundance of houses, taverns, coffeeshouses and alcoholic sellers is remarkable.” (Giray Küçük, 2012, p. 60)*

It can be seen from various articles that the crime rate was high in those years, there were drinks in taverns, fights took place and from several articles it is seen that all of these stems from being a port city. For example, Mehmet Karadağ's book “Galata'dan Geçme Seni Vururlar” (Don't Walk Through Galata, They Will Shoot You) that was published in 1982, he states, “Galata was a typical port city where seafarers came from all over the Mediterranean. There wouldn't be a day when there wasn't a fight, and there weren't injuries. It was a sign of courage to walk freely through the side streets!” (Giray Küçük, 2012, p. 60; Karadağ, 1982, p. 198). Sermet Muhtar Alus wrote in his article titled Eski Galata'nın Eğlence Mekanları (Entertainment Places of Old Galata) that, “Galata of recent history was a tavern, prostitution, murder nest. Its criminal record is still circulating in languages” (Giray Küçük, 2012, p. 60; Alus, 1951, p. 15). The biggest change in the study area has been the demolition of buildings with road construction works. When the Goad map and the IBB map (*Figure 3.3*) showing the current situation were overlapped in the area where Kemeraltı Street is located, it is found that approximately 47 buildings are seen only on the Goad map and not the IBB map (Giray Küçük, 2012, p. 60).

As explained in the previous chapter, 20<sup>th</sup> century was a wipe-out century for Karaköy. Several buildings were demolished, streets were rearranged, and the city went under a huge construction activity.

*“In Istanbul, which took the view of a bombed city in a short period of time, an unnecessary haste and badly calculated plans were observed in the works. Many errors could not be compensated. Obtaining a wide street at the expense of eliminating the architectural and historical identity of the*

*city has only created a Galata bridge traffic starting from Karaköy today<sup>27</sup>.” (Esmer, 2013)*

1905 Goad map and 2012 Küçük map shows major difference in terms of commercial function types. Although Küçük’s states there was a high crime rate in the area in 2000’s, and Baransü’s study (1978, p. 86) in Azapkapı indicates similar facts for 1970s, and this is a similarity with early 20<sup>th</sup> century. The usage of the area was not the same comparing Goad’s time and Küçük’s time. Goad’s map indicates patisseries, taverns and several shops in diverse sales goods whereas Küçük’s study reveals commercial activity is restricted to only daytime use and in the shops, industrial equipment such as machinery equipment was sold.

After Menderes period, İstanbul has gone through a transition process in terms of urban planning. İstanbul under the impact of industrialization, has grown rapidly while solving problems with daily measures. Another important time period is the 1980s when Bedrettin Dalan was the İBB President. It is seen that large zoning studies were done during this time. The opening of Tarlabaşı and Barbaros Avenues, for instance, are two important construction activities in urban scale. The wish to clear Haliç from industrial structures that surrounded Haliç with the fast industrialization, resulted in the demolition of many historical buildings. Karaköy square has taken its final form after these alterations. According to this it can be thought that with these unplanned transformations, Galata lost density and the region lost value in the city center.

Baransü did a research in Azapkapı in 1978 for his doctorate assertion and provided a very detailed information of the area for that time (1978). Although his main focus was the area between Galata bridge to the north, that is known by the name “Perşembe Pazarı” today, he claims the Karaköy side has shown similar characteristics with his focal area at that time. He analyzed the area in terms of function, shop owners need and requirements and perspective on a possible urban renovation, monthly earnings and expectations, storage areas, discharge of goods from cargo vans, building types, heights, parcellation and more. What bears importance for us, is the function analysis for this part of the study.

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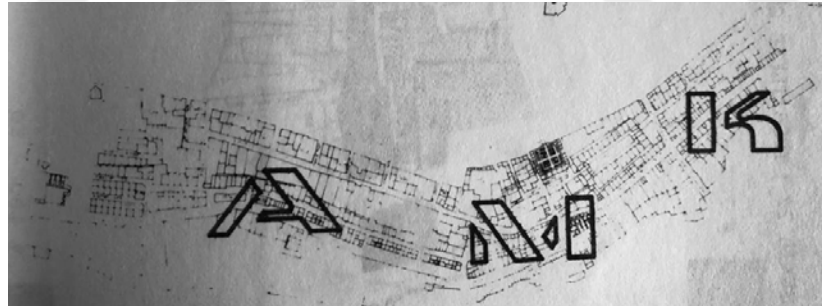
<sup>27</sup> About the Menderes demolitions

Baransü states the reason for his selection of the area as the dilapidation it shows despite the observability of a strong dynamism at the same time (1978, p. 82).

According to Baransü and his students' research there were 5 coffee houses (small coffee canteens), 3 tea houses, 14 restaurants, 1 patisserie, 1 fish shop and 2 buffets among 710 business points that could be considered in eating & drinking services. This points to an obvious comparison with today's numbers as well, which will be explored in following chapters. In an area covering Azapkapı (abbreviated as "A" in his study), Karaköy square(M) and Karaköy(K) (*Figure 3.5*), almost all shops were for sales of industrial and mechanic equipment and of manufacturing ateliers (*Figure 3.6*).

He also states that the region K, is composed of hardware stores, ironmongers and sea equipment sales shops dominantly (Baransü, 1978, p. 103). From 1978 Baransü research to 2012 Küçük research, a similar report is seen functionally. In almost 35 years much change has not been seen in the case area. Both studies indicate the same function typologies, only day-time use and high crime rates.

**Figure 3.5**



**Baransü's Case Area and Codes 1978 (Baransü, 1978)**

**Figure 3.6**

TABLO : 3-  
BÖLGEDEKİ FONKSİYONLARIN SAYILARINA GÖRE SIRALARI  
(Zemin Katlar)

İmalatçılar	234
Hardavatçılar	147
Demirciler	85
Malburular	66
Boya Satışı	29
Denizcilik Malzemeleri	18
Lokanta	14
Halatçı	12
Büro	9
Kahve Ocağı	5
Su Tulumbacıları	4
Bakkal	4
Elektrikli Aletler Satışı	4
Çaycı	3
Koruyucu Elbise Satışı	3
Üstüğü ve Bez Satışı	3
Banka	2
Mermerci	3
Berber	2
Büfe	2
Madeni Yağ Satışı	2
Pastahane	1
Terzi	1
Çilingir	1
Gemi İşletmeciliği	1
Hortumcu	1
Kimyasal Maddeler Satışı	1
Aluminyum Satışı	1
Ayakkabı Tamircisi	1
Konut	1
Balıkxane	1
Bos Arsa	13
Belirsiz	2
	710

### **The Function List of the Businesses in the Region (Baransü, 1978)**

According to Küçük's study, 68% of the area consisted of buildings where the ground floor's were shops and the upper floors of the buildings were business buildings in the year of 2012. While the ground floor and upper floors were completely workplaces, the percentage of the buildings that were fully shop was only 2%. Apart from these, at least one function was found to be trade in most of the mixed functional structures with ground and upper floors having different functions. These were the buildings with ground-floor eating and drinking places, and the upper floor as the workplace (10%); ground floor food and beverage and shop, upper floor business center (2%), ground floor shop, upper floor religious structure (1%), ground floor culture-art, upper floor business center (1%). Considering all these, 92% of the study area consisted of structures with trade function (Giray Küçük, 2012, p. 52).

Moreover; 58% of the buildings in the study area were fully used, 28% were partially used and 14% were not used at all in 2012 according to the study. In the area where the majority of business hans are located, the ones on the ground floor were full of shops and the upper floors are empty. In addition, some streets, especially Murakıp Street, were full of unused or partially used buildings which is completely the opposite today and will be further explored later. Empty buildings were preferred by the homeless as



accommodation. In addition, since there were buildings used by paper collectors as warehouses on this street, paper collectors and homeless people were frequently seen in the vicinity (Giray Küçük, 2012, p. 55).

Küçük sees it is noteworthy that, registered buildings were unfortunately not used much, and new buildings were generally preferred workplaces. This contradicts the principle of conservation of cultural assets in the region and leads to a shortening of the life of these structures (Giray Küçük, 2012, p. 55).

In 2012 also, trade function was dominant in the field of study. On the ground floor there were shops selling mostly industrial equipment such as machinery equipment, automotive, booster, water purifier, bulk pipes, while the upper floors were office areas. This has made the area a region mostly used by men. Women and children were hardly seen in the region, Küçük conveys in her study. Housing is almost negligible. Numerous structures were found to be empty in the study area. This was a factor that increased the desolation of the region. It is known that only homeless people live in the region which indicates a very low night population. Homeless people were housed not only at night but also at daytime structures like Liman Han (Giray Küçük, 2012, p. 58).

The crime rate in Karaköy-Kemeraltı region was quite high in the 2000's. After the security survey conducted throughout Galata, the entrances of Kemeraltı and Necatibey streets were determined to have the lowest security value (Kubat and Özer, 2008, p. 85).

These maps and studies show that what Karaköy has been going through since 2012 to this day is extraordinarily substantial. Galata's centuries lasting transformation may justify the magnitude of the changes by the length of the time period those changes occurred. However, in 3 years, from 2012 to 2015, and more rapidly after 2015 a lot has changed. This situation supports the case of capitalism and globalism's strong impact and fast propagation in Turkey, a still developing country. Now, in the next title, some specific events will be explored as parameters that supported and formed this change in Karaköy in the recent past.

### 3.1.2 Recent Events That Created Impact On Karaköy

As mentioned in the previous title, the transformation of Karaköy in especially the last five years is remarkable. Pop-art graffiti murals covered the walls of building ruins, third wave cafés increased tremendously in number, colorful furniture, giant burger icons, lighting, music and a livelihood came to existence. It came to a level of speed where several businesses opened and closed at the same place in couple of months. Some buildings were demolished, and new buildings were built instead, whereas some buildings were renovated, and some were just used as it is. We can still see some shops selling industrial equipment; however, their percentage is so low, that it can be disregarded.

This rapid transformation has not occurred coincidentally. Some significant decisions made by the İstanbul Metropolitan Municipality (IBB) and Beyoğlu Municipality which will be discussed in following pages, had a role for this outcome as well as some civic events like Gezi Events<sup>28</sup>. Media, especially social media, and PR activities of businesses also played a role in the popularization of Karaköy (*Figure 3.7*).

In 1934 two warehouses were built in the harbor; other warehouses were added to the port until 1960. The cargo transport function was abolished in 1986 as cargo trucks operating with the port had a negative impact on urban traffic. Starting from this date, passenger transport has become the only cruise port of Istanbul<sup>29</sup>.

After the World War I, non-Muslims living in the region were forced to emigrate (Millas and Spoudōn, 2001), and after the establishment of Israel after the Second World War, most of the Jews living in the region left Istanbul with ships leaving the port and the population of Galata and Karaköy changed their identity. The low-income people who migrated to the city, settled in the areas abandoned by non-Muslims and the region became a deserted area by the 2000s.

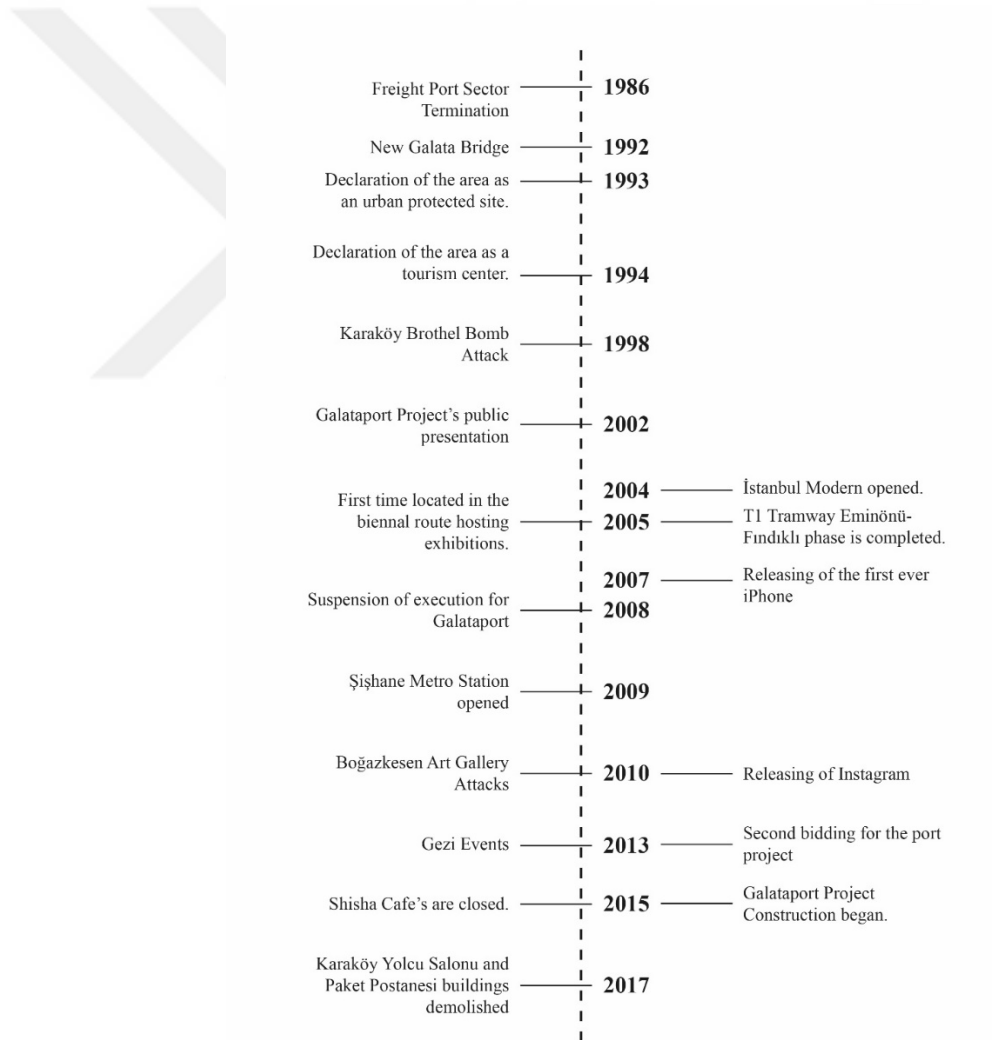
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<sup>28</sup> For further reading on Gezi events: <http://www.hurriyetdailynews.com/timeline-of-gezi-park-protests--48321>

<sup>29</sup> <https://indigodergisi.com/2013/06/galataport-projesi-kandirmacasi/>

With the 2000s, the importance of Karaköy and its surroundings began to be realized. Firstly, the idea of transforming the port region came up in 2002. Then in 2004 Istanbul Modern Art Museum and afterwards many art galleries and art spaces opened and the identity of the region started to change (Yılmaz, 2015, p. 48). In this context it could be said that this was a breaking point for Istanbul citizens as there had been a set of walls between him/her and the sea. With these giant warehouses (antrepos) cultural layers entered the daily life of the citizens. Even though Istanbul Modern had not built a direct relation between sea and people, it surely reminded them that there is a sea above these building blocks (Darğa, 2014, p. 2014).

**Figure 3.7**



**Recent Timeline of Highlights (Akbaş, 2019)**

After İstanbul Modern has opened, International İstanbul Biennale's location selection changed as well. With the 2005, 9<sup>th</sup> of the Biennale, Karaköy gained attention of different groups of people. Due to these events, Karaköy turned into something more than a transit passage or an industrial sales district and realized as a production area for popular culture that assigns for a change with artists, designers, entrepreneurs and investors.

This reminds Benjamin's arcades of shopping that provided the pattern of art-attraction-capital. What capitalism brought to Paris, London, Chicago, New York turned into a wheel of globalism and traveled all around the globe with an agenda of popularity. It can be said that in Karaköy, this is neither planned, nor expected. In Karaköy, the transformation found the power to initiate itself with the people, around the people and kept continuing.

The exhibition language is a tool for capitalist transformation methods and modern art is the suitable exhibition language for middle and/or upper-class customer profile. Media, art, tourism and other social attributes collected the attention of investors in a short time and this explains the rapid transformation from Küçük's analysis in 2012 to Yılmaz's in 2015. This will further be elaborated on, in following pages.

In fact, Karaköy's transformation could have started to happen in early 2000's when the project of Galataport was first announced<sup>30</sup>. However, several lawsuits, civil resistances, professional oppositions from architecture and planning chambers has postponed the project several times and this uncertainty kept investors on hold for a while which will be explored in following pages. Gezi events in 2013 drew small investors from Taksim, İstiklal street to coast side below, where Karaköy rests; moreover, when the shisha business was eradicated in 2015 from Tophane, the user profile and the investment type also changed. 2000s on the other side was a pause period for Karaköy commercially. The type of project that the area needs, including the urban needs and the potentials of Karaköy was doubted to be considered. Baransü, says, all the data relevant to development and regression, parameters and thresholds should be known if an urban area is to be renewed (1978, p. 48). In this case the accountability of the parameters is

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<sup>30</sup> For further reading, <https://t24.com.tr/haber/galataport,836567>

debatable. And considering the fact that majority of the oppositions were from professional planning associations, raises doubt on the credibility of this project. Galataport project's process in more detail would create a clearer perspective on the topic.

The area was declared as "Urban Protected Area" with the decision no. 4720 dated July 7, 1993 of Istanbul No.1 Protection of Cultural and Natural Assets, and as "Tourism Center", with the decision number 94/6345 of Council of Ministers dated December 15, 1994. In 1989 The first idea for the arrangement of Karaköy Port was introduced. In March 2002, Turkey Marine Businesses (TDİ) announced a transformation will be done and Galata Port project in Karakoy will take place in "build-operate-give back" model. In October 2002 the purpose and overall content of the project have been determined and the investment value was estimated as 148 million USD<sup>31</sup>. It was aimed to convert the coastal line between Karaköy and Salıpazarı into a cruise port. In addition to the port, which would serve luxury ships, the project would include accommodation and shopping centers and exhibition areas. The plot covered an area of 139,000 m<sup>2</sup>, 13,221 m<sup>2</sup> of fair and congress center, and 11,000 m<sup>2</sup> of space was reserved for the art museum. In addition to shopping and entertainment venues in the project, 3,686 m<sup>2</sup> would host a giant aquarium; Tophane square and around the historical texture would be highlighted; and since all the buildings located between Karaköy and Tophane are second degree historical monuments, there would be complete restoration work in the region; only functions of these buildings would change and, deterioration of structures was announced by TDİ General Manager Erkan Arıkan<sup>32</sup>.

In April 2005, the Galataport project was approved by the Istanbul No.1 Protection of Cultural and Natural Assets Region Board. Following the approval, the bidding began. In January 2006, the objection of the TMMOB Istanbul City Planners Chamber to the changes of 1/5000 Master Plan and 1/1000 Implementation Plan approved by the Ministry of Culture and Tourism for the Galataport project was accepted by the Council of State and the decision of the Council of State was decided to halt the execution. Accordingly, State Minister Abdüllatif Şener sent back the bidding dossier to the Privatization

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<sup>31</sup> <http://www.mimarist.org/include/uploads/2015/11/beyoglu.pdf>

<sup>32</sup> <http://www.hurriyet.com.tr/karakoy-3-yil-icinde-modern-limana-kavusacak-63138>

Administration on the basis of the decision of the Council of State. In July 2006, the Privatization Administration started to prepare 1/5000 Master Plans and 1/1000 Implementation Plans. In November 2006, the Privatization Administration completed the zoning work on Galataport, received the opinions of the institutions and finally applied to the Board for the Protection of Natural Assets for approval (Yılmaz, 2015, p. 55).

Following this, In July 2006, the Privatization Administration who has an authorization for planning, started to prepare 1/5000 Master Plans and 1/1000 Implementation Plans. In November 2006, the Privatization Administration completed the zoning work on Galataport, received the opinions of the institutions and finally applied to the Board for the Protection of Natural Assets for approval. In March 2008, as a result of the lawsuits filed against the 1/100000 scale Istanbul Provincial Environmental Plan, which includes the Galataport project area, the Istanbul 2<sup>nd</sup> Administrative Court decided to suspend the execution; thus, both the project and the process were suspended<sup>33</sup>.

The new Environmental Plan, which was issued in February 2009, was unanimously approved by the Istanbul Metropolitan Municipality, and the obstacles before the Salıpaazarı project was cleared. In November 2009, Minister of Transportation Binali Yıldırım stated that the zoning and legal problems related to the Galataport project were overcome and announced that a bidding could be held in 2010. In May 2010, Port of Salıpaazarı which has distinction of being the only cruise port of Turkey, was announced to be fully privatized. In the project, shopping malls, hotels and cafes were included to be built and about 10% share was estimated to be earned from the annual cruise sector which has a 28 billion dollars market. In November 2010, the name of the project was changed to İstanbulport, and the bidding was postponed to the first quarter of 2011<sup>34</sup>.

In February 2012, a bidding was held for the privatization of Salıpaazarı Port area. According to the invitation to the bid, "in the framework of the provisions of Law No. 4046, Istanbul Turkey Maritime Organization Inc. property, Salıpaazarı Port Course, will

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<sup>33</sup>[http://bigpara.hurriyet.com.tr/haberler/genel-haberler/galataport-a-fren-sener-dosyayi-geri-gonderdi\\_ID550634/](http://bigpara.hurriyet.com.tr/haberler/genel-haberler/galataport-a-fren-sener-dosyayi-geri-gonderdi_ID550634/)

<sup>34</sup><https://t24.com.tr/haber/galataport,836567>

be privatized for 30 years.”. In April 2012, the zoning plans for the Salıpazarı port area were approved by the Cultural and Natural Heritage Protection Board. According to the plan notes, tourism facilities, trade areas, cultural facilities and terminal will be located on an area of 100.000 m<sup>2</sup>. Accommodation and recreation facilities will be constructed within the scope of tourism facilities and the height of the buildings shall not exceed 12.5 meters. The zoning plans in October were approved by the Privatization High Council<sup>35</sup>.

**Figure 3.8**



### **Galataport Project Site (Yılmaz, 2015)**

In February 2013, the Galataport bidding was held again. 5 bids were submitted and Doğu Holding won with 702 million dollars. In August 2014, the EIA report prepared for the Galataport Project was published. In October 2014, the Council of State's Administrative Litigation Department decided to suspend the Galataport project. The second EIA Report of the project was published in April 2015 and approved by the Ministry of Environment and Urbanization in September 2015.

It is obvious that Karaköy's transformative plans are quite different than the slum area transformations. This project indicates a gentrification to one of the most valuable areas

<sup>35</sup> <https://t24.com.tr/haber/galataport,836567>

in İstanbul with a commercial focus. Karaköy is where capitalism entered the Turkey market. 19<sup>th</sup> century Karaköy was the first and only business district in Turkey and more than that embodies a very rich and powerful historical background.

After the selection of İstanbul as the cultural capital in Europe in 2010, art and culture events, venues and initiatives increased in the city and especially in Karaköy. Many galleries and private exhibition halls were launched, design shops were opened. In 2011 Salt Galata was opened in Galata which is remarkable artistic, cultural and archival center that absorbed much attention. Other than that, many restoration projects helped regaining of some historical buildings and function. Darğa claims while this effort would inspire the cultural transformation in the area, there is a risk of instrumentalization of art and the ignorance for the local data (Darğa, 2014, p. 91).

Other than Galataport, İstanbul Modern opening and other art-related parameters, some outside parameters also affected Karaköy like Gezi events in 2013 and the evacuation of the shisha places.

*“Tophane, where the most famous hookah cafes of Istanbul are located, is about to change. Despite the warning of emptying, for the hookah cafes, that will be demolished within the scope of the Galata Port tender won by Doğu Holding, businesses insist on not following the decision. The operators of the 15 hookah cafes in the region complain that they have not yet found a place to move and that the given time is too short. On the other hand, Doğu Holding side gave businesses time to empty the cafes until the end of this month”.*<sup>36</sup> (Timeturk News, 2014)

Gezi events that created a huge impact within country and also in the world, started in late May,2013 and continued for days although its influences are still going on today for especially Taksim square and the urban skin of Beyoğlu. In Gezi, almost all the communication was via social media and it was one of the biggest organizations in the national history. Different sides that normally oppose each other, communities,

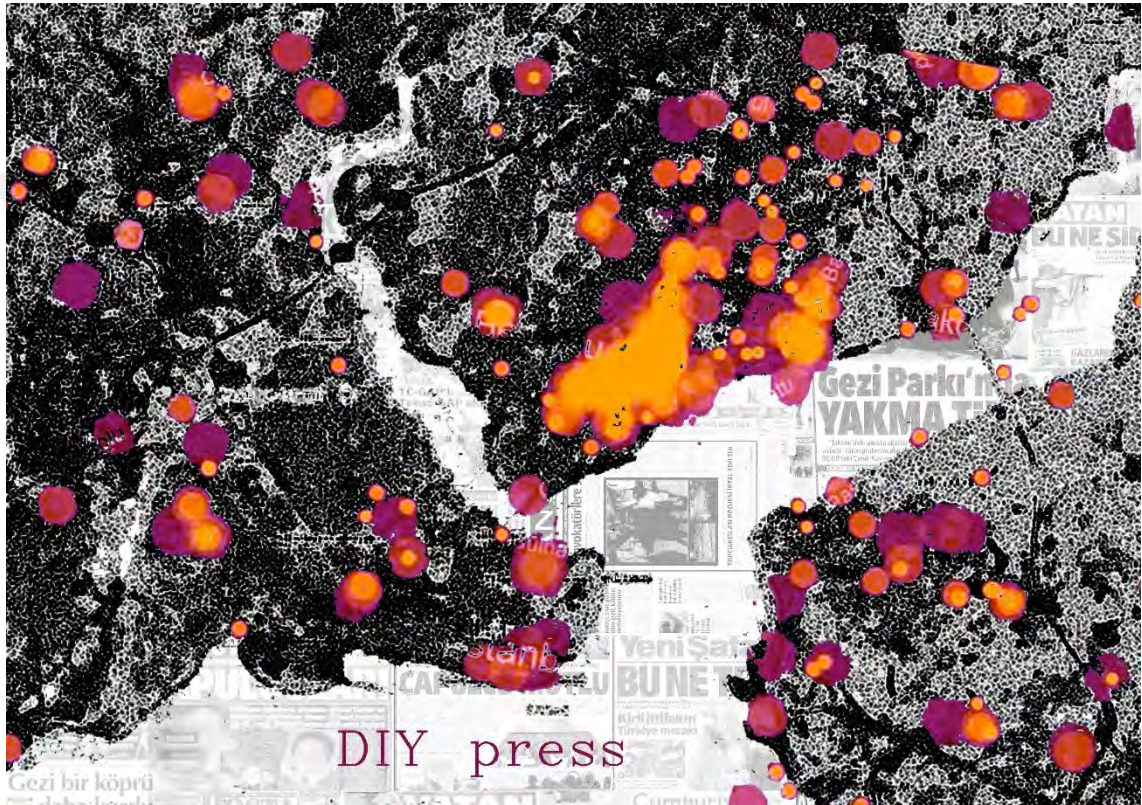
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<sup>36</sup> <https://www.timeturk.com/tr/2014/06/17/nargilecilere-kotu-haber.html>



associations, celebrities, all civilian citizens were collaborating for a protest against the discriminative and inadequate policies the government has been conducting. The local media was banned and silent through the events and the people communicated via Twitter. This was the first real proof for the power of social media in Turkey (*Figure 3.9*). The number of social media accounts and the visibility on those platforms increased with and after the event.

**Figure 3.9**



**Intensity of tweeting in one minute – Illustration (Akbaş,2018)**

During the events some businesses provided shelter for the protestors while some did not. Some local business owners were not happy with the protests as their earnings dropped exponentially and stated discourses supporting the government and its extraordinary violent measures to suppress the citizens. This, looking from a larger frame, led to a conflict between “customer” and the “business owner” in Beyoğlu, especially in İstiklal street which was famous with its shops and historical texture. Beyoğlu had offered a unique shopping and leisure time activity experience with well-known brands and restaurants and really old, vintage shops, entertainment venues and art and culture spaces.

After the events, from banks to tech-shops, cafés to restaurants, many businesses have closed their branches<sup>37</sup>. Gezi Park Events was not the only reason for the commercial evacuation of Beyoğlu. Terror attacks, changing tourist profile and type of service demanded by the new audience affected the whole appearance of the area (*Figure 3.10*). Therefore, the investors, people who are planning to launch a business started looking elsewhere. And this is the impact these events had on Karaköy as a well-known commercial area that is going through some changes and gathering attention with new, “shiny” projects as well as art halls and cafés. In addition to that a really high social media appearance. Beyoğlu Entertainment Spaces Association ex-president Tarkan Konar explains the change in Beyoğlu as follows:

**Figure 3.10**



**Paşabahçe's Closure Photo by: Erdem Dilbaz 2018**

*“Look at Istiklal Street: from The House Cafe to Paşabahçe and from Midpoint to Teknosa! “Good businesses” are leaving one after another. Instead, Arabic signs, hookah, kebab, Turkish delight, caftan, fortune shops and residence suites are flourishing. Of course, there is a night face*

<sup>37</sup> <https://140journos.com/istiklal-caddesinde-topyekun-degisim-1893aab86ff1>

*of this transformation, illegitimate sector based on the 'club' and the increase in the extremely lame places consists the night life. [...]*

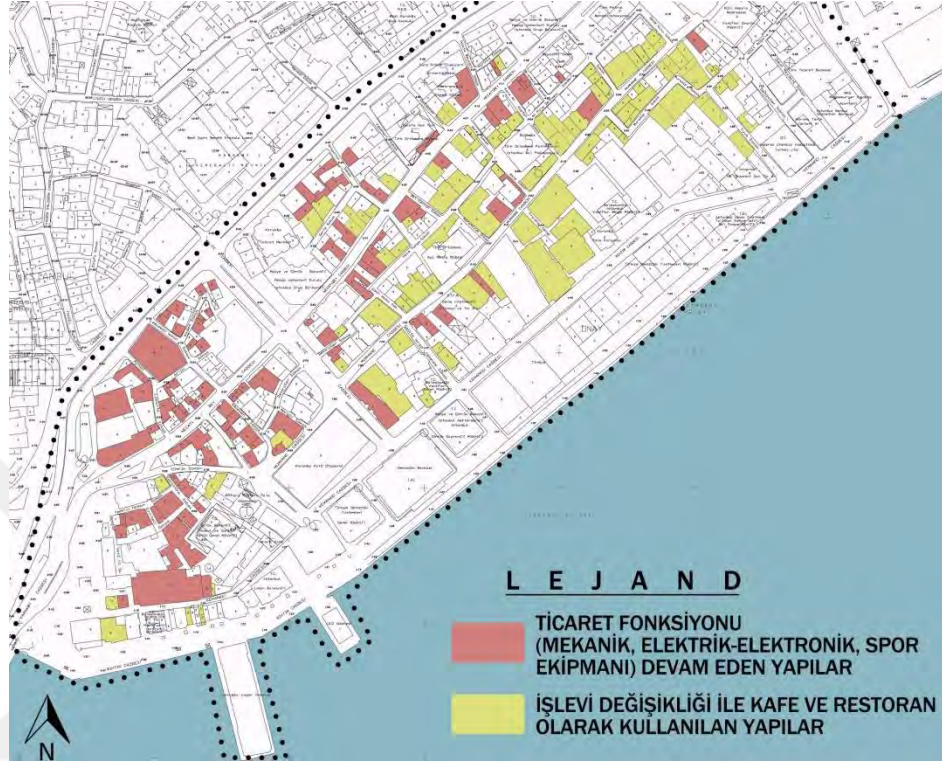
*While writing penalties in inspections, these new slums based on non-European tourists exist well enough. The environment in which poor Arab women are marketed to the wealthy has penetrated into the İstiklal from Talimhane. For every 'normal café, bar that leaves Beyoğlu, such businesses are being replaced with these. Local government is doing its best to prevent young people and families from coming to Beyoğlu. AKM, Şehir Tiyatroları, Muammer Karaca, Emek, Alkazar, Sinepop etc. are the ones just recently closed in halls." (140journos, 2016)*

Istiklal Street in Beyoğlu, one of the historical districts of Istanbul, has undergone many changes for more than 100 years. İstiklal Street has recently changed shopping tendencies due to shopping malls, lost the distinction of being a stopover point for local visitors with hotels and touristic businesses in the region, lost the intellectual center property after cultural and artistic institutions closure and due to other reasons. Disaster Law or Code of Obligations was and related evictions from the buildings from the tenants and the loss of reputation experienced by the avenue, during the bomb attacks happened in Sürüç on 20 July 2015, Ankara on 10 October 2015, 17 February and 13 March 2016, İstanbul İstiklal Street on 19 March 2016, Vezneciler and Atatürk Airport on 8 June and 28 June 2016. Regarding these bomb attacks, luxury spendings have minimized and the business was highly affected in Beyoğlu. Lastly, July 15, 2016 coup attempt had a huge effect on the atmosphere of the country. Many large and small institutions and organizations' branches on the street closed or moved during these years (Dursun and Hançer, 2018, p. 63).

Tepeli's study reveals that many buildings have changed their functions and turned into cafés and restaurants (2015, p. 42). During her study in 2015 she observed that the case area is under constant construction and the user profile was going through a regeneration due to these transforming functions. The map she studied on the function change, shows the status in 2015. In the map the buildings painted in red shows the business that remained and kept their industrial, mechanical equipment sales function, while the green

ones indicate the buildings where function was replaced by social-commercial spaces such as cafés and restaurants (Tepeli, 2015, p. 42).

**Figure 3.11**



### **2015 Function Change Map (Tepeli, 2015)**

Following this, Karaköy tried to sign up for being an art district and it can be said, it relatively failed in doing so, although there are several art exhibitions, gallery venues today. This will be explored in the following pages.

### **3.2 CULTURE OF CAFÉ IN KARAKÖY**

This introduction to this chapter connects Karaköy of today to the capitalist assessment under globalism. The research on the commercial activity that flourished recently and exhibited a fiercely rapid transformation from a deserted neighborhood of high crime rates to a social interaction center, reveals relation with what has been happening globally.

When Kevin Systrom posted the first ever photo on Instagram app that he developed<sup>38</sup>, little did he know about the impact that it would create all around the world. Instagram evolved into the strongest tool for commodification of things. Commodification of culture, of media, of the individual and the triumph of capitalism, investors and advertising has never been more powerful than today, after 9 years of this first post.

Karaköy has always been exposed to multicultural attributes, research shows. Moreover, this always played a part in the commercial activities in the area. In today's world this multiculturalism has moved beyond the local population's demography to a virtual platform where the multicultural parameters function without the physical limits and influence markets through this mediatization. It is not necessary anymore for the people representing any culture to be physically present in a geographic location to create an influence there.

### **3.2.1 Failure As An Art District**

Karaköy had begun to transform rapidly with the influence of art and design workshops. The transformation, which started with artists and designers, had accelerated as investors increased efficiency in the region. This movement arrived in Karaköy from Galata, through a path, it had not started there. In the last decade, the physical and social change initiated by the design stores, boutiques and art workshops opened in Galata, especially on Serdar-ı Ekrem Street. Similar effects of the Cihangir district, which has previously been a place preferred frequently by artists and intellectuals, began to manifest in Galata from the end of Istiklal Street where "Tünel" is. Galip Dede Street, which connects Istiklal Street to Galata Tower Square and Serdar-ı Ekrem Street used to be dominated by instrument stores. After a while, only bigger musical instruments shops remained, but many small businesses have been replaced by touristic shops and boutiques. This transformation did not end in the Galata Tower and spread to Bankalar Street and Karaköy with cafes and design shops that replaced the sign makers on Camekân Street (Ganiç, 2014, p. 52).

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<sup>38</sup> "About Us." *About Us* • Instagram, [www.instagram.com/about/us/?hl=tr](http://www.instagram.com/about/us/?hl=tr).

**Figure 3.12**



**1995 Biennale "Karşılaşma" by Esra Erzen (photo:Muammer Yanmaz, Aylin Özmete)**

Art in Karaköy started to be active in the late 1990s but the time when it started attracting art-related circles more obviously is the 21<sup>st</sup> century. In 1995 4<sup>th</sup> International Istanbul Biennale selected “Antrepo No 1” which is located in Salıpazarı coast and belonged to TDİ (Figure 3.14). This was the first pinpoint for Karaköy-Tophane region that included art for attraction. That was followed by 2003 Biennale, “Poetic Justice”, which included “Antrepo No 4” as a venue for the event. In 2005, Garanti Building, one of the seven main venues of the 9th International Istanbul Biennial, was painted pink, the color of the biennial, and art took its place in the middle of the street in addition to the small-scale exhibitions held at the Ottoman Bank. At the same time, three of the eight small-scale venues of the biennial took place in Bankalar ve Yüksek Kaldırım Streets. These venues directed attention at the area even if they were not exactly located in Kemankes Neighborhood which is the case area. In the 5<sup>th</sup> Istanbul Biennale<sup>39</sup> that was named “İstanbul” as well, “Antrepo No.5” was selected. This succeeding warehouse usage biennale after biennale, pointed to an accustoming for ruins, car parks and warehouses being used for other purposes. Putting into account that biennales are not free to attend, this could be considered as an example of commodification which was tackled with in the first chapter of the study. This commodification of art, which is often related with modern artworks got a more concrete form when in 2003, the 8th International Istanbul Biennial

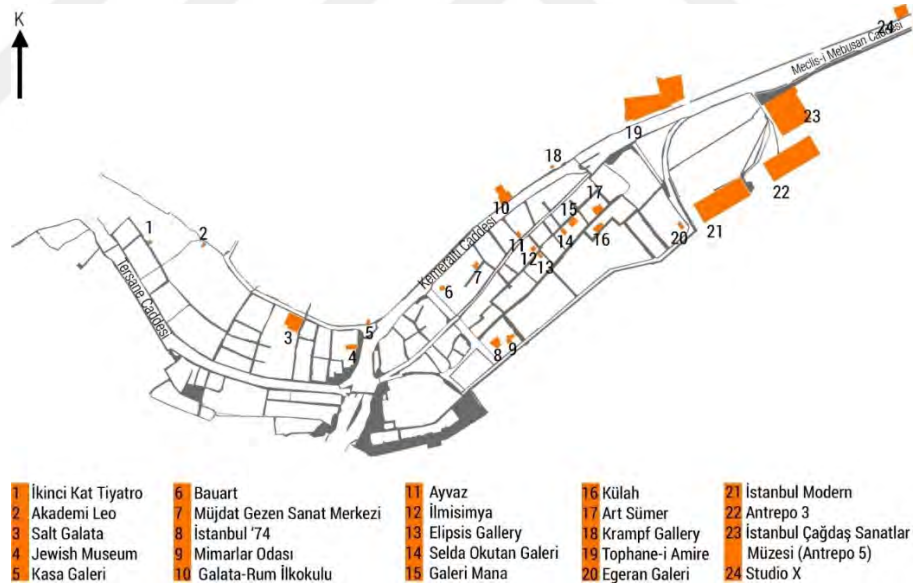
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<sup>39</sup> <https://bienal.iksv.org/tr/bienal-arsivi/5-uluslararasi-istanbul-bienali>

took place in the 4th Warehouse, where art became permanent and Istanbul Modern was founded. Today, other antrepos are being turned into exhibition halls around Salıpazarı. This is also related with the deterritorialization issue which was discussed in “2.1.2 The Phenomenon of Deterritorialization” heading, where a space unbounds itself from its surrounding and its original implicit existence.

Deniz Palas Apartment, which opened its doors to the Biennial in 2005, started to be used by the Istanbul Culture and Art Foundation, which belongs to the same family in 2009, and the two ends of Karaköy were held by permanent culture and art structures after that (Ganiç, 2014, p. 54). Thus, an art and design triangle was formed by 2010, between Şişhane-Galata-Tophane. Salt Galata, on the other hand, began to confront the Kamondo Staircase as the last large-scale building in this area. Later, with the art spaces opening one after the other, Karaköy had become one of the important art centers of the city (Figure 3.15).

**Figure 3.13**



**Art Venues in Karaköy (Ganiç,2014)**

The art district function of Karaköy reached to the peak level when in 2011 the 12<sup>th</sup> International Istanbul Biennale selected antrepos no 3 & 5 and no other venues. This meant the whole exhibition requirement of this big event was positioned in Karaköy<sup>40</sup>.

The historical structure stock of the region makes the structures susceptible to function changes. It had an important impact, to use the warehouses as permanent and temporary art and activity areas, to transform the bank buildings into exhibitions and research venues or to transform the blacksmith's workshop into an advertising agency. However, the reason for the transfer of artists, designers and art production to Karaköy is not only due to the nature of the region's historical stock and its proximity to the city center. Artists and designers prefer regions with low rental rates and a desire to be in a heterogeneous subcultural environment (Ganiç, 2014, p. 54). And, this was the case at the time, especially before 2015 when Galataport Project was officially announced to take place and the hookah places were evicted.

*“When the public spaces around art spaces are integrated with art spaces, art frees itself from being obstructive and discriminatory; it allows you to establish relationships. This assessment is not sufficient to describe the relationship between art, art spaces and the city; The relationship between art spaces and the city describes a flow and begins to influence and shape and transform each other.” (Ganiç, 2014, p. 55)*

This transformation initiated by art spaces expands with numerous eating and drinking places, offices and accommodation places. With these new settlements in Karaköy, the temporal boundaries of Karaköy are expanded by not being used only during business hours. This temporal expansion takes place in particular with buildings with accommodation services and is supported by some food and beverage spaces. The transformation that started with art spaces in Karaköy is strengthened and differentiated by private and state investments.

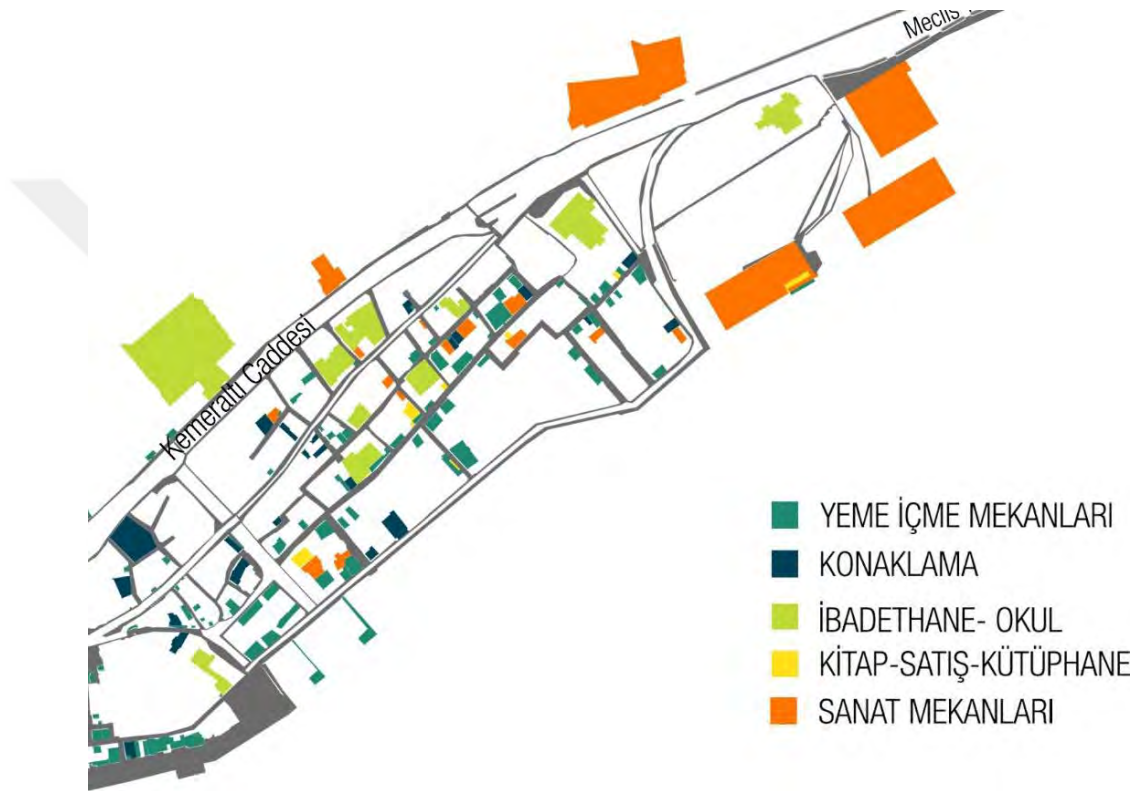
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<sup>40</sup> <https://bienal.iksv.org/tr/bienal-arsivi/12-istanbul-bienali>



Ganiç's study in 2014 and the function map she studied reveals the agglomeration of cafés and restaurants at the time and the sprinkled art spaces among them. Combining with today's data and the knowledge that many art galleries have moved out of Karaköy, this map reveals how art was a tool to initiate the transformation and influence and attract a certain visitor group and put Karaköy on the map until it almost completely left the stage and passed the dominance to these eating-drinking venues.

**Figure 3.14**



### **Function Map of Karaköy (Ganiç, 2014)**

While the commercial function of the area was intensifying as a result of this commodification process, a conflict was taking place at the same time with the occupants of the area. From 2010 to 2015, several attacks happened to art galleries and opening events. The first one that took place at 5 different galleries located in Boğazkesen street and Kadirler street. According to an article that was published in Radikal newspaper whose source is DHA, the attackers stated disturbance from the art galleries that opened in the area, when they were under arrest. Although the locals that were interviewed, addressed disturbance, the article points to the locals from Tophane where the hookah

places existed at the time, to be behind the attacks. Ercan Babacan, a local service car driver's statement exemplifies the conflict between these art space users and local "culture":

*"I've been here for 41 years. We've never had a problem. For a year or two, art galleries, hostels and apart-style places have been opened. These are contrary to our understanding, morality and culture."* <sup>41</sup> (Radikal, 2010)

Following this serious attack in 2010, the galleries that continue to operate in the neighborhood were advised to inform the police about their opening organizations. For the next few years, the opening of the gallery was accompanied by police. Some other attacks by groups of 10-15 people took place following Boğazkesen events. In 2015, again in Boğazkesen Street "Daire Galeri" was attacked during the opening event of the exhibition named "Çoktan Seçmeli" by a group of people with the claim that a couple was in inappropriate behavior. After that in October 2016, the art show "Kuytu" which had the work of twenty one female artists had to be finished early due to a group busting into the gallery and creating tension<sup>42</sup>.

In an interview for the February 2015 issue of Istanbul Art News, Sylvia Kouvali, owner of the Rodeo Gallery who moved her gallery from Tophane to Siraselviler about six years ago, explained the reason for their opposition in the neighborhood:

*"In an area where poor people live, we sell works ranging from 1,000 to 60,000 euros. It seems strange to me. The relationship with the neighborhood became a game of "Tom and Jerry" over time. When we moved to Tophane in 2007, there was no one around us and the rents in the area were low. I even saw them slaughter animals in front of the gallery. Tophane culture is very strong; stronger than contemporary art culture."* (İstanbul Art News, 2015)

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<sup>41</sup> <http://www.radikal.com.tr/turkiye/galeri-baskini-icin-mahalleli-konustu-1020223/>

<sup>42</sup> <https://m.bianet.org/bianet/toplum/179243-toplane-de-galeri-acilisina-yine-saldiri>

Although the art scene of the neighborhood had been further stimulated by the influence of museums and art institutions that had opened up around it, as Kouvali states, “this does not change anything about neighborhood culture; on the contrary, it leads to a protective and angry attitude.”

Sociologist Özge Altın, who lived in Tophane district for years, evaluated the tensions observed in the region recently based on the events that took place in 2015:

*“The tension comes from two very different cultures trying to live side by side in the same place. The overly conservative culture of the Tophanians and the culture of the new residents who are the galleries and cafes of the neighborhood, which we can call more secular or modern, find it hard to learn to live side by side, if not together.”<sup>43</sup>*

As a result, even though several galleries are located together in the building whose floor level is occupied by a Starbucks, the galleries are on upper floors and a direct relationship on the street level does not exist<sup>44</sup>. Especially the rising rents and transforming functions in Karaköy, prevented the area to remain as an art district. Although spaces like Galata Greek Primary School are still selected for both International Istanbul Biennale and the International İstanbul Design Biennale, Karaköy can not be defined as a permanent art district on this date.

### 3.2.2 A Global Leader of Cafés: Starbucks in Karaköy

*“In order to elbow their way through the dense and dark, straggly, “deregulated” thicket of global competitiveness and into the limelight of public attention – goods, services and signals must arouse desire, and in order to do so they must seduce their prospective consumers [...] – (though) desire never survives its satisfaction.” (Bauman, 2009, p. 79)*

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<sup>43</sup> <http://www.agos.com.tr/tr/yazi/10702/tophane-de-mudahale-sanata-mi-ahlaka-mi>

<sup>44</sup> <http://www.hurriyet.com.tr/kitap-sanat/karakoye-sanati-yeniden-getirdiler-40585980>

In an interview Howard Schultz who purchased Starbucks in 1987 for 3.8 million dollars when it had only 6 stores, describes how he turned the brand into an industry all around the world<sup>45</sup>. The brand whose worth climbed up to more than 70 billion dollars market value by 2017 and to 23,000 stores worldwide, defined and built the coffee industry that did not exist beforehand. Schultz explains how his trip to Italy changed his way of seeing the brand and let him create the Starbucks as it is today. What he found out about Starbucks, was the sense of community it lacked. “In Italy”, he states in the interview, “you can find a café bar in any street you walk, and I was influenced by the sense of community it created”. Starbucks launching a “reserved” branch in Karaköy, relates itself to the field of this study through this prospect. What globalism and capitalism created together upon societies is the alienation and isolation perception which was explored in the previous chapter (*See Titles 2.1.2 From Display Windows To Smartphone Screens: People & Commodity, The Phenomenon of Deterritorialization and 2.2.2 Global Culture Industry and the Spectacle, ).*

*“The first stage of the economy’s domination of social life brought about an evident degradation of “being into having” – human fulfillment was no longer equated with what one was, but with what one possessed. [...] The reigning economic system is a vicious circle of “isolation”. Its technologies are based on isolation, and they contribute to that same isolation. [...] The spectacular system chooses to produce also serve it as weapons for constantly reinforcing the conditions that endanger lonely crowds.” (Debord, 2010)*

At the beginning of the study “the spectacle” was realized in the 19<sup>th</sup> century which is far before the invention of the TV where Debord first points at it.<sup>46</sup> After the modernism’s unintentional fueling to capitalism, its own products also became images. Media gained power and competence around the globe and design’s reaching limits were enlarged by it. Beatriz Colomina’s opinion on architectural design supports this case. She writes that media has transformed architecture into an image to be circulated around the world, and

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<sup>45</sup> <https://www.youtube.com/watch?v=LnA7n9qSB7E>

<sup>46</sup> See Chapter 2

gives the example of Barcelona Pavilion which was not realized even by professionals and journalists in 1929 International Exhibition in Barcelona and yet burst as the symbol of modernism in 1950 when it was published in architectural publications and got to be known only by images since the structure itself was already dissembled (Colomina, 2008, pp. 62–63).

What Debord exhibits is one of the 20<sup>th</sup> century's most important studies as it not only can be traced down to the 19<sup>th</sup> century but also holds the light to aspects that shaped today's society under the global influences, rule-changing inventions such as internet, smartphones and social media and also explains how brands surpassed states and governments in terms of global power and how -especially in the third quarter of the 20<sup>th</sup> century- economy evolved into a machine that reduced forms into quantitative values (Debord, 2010, p. 13).

As Debord discussed in his book, this alienation turned into a need (pseudo-need) for consumption to define a sense of togetherness and being a part of community, which is what Schultz realized as a tool to enhance his brand.

Starbucks is the main reason why there are hundreds of coffee shops in cities with similar serving policies and the claim to serve quality coffee with sophisticated beans of coffee. Most of them try to out-seduce customers by serving coffee in special brewing techniques and they mainly apply social media. This is the case for Karaköy today. The fact that Starbucks was launched later than the existing coffee shops in Karaköy, is not enough to refute the idea that Starbucks brought globalism to Karaköy, today. What Starbucks initiated worldwide 40 years ago arrived at the case area, before Starbucks did, therefore helped Karaköy what it is today, is the fact for this example since what one calls coffee industry is created by the brand of Starbucks and what especially the current generation requires from urban context is the product of Starbucks. It can be said that Starbucks corporate just waited long enough to make sure Karaköy sets the essential customer profile for its sales until it launched its store there.

In discussing Romania, Ger et al. noted that:

*“Status goods are nearly inevitably foreign. This was true before the revolution, but then scarcity made such goods very hard to acquire. Now it is more a matter of their greater cost, plus their continued association with foreign lifestyles, that imparts status to their owners.” (1994)*

Concerning Turkey, they continued, "Consumption of foreign products is highly desirable. The synonymy of progress with ever-present Westernization whets the appetite for the now-available foreign products [...] status brands are mostly foreign".

Stating that, the global stimuli's access to all local arenas not being difficult or time-consuming is more understandable. Global brands improvising a brand-new lifestyle and representing a superior way of living, would have been expected to endure challenges entering to the emerging markets. However, these challenges were eased by the media tools and promotions. "The purchase intention, brand attractiveness and willingness to pay more for global brands in emerging countries are influenced by bandwagon consumption conspicuous value perception and social value perception." (Akturan and Bozbay, 2018, p. 748)

Bandwagon consumption meaning the psychology to fit into the society by getting on board with the majority or behave in particular according to masses, is a strong parameter for the global brands to hold on in the developing countries. Due to this feeling the individuals possess, domestic brands seem less preferable to the global ones and global brands seem more attractive. (Akturan and Bozbay, 2018, p. 749)

To exemplify the power of global brands upon emerging economies and developing countries one might look for the comparison of number of Starbucks stores in countries. As of January 2019, Starbucks has 470 stores in Turkey, whereas there are only 175 in France, 168 in Germany and 5 in Italy<sup>47</sup>.

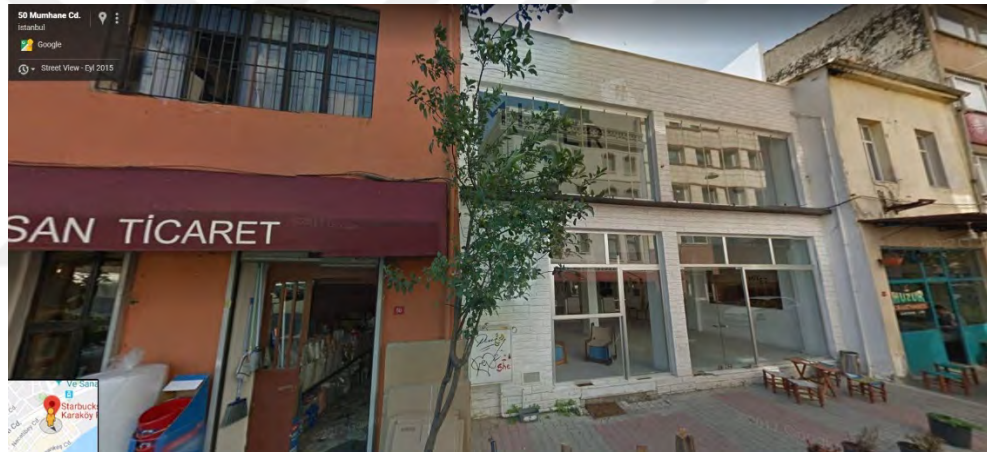
This also being said; one wouldn't be surprised to see a branch of Starbucks in Karaköy. This branch also provides a metaphorical image looking at the Google Maps data

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<sup>47</sup> <https://www.statista.com/statistics/541629/number-of-starbucks-stores-in-europe/>

recording the transformation in the last couple of years. Looking at the following images (*Figure 3.17, Figure 3.18, Figure 3.19*) it can be seen that, two different buildings have been demolished in the last 4 years and replaced by a new taller building which supports the functions as art galleries, cafés and office spaces. The “Hasan Ticaret” store is now located in another street (Gümüş Halka Street) , still in Karaköy, and the owner noted they had been in this original place for more than 25 years (See Appendix A). This, I believe exemplifies both the deterritorialization that was mentioned in the previous chapter under the heading “Space as a Commodity” that capitalist atmosphere brought upon the localness. The globalization proposes to refine and revise the urban context, and the consumer rejects to react, for all these manipulative stimuli has made him believe in the pseudo-need values of entities.

**Figure 3.15**



**Before Starbucks Reserved Karaköy Opening / 2015**

**Figure 3.16**



**Starbucks Reserved Branch Construction Karaköy 2017**

**Figure 3.17**



**Starbucks Reserved Karaköy 2018**

### **3.3 CURRENT DATA IN THE CASE AREA**

For the field study, data from 124 different workplaces were collected. The collected data from these are as follows: the opening year, type of business, service content, street name, social media usage and the number of followers, previous occupation of the place, existence of any other branch of the brand, if yes the number and location of the other branch(es), if the Karaköy branch the first one and lastly the reason of preference to initiate a business in Karaköy, İstanbul (Appendix A).



### 3.3.1 User Profile in The Case Area

In the micro-scale architecture of Karaköy cafés, one might discover little spectacles. Spectacles that exemplify the commodity-image relationship. Fundamental architectural features such as walls, sceneries, frames, lighting fixtures, colors create the impression of a “designed-for-social-media”. Having this perspective, one shall start from the mega-scale spectacle and its imagery. These statements prove importance as architecture and architectural space are what shapes a person, a family, a society at the end. Architecture produces the society’s structure with its own implicit logic to a degree capitalism permit. Where architecture starts showing resistance, capitalism disempowers it, turning the attempts of architecture’s critique on an assimilated life to a unnecessary and absurd agenda (Hays, 2015, p. 4). In an interview conducted with the sculptor Richard Serra, “Building Contra Image”, Foster runs the two terms against each other. During their conversation, they handle contemporary architecture in the dialectic of tectonic versus scenographic, structure versus skin.

*“One of the big problems I see in architecture now is the division between the structure, the more engineered part, and the skin, the more architected part. The architect becomes the person who focuses a little on the layout and a lot on the ornament, whether it’s glass, titanium that bends, or scenographic surface, while the structure is handed over to the engineer. That wasn’t a problem with, say, Jørn Utzon in his Sydney Opera House. But the division becomes problematic with postmodern architecture, and more and more architects are limited to the design of ornament as skin. (There are exceptions, such as Koolhaas’ library in Seattle where the glass surface is tectonic).” (Foster, 2013, p. 234)*

Hartoonian also walked on a similar line whereas Foster. Like Foster’s statements in “The Art-Architecture Complex” (2013) or similarly in his previous work “Design and Crime” (2015), what Hartoonian follows in his work “Architecture and Spectacle: A Critique” (2012) also feeds from Guy Debord’s readings. Debord’s definition on “Commodity Fetishism” is really felt in Hartoonian’s research area. He argues that what Debord said about the capital becoming an image is also true in a reversed scenario for Gehry and

other architects. “The spectacle is an image” he claims “accumulated to such a degree it becomes capital” and argues that the object at the same time creates a potential of self-destruction through glorification (2015, p. 43).

Now, in the case of Karaköy, there are not any spectacular architecture in the sense Foster, or Hays or Hartoonian describes it. At least there is not any “starchitect<sup>48</sup> work” for sure. However, Karaköy generated a spectacularity that attracted a significant customer profile’s attention, and this helped keeping the process of transformation continue. The observations done in the case area shows that mainly Gen-Y and Gen-Z<sup>49</sup> users consist the customer profile in Karaköy, today. The imageability of architecture is still valid for discussion. However, not in the form Foster implied. This spectacularity is more in rhyme with how Debord described it decades ago. How Karaköy serves the need for image and the contemporary “spectacular spaces” will be discussed in following pages. It can be said, now, that investors do their spending according to popular demands and millennials influence these investments to turn into tools of transformation of globalism.

*“With this in mind, I often wince when the first signs of new investment — a national grocery store breaks ground, a sit-down restaurant replaces an empty storefront — are bluntly derided as harbingers of “gentrification,” a word that has largely negative connotations. If poor neighborhoods have historically suffered from dire disinvestment, how can the remedy to that evil — outside money finally flowing in — be the problem, too?”<sup>50</sup>*  
(Badger, 2015)

As mentioned in the previous chapter, the culture, the local history, environmental parameters and the social structuring of the society has been going through a deterritorialization due to globalism. John Urry’s statements on the consumption of the spaces visually through the tool of commodity and services explains this transformation

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<sup>48</sup> Starchitect: architects who are globally renown for their signature style in the design of buildings

<sup>49</sup> For further reading on generations Baby Boomers, X, Y and Z you can visit the link below: <http://socialmarketing.org/archives/generations-xy-z-and-the-others/>

<sup>50</sup> Badger, E. (2015, June 16). The deeper problems we miss when we attack 'gentrification'. Retrieved July 3, 2019, from [https://www.washingtonpost.com/news/wonk/wp/2015/06/16/the-deeper-problems-we-miss-when-we-jeer-gentrification/?noredirect=on&utm\\_term=.3f909304359b](https://www.washingtonpost.com/news/wonk/wp/2015/06/16/the-deeper-problems-we-miss-when-we-jeer-gentrification/?noredirect=on&utm_term=.3f909304359b)

as well and Karaköy exemplifies this situation (*See Title: The Phenomenon of Deterritorialization.*) Urry, relates this reconfiguration of commercial spaces to late 1980s when late capitalism and post-modernism started a global movement of redefinition of everything and media and technology gained a tremendous power over societies. These dates especially after 1980's created a generation of different consuming habits, which consisted the user profile for these globally familiar neighborhoods and areas.

The commercial transformation of underestimated and ignored neighborhoods is happening due to a whole generation's will to marginalize themselves and evaluate imageability via the lens of smartphones. This generation which is name millennials as it is the generation that witnessed two centuries, is both the symbol and the witness of a new era where technology and media development had quite an acceleration. Generation Y, also known as Millennials, consists of people born between 1980-1999<sup>51</sup> although this year range differs in different sources. The demands of this new digital generation are already reshaping the economy and retackling with the order of Generation X and Baby Boomers in workspace, in social spaces and in private spaces. This can also be explained with the discussion of space unbounding itself from its physical boundaries and moving into a mental, limitless one.

Millennials themselves are simply the most obvious manifestation of the development of new technologies. These digital natives who typically earn less than their preceding generations, are willing to live in small spaces and often socialize in coffee shops.

*“Studies of international tourist flows indicate that Millennials, also named the Y Generation – young people between 18 and 30 years old – will be the most dynamic component of the tourism market in the next decade.” (Şchiopu et al., 2016, p. 829)*

Another aspect of the millennial generation that fed the coffee industry is the new ways of working that arose around the globe such as freelance working. Studies show that

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<sup>51</sup> <https://www.ipe.com/investment/millennials-cafe-culture-comes-to-wall-street/10010014.article>

Generation Y workforce tends to choose to work online, from home, with an increased mobility in locations and more flexibility in work hours. Deloitte’s research shows that; “the demand for freelance work and flexible working options in Turkey is still considerable and is higher than the world average. 40 percent in Turkey prefer to work as freelancers whereas this number is 31 percent for the global average.<sup>52</sup>”

This supports our assertions on globalism and how it actually is one of the main tools that helped re-shape Karaköy. Yılmaz conducted a study in the case area in 2015 and collected data for this purpose including the demographical information of the user profile (2015, p. 64). According to her study, the general age distribution was between 26-30 years, and the age range of 31-35 followed it. In the observations, it has been noted that the young and educated population that has just started working life consisted the majority of the visitors. According to the surveys, 48% of the visitors were in the 26-30 age range; 19% were in the age range of 31-35. It was stated that the purpose of the visit of both age groups was generally to meet with friends or participate in cultural and artistic activities. 91% of this age group of 67 people have bachelor's degree and above; 52% of which earns 3000 TL and over monthly; and 62% visits abroad at least once a year (Yılmaz, 2015, p. 64).

Among the visitors; 53% of visitors preferred to meet with friends, 25% preferred cultural and artistic activities in the region; and in line with the commercial identity of Karaköy, 22% stated that they prefer the region for shopping according to Yılmaz’s 2015 data. Moreover; 84% of the visitors stated that they liked Karaköy; 45% stated that they visited the region several times a year. Serving this data, Yılmaz predicted that the increase in the number of cultural and artistic activities in the region and the compliance of the price balance with the standards would increase the number of visitors to the region.

Most people did not know about the projects developed for the region. 40% selected the answer “I have no idea” to the given question directed to the visitors (Will the Projects Developed for Karaköy Salıpazarı Port Contribute to the Economic Development of the Region?). On the other hand, positive answers to the question constitute 40% of the group;

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<sup>52</sup> <https://www2.deloitte.com/tr/en/pages/about-deloitte/articles/millennialsurvey-2017.html>

and 20% stated that the latest project developed by Doğu Holding will constitute a closed box within itself and therefore will not contribute to the development of the region (Yılmaz, 2015, p. 75). From this point of view, we can understand that the Galataport project triggered the change in the eyes of investors but did not have a significant impact on behalf of the users.

Karaköy's popularity is increasing with the changing identity. In 2015 survey, 60% of the shopkeepers in the region stated that they were satisfied with the customer potential; 40% of them responded negatively. It was among the views stated by the tradesmen that the touristic investment towards the region and the customer potential would increase. On the other hand, the satisfaction rate was higher in tradesmen who served in the region for 1 to 5 years.

This data leads us to the question “What attracted the visitors if not the projects and mega investments?”. A chain reaction comes to mind between the mega projects, small investors and visitors. The mega investments and projects along the coast, attracted small investors to the site as it is an appealing idea to launch a business in an area that is already declared as a tourism center and will bring thousands of tourists per year with a big project coming up. While the small investors, and businesses were opening and closing one after another, they painted a new color in Karaköy region, re-shaping, re-forming and re-generating ways of consumption which are highly influenced from the global styles and examples; sophisticated cafés and restaurants, hamburger, pizza places with good graphical touches on logos (*Figure 3.13*), menus, colors, table accessories and more. This “boutique” understanding looked good on social media and was in harmony with the global culture industry (*Figure 3.12*). Karaköy was deterritorialized and Y Generation loved it.

**Figure 3.18**



**Street View in Karaköy (Akbaş, 2019)**

**Figure 3.19**



**Globally Familiar Appearance (Akbaş,2019)**

### 3.3.2 Business Locations & Typologies

The commercial transformation of Karaköy has been explored in the previous chapters starting from Byzantine and Ottoman eras. It is seen that for centuries Karaköy (Galata) has functioned as a commercial district in İstanbul that was dependent mainly on the sea trade. During Ottoman centuries, the majority of the population in the region was high-class bourgeois minorities. Banks and insurance companies, patisseries, storages, accomodation facilities and other exchange activities kept the area vivid especially after 1838 Anglo-Ottoman Trade Agreement between Ottoman Empire and the European countries. It can be said that the “business district” definition, which means capitalist fluents, accessed Turkish lands from Karaköy. Even in 19<sup>th</sup> century the region was a globally reknown business and trade port. Although this appearance was quite changed in the 20<sup>th</sup> century with 6-7 September events, Menderes demolitions, Dalan reconstructions etc.

Karaköy acted as a mirror for the global arena throughout its history. Its port anatomy, accepted the influences in the globe. When sea trade was the main priority of the countries of the world and industrialization, mass production and colonialism were at peak. In the 20<sup>th</sup> century the world was going through big political crisis and two big wars and that was the time Karaköy had expelled the minorities and its urban texture was remodeled. However, when looked at the current situation, in the 21<sup>st</sup> century, global brands have succeeded even states and countries in economical power and influence, and with the increasing media communication methods and infiltrated everywhere in the world, especially developing countries.

Among the businesses that were included for this statistical analysis 52 of them were located in Mumhane Street and 21 of them were located in Kılıç Ali Paşa Mescidi Street which are the two main arteries for the current kind of commercial activity, today. The rest of the businneses are spreaded among the lateral and parallel streets such as Hoca Tahsin street, Yuva Street, Ali Paşa Değirmeni Street, Kemankeş Street, French Passage... The businesses selected for the study all reside on the ground floor of the building they are located in. This is due to the stronger impact they have on the street level. Moreover; in the site visits it is seen that the main image deriving from the historical

and commodified spectacles<sup>53</sup> are produced on ground levels by the businesses who enhance the graffiti s and artworks for the sake of their store's attraction and by the visitors who use these backgrounds as their canvas on their social media accounts. This information is given here just to form an idea about the reasons of the study's "ground floor only" limitation. The spectacles and the social media parameters will be analyzed further in the next title.

When looked at the typologies of the workplaces (*Figure 3.20*) it is seen that the majority of them are eating and drinking spaces. These spaces include restaurants, burger places, third wave coffeeshops, dessert places, pubs, night clubs, chocolate stores, bistros brasseries etc. Appr. 65,6 per cent of all of the business in the case area (55,1% Restaurants, Meyhanes<sup>54</sup>, Pub-Bistros, 11,5% Coffee) gives service in eating and/or drinking type. This shows major transformation when compared with Küçük's business typology analysis which was done in 2012 (Giray Küçük, 2012).

One other appealing statistic that is derived from the data is the branching strategies. When looked in the totality, the businesses resemble each other in their own business typologies. Coffee serving third-wave cafés have similar layouts, menus and staff as well as the restaurants interiors' resemblance. From an abstract point of view, they create a feeling of familiarity and comfort as if they were all branches of one wellknown brand. In spite of this appearance, it is discovered that around 80,3% of the businesses does not have any other brands (*APPENDIX A*). Their claim rests in the desire of uniqueness and individuality. A conflicting fact with this claim is revealed by the field study, though. That is the fact that among all the service providers only 23,2% has the dominant content of a local product/meal. This is the ratio of meyhane's, restaurants and cafés that serve local treats.

When looked at Karaköy only handling the cafes, it can be seen that among 87 eating&drinking spaces that are surveyed, only 18 of them define their menu's with local meals or traditional items which equals to a percentage of 20,7 (*APPENDIX A*). This can

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<sup>53</sup> This will be defined in the following title.

<sup>54</sup> Restaurants mostly known with the consuming of the traditional Turkish alcoholic drink "raki" along with some local tapas, music and good conversation.



be conceptualized as the tension between the cultural homogeneity and heterogeneity. (Appadurai, 1990, p. 295) There is a local and already existing heterogeneity in the communities of developing countries. In the case of Karaköy starting from 17<sup>th</sup> century and throughout the 20<sup>th</sup> century records show that the local population showed a variety of ethnicity (Yersen, 2015, p. 143) that has been feeding the commercial activity in the region even attracting international banks and insurance companies to settle their offices there. (Orçun Kafesçioğlu, 2016, p. 182) Today, this tension seems to be released meaning the global homogeneous culture that is spreading in the emerging markets rapidly since the consumers want to participate in this global consumer community (Batra et al., 2000, p. 83; Venkatesh and Swamy, 1994, p. 207).

**Figure 3.20**



### **Business Typologies in the Case Area (Akbaş,2019)**

Other than the eating and dining spaces established in the region 12,3% of the businesses specialize in sales excluding custom design object stores. These sales stores that are besides the boutique design shops include the sales of, groceries, books, industrial equipment, watches, shoes etc. There are only 9 businesses in sales that have been surviving since the late 20<sup>th</sup> century's Karaköy typology and they were all opened before 2009. These shops are scattered among the cafés and restaurants mainly located on Mumhane street Figure 3.21). Among all the businesses that are trying to sustain via selling things (the total percentage is 21,1%) almost half of them (9,8%) are businesses

of boutique design shops, handcrafted items, jewelry, clothing etc (*Figure 3.20*) which means the product range in the region already showed great change in the last decade.

**Figure 3.21**

Frig Soğutma	1985	Sales
Birlik Rulman	1986	Sales
İklimsa	1989	Sales
Güllüoğlu üretim ve Satış	1996	Sales
Kardeşler Çerçeve	1997	Sales
İdeal Kader Bakkaliyesi	1998	Sales
Geçit Kırtasiye	2004	Sales
Fampa Kauçuk	2009	Sales
Kırtasiye	2009	Sales

**Karaköy Oldest Businesses (Extracted from APPENDIX A)**

Another analysis in the case area is done according to draw a better visible image of the case which is about the launching years of the businesses. In the previous chapter where an almost six hundred years of history was described the historical timeline was tried to be given within causal explanations. All the incidents, transformations, political, social, cultural and demographical attributes were within the context of that historical timeline. In this study the term “topdown” has been used because of this contrast between the transformations’ features.

When looked at the brand new image of Karaköy, today, it seems as if it was always there which humbly is a personal observation. However, the investigation on the launching years of these businesses (*Figure 3.22*) showed that almost 82% of the businesses in the case area have been opened in the last 10 years (including 2009). This data proves an actual reset has been set in the region. Moreover, the businesses that were opened before 2009 are reflecting another typological commercial activity (*Figure 3.21*) which mainly was the commercial profile in the late 20<sup>th</sup> centuries as it was depicted in Baransü’s study (1978).

Figure 3.22



### Business Launch Years (Akbaş,2019)

### 3.4 SPECTACLES IN KARAKÖY

*“In it’s all particular manifestations -news, propaganda, advertising, entertainment- the spectacle represents the dominant model of life. It is the omnipresent affirmation of the choices that have already made in the sphere of production and in the consumption implied by that production. In both form and context the spectacle serves as a total justification of the conditions and goals of the existing system.” (Debord, 2010, p. 9)*

After elaborating on the timeline of capitalism and globalism and locating the historical phases of Galata on top of it, some traces have been followed in the case area to understand the current perception on both of these historical timelines. How was the local history locating itself or surviving in the context of 21<sup>st</sup> century and how was the global attributes shaping the local businesses? Were these global attributes influenced by this local memory at all, in terms of the existential parameters of these commercial spaces or on the façades, or were they topdown?

What was seen in the field was partially both; but mainly topdown. In this part, the small traces are tried to be documented during this phase of rapid transformation and urban renewal the site is going through.

#### **3.4.1 Revival and Survival: Historical and Historicist Spectacles in Karaköy**

In the preface of his book “Yıkarak Yapmak: Anarşist Bir Mimarlık Kuramı İçin Altık”, Tanyeli claims it is not wrong to say that each “new” makes it compulsory to demolish the “old” (2017, p. 9). He says the new always exists in the contexts where the old built whereas there is no such thing as “absolute new”. However, the new still, discharges the old that generated it. This certainly has an explanatory feature for the case of Karaköy. This study tries to lay down a documentation for the Karaköy of 2019 where a vivid and rapid circulation of businesses and transformation of the physical appearance is happening. Galataport project which is still in progress will be affecting the region when completed, for sure. But the precursor impact is already here. Two civil architecture instances are already demolished in favor of the megaproject and this commodification is meanwhile transforming the face of Karaköy. What is searched for in Karaköy is the mediatization, globalization and commodification that were defined in the first chapters and explained historically throughout the study and dominating with an “absolute new”. Therefore, the existing old’s place in this affirmation gains importance.

**Figure 3.23**



**Grapevine Disengaging Upper Floors Visually (Akbaş,2019)**

Today, in Karaköy an obvious “new” is visible or even superior. It is also seen that the existence of this new was almost only possible through the context of the existing “old”. The definition or content of this old can differentiate in different corners of the site. Some carry the traces of a 19<sup>th</sup> century Ottoman Art Nouveau phase, others of a 20<sup>th</sup> century apartment block. Mostly in ruins or being clad with a masonry-looking finishing appearance-wise. Form-wise some arcades or stucco windows reminding the neo-renaissance façades can be seen in the field, although the pedestrian relationship with the upper floors is highly limited due to both the vivid stimuli on the ground level and the elements covering the streets such as decorative umbrellas or vegetations such as ivy or grapevine (*Figure 3.23*). In the areas relatively more detached from the main commercial activity that has developed in streets such as Mumhane Street and Kılıç Ali Paşa Mescidi Street, some historical buildings are still intact. Although within the case area no building can be seen as an exemplary six hundred years of Ottoman community neighborhood appearance. One of the oldest buildings in the area is the Merkez Meryem Ana Church which was rebuilt in 1840 (Giray Küçük, 2012, p. 158).

As explained in the previous chapter covering the “Brief History of Karaköy” in late 19<sup>th</sup> and early 20<sup>th</sup> century, especially until The Great War, Karaköy (Galata-Pera) was mainly conceived of a nonmuslim demography who were working in fields like trade, banking and insurance. This was the first commercial business district in Anatolian Turkish history. Comparing this scene with today’s commercial activity one can see the resemblance. Can it be said that if the 19<sup>th</sup> century patisserie and café culture survived through architectural, urban or other physical aspects, there would be less “global spectacles”? That period of time left a layer of traces behind it in Karaköy today which will be exemplified below (*Figure 3.24*), but how visible are they, or do they have any impact on today’s commodified Karaköy, are they perceived from the pedestrian level?

To achieve an understanding of how a structure would have an impact on the imagery of Karaköy that enhances the commodification coming through the café culture, a social media scan is done for the aforesaid buildings. Both with the hashtag #karaköy and the location pin “Karaköy” the last 500 posts that have been shared by visitors are scanned as of the date of September, 5 2019. Thus the count of the images that these buildings are seen, or used as a composition are counted and converted into a percentage. This, in a

fragment of time period, is aims to draw the image of Karaköy (*APPENDIX G*). What consists the current image of Karaköy and what does it serve. The local businesses, the influencers Instagram accounts or something else.

After this general portrait of the case area in terms of elements that could be considered as “historic”, a brief presentation of these features is listed below which meanwhile are searched for “spectacles” that have an impact on the current data.

**Figure 3.24**



**Selected Historical References in the Case Area (A Key Map with Letter Codes) Illustration (Akbaş,2019)**

**Figure 3.25**



**A Building Façade On Hoca Tahsin Street (“C” on the Key Map) (Akbaş,2019)**

The building seen in Figure 3.25 is an example for this. According to Küçük’s research (2012, p. 91) this building was built after 1911 as it did not exist on Max Fruchtermann’s postcard that was printed in 1911. It is located in Hoca Tahsin Street where the “spectacular commercial activity” does not exist. Therefore, this relatively historical structure does not create much spectacle for the visitors. Among 1000 posts in only 2 of them this building was visible.

**Figure 3.26**



### **Letter M on the Key Map (Palto Design Café in September, 2019)**

This building (*Figure 3.26*) located in Murakıp Street is a designer’s shop and a café today. When looked at the Goad Map (1904), it is seen that this site was vacant and in Nirven map (1946) there is a single-story structure. This shows that the structure became what it is today or built after 1946 and is a mid-20<sup>th</sup> century building. Although this does not indicate an adequate historical value, due to the designer’s shop it is housing, it has a high visibility on Instagram with the location pin of “Palto Karaköy”. The graffiti and the commercial activity made the building visible on Instagram and helped contribute to the current image of Karaköy.

**Figure 3.27**



**Letter P on keymap (Akbaş,2019)**

This building (*Figure 3.27*) exists both on Goad and Pervititch Maps. In early 20<sup>th</sup> century it was used as a Monastery and today it is “Royal Tophane Hotel” and has a handcraft design shop at the entrance level. The shop is opened in 2019 and has a new social media account. Therefore, no image was found on Instagram regarding the building or this shop.

**Figure 3.28**



**Letter I on Key Map (Akbaş,2019)**

These buildings (*Figure 3.28*) are the shops that were built to bring income to Merkez Meryem Ana Church and exist on Goad, Pervititch and Nirven maps which means they



are one of the oldest structures in the case area. The façade was painted after 2012 and there are 4 businesses currently actively working.

**Figure 3.29**



**Letter H on Key Map (Akbaş,2019)**

This building (*Figure 3.29*) has the biggest mass in the region. The tag “Veli Alemdar Han” is written on the building in Nirven map and Lloyd Han in Goad map. In Küçük’s study this building is noted as highly unmaintained and decayed. According to 2014 Google Images, it was still in ruins and its restoration drawings started in 2012<sup>55</sup> whose construction started in 2015, which is almost completed today. The building was purchased by Global Yatırım CEO Mehmet Kutman in 2009 and sold to Alkoçlar Tourism in 2010 for the price of 40m dollars<sup>56</sup> and has gone through the restoration for a 150-room hotel project. Although this historical façade is protected in terms of window sizes, forms and order it was almost rebuilt with new materials and it promises a private space more than a public one which means the historical function has also changed into another typology. The firm owning the property also claimed they were in search for a global franchise brand to run the hotel business in the building<sup>57</sup>. Though the question of the

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<sup>55</sup> <http://tibamimarlik.com.tr/projeler/v-alemdarhan-evi/>

<sup>56</sup> [https://www.sabah.com.tr/ekonomi/2010/12/22/global\\_veli\\_alemdar\\_hani\\_alkoçlara\\_satti](https://www.sabah.com.tr/ekonomi/2010/12/22/global_veli_alemdar_hani_alkoçlara_satti)

<sup>57</sup> <https://konuthaberleri.com/keceli-veli-alemdar-han-ile-tutun-han-i-otele-ceviriyor.html>

building being historical, or historicist or globalist is open to discussion, it is certain that it is now serving the new image of Karaköy as the date of 2019.

**Figure 3.30**



**Letter G on Key Map (Akbaş,2019)**

In the map of d'Ostoya (1858-1860) there are two different buildings in the borders of this building (*Figure 3.30*) which was used as a Russian monastery according to Nirven and Goad maps. The building has façades on three streets (Karatavuk Street, Mumhane Street and Hoca Tahsin street) and the only images that this building can be seen on the Instagram analysis (*Figure 3.31*) is the façade on the Karatavuk street where the café called “Han Karaköy” has a view of.

The façade on Hoca Tahsin street is not perceivable due to an umbrella installation (*Figure 3.18*) that cuts the visual connection from the pedestrian level. This is an example for the globalist spectacle’s triumph over the historical context or the fact that the historical context could not be related to the current commercial activity and serves only as a weak source for the new image of Karaköy. Regarding the earlier questions of “being topdown or not” these umbrellas and the imagery it offers seems to be topdown here.

**Figure 3.31**



**The Façade on Karatavuk Street Visible from the Han Café (Images taken from the Instagram application on September, 2019)**

**Figure 3.32**



**Letter R on Key Map (Akbaş,2019)**

This building (*Figure 3.32*), which is vacant for the time being, was an art gallery in 2012 and an iron factory decades before that, according to Pervititch Map. It's masonry façade and the stucco window frames are typical for the time it was built as previous examples.

**Figure 3.33**



**Letter A on Key Map (Akbaş,2019)**

This building (*Figure 3.33*) which is not being used and covered with a protection net right now is called Muradiye Hanı and was built in 1914. In addition to its modern façade order; the archs and the consoles under the exhedra, the chinass on the façade and the eaves after the fifth level it qualifies as a reanimation of Ottoman style.

**Figure 3.34**



**A new generation café named Brew Café in the historical structure (Letter F on Key Map) (Akbaş,2019)**

These shops (*Figure 3.34*) were built to support income of the Aya Nikola church. During Küçük's study it was painted and an eaves through the façade was apparent (Giray Küçük, 2012, p. 113). After her research in the area, the building was stripped of any finishing to reveal its original masonry which can be an exemplification of an historical spectacularity. Nevertheless, a third wave brew café is located in the structure today.

**Figure 3.35**



**Letter P on Key Map Photo taken from Küçük's study (2012 p.177)**

The building (*Figure 3.35*) whose ground floor is used as a restaurant called Karaköy Lokantası is a six floor masonry which is called as 6. Vakıf Han was rented from Vakıflar Genel Müdürlüğü and restored in 2006. Its façade has quite some ornamentation and the building offers historical value to the Karaköy identity still, this day.

In addition to these survived buildings, some buildings gained a similar appearance in time, even though they do not share the same history. These buildings embody some traces of historicist approaches.

**Figure 3.36**



1904 Goad Map  
Masonry | Cafe



1927 Pervititch  
Wood



1946 Nirven  
No Structure

**Detail from different maps indicating the plot named with the Letter O**

The building in the intersection of Kılıç Ali Paşa Mescidi Street and Denizciler Street today (*Figure 3.36*) is used by a café named Insta. According to 1904 Goad Map, there was a masonry structure, yet in 1927 Pervititch it was colored in the “wooden” color according to its legend. Although the café have some similar features such as masonry surfaces and archs (*Figure 3.37*) which normally indicate a late 19<sup>th</sup> century, early 20<sup>th</sup> century architecture (when compared to buildings from that time period) it is seen that the plot was empty in 1946 Nirven Map which means it was built after that with a historicist approach. This is an example of a café using an historicist spectacle adding itself to the Karaköy image map among all the other image-spaces these new café culture dictated.

**Figure 3.37**



**Interior of the Cafe in the Building with the Letter O on the Key Map (Photos taken by Akbaş,2019)**

Two other examples of this situation are the buildings on Gece Kuşu street (*Figure 3.38*), where both façades were clad with the same stucco patterns and window frames even though the buildings were from after mid-20<sup>th</sup> century. This type of façade renovation remarks the historicist attitude of the region.

**Figure 3.38**



Collage from 2012 images (Kuçuk, 2012)



Google Image in 2014

### **Façades of Buildings S and T on Key Map on different years**

Tanyeli claims this hectic co-existence began appearing in early 20<sup>th</sup> century when some intellectuals other than architects and planners already noticed the changes in the metropolises. These people understood the city's becoming as an open structure both physically and socially and talk about the normalization of the lack of homogeneity. Baudelaire, Simmel, Benjamin and Kracauer are some of the people who gained awareness in a relatively early phase according to Tanyeli (2017, p. 132). Moreover, in today's world according to Tanyeli, the architectural world is going through some kind of dilemma. On one hand the globalization of the profession of architecture makes it ordinary in the frame of capitalist production relationships and makes it open to anyone. On the other hand the old working field that was defined with planning, design and construction disentangles into a limitless, nebula-like and chaotic space (2017, p. 78). The point that this situation including common and uncompromising differences in time and space, came today all around the world, is a surprising homogeneity geographically and temporally. Producing a beyond-space and beyond-time "architecture" phenomenon is the same thing with making it valid everytime and everywhere. Today, asks Tanyeli, if a description wide enough to embody an Eskimo igloo, an African Dogon hut, the Empire State Building, the Ponte Vecchio in Florence, Malabadi Bridge and the utopic ones and

the drawings or theoretical of parametric practices and analog ones is made, why bother being skeptical about this description's validity (2017, p. 43)? Which brings us to the point where all these historical, historicist, global, commercialized and marginalized practices melted into a homogeneous heterogeneity which can also be rendered as "commodified spectacles".

### 3.4.2 Designing for Media: Commodified Spectacles in Karaköy

*"In the world we inhabit, distance does not seem to matter much. Sometimes it seems that it exists solely in order to be cancelled; as if space was but a constant invitation to slight it, refute and deny. Space stopped being an obstacle – one needs just a split second to conquer it." (Bauman, 2009, p. 77)*

Today with the global waves and the generational reincarnation, with internet, media, the ease of accessing data and artwork and all the sounds, books and the commercial attitudes of all cultural commodity (including high culture) seems to camouflage the distinctive line between these taste cultures creating a wide range -heterogeneous and large- audience of omnivores while creating a society with an autonomy. However, the explorations in following chapters the illusion, the hypnosis of a spectator society will reveal how the eradication of this visible struggle between high and popular culture, in fact still has the same inner dynamics. Although the members of the society also feel as a part of a community that is shared with upper-classes and high culture masses, they are in fact living in a delusion. This commodified high culture is only a product that enhances the generation of pseudo-needs therefore serves the rich community in the end.

Hartoonian claims the logic of late capitalism is also a reflecting surface for this exhibitionism of the commodities on display. Simply put, he discusses how the skin design of the structures is indeed, a part of "the aesthetics of commodity fetishism" (2012). As another complementary comment, "after the unintentionally elitist entrapment of Modernism says" Stuart Hall, "post-modernism managed to level down to public domain." Leaked into daily social life and created a dominance of image. It notes a preference of popular and decorative rather than brutalist or functionalist attitude. Hall



then explains how modernity caused an abundance of material, generated poverty and great diversity and choice. Moreover, he thinks the cost for this is the commodification, division and alienation. The opportunities for an inclusion in the society passes through the subordination of oneself to the laws of the market. Later, he collaborates on the cultural dimension. He states that post-Fordism had a cultural impact just as much as it had on economy. He talks about the materialization of culture in the new order. With the gaining importance of design, technology and styling in modern production, with marketing and the provided “image” for the mode of representation, the objectification of self and body, the commodification of material world are profoundly cultural according to his claims.

Society is a network of relations according to Adorno. This network can include individuals in a positive manner as well as smushing them in a negative manner into a mass that is shaped as desired (Kulak, 2018, p. 69). This is what he defines as “totality”. The network of relations got more efficient and influential with the introduction of social media. Any image, text, opinion or personal information can be uploaded to form a personal display screen and directly or indirectly turn into a promotional platform.

Until now, the commodity producer had to find its own way of marketing and advertising. Either via Tv and Radio or printed publishing seemed to have enough amount of power on spreading the word. Modernism was heard about through sectoral magazines and journals. The physical space was turning into an image, but the designed product had to manifest itself to the world. However, this has changed in the years coming to this day with the widespread use of the internet. Although the brand, -the commodity- still has to find a way for itself to keep existing and spreading, its load can be said to get lighter due to receiving collaboration from the consumer.

After the internet the game began inventing new rules. The strongest tool the ruling class has ever had was here to change everything that is known about daily life with delivering or receiving information turning into only a matter of seconds. What was happening for the first time since capitalism rose or even since the beginning of human history was, the individual becoming the media himself. The exhibition until that point was about being exposed. The consumer, or the target audience was being exposed to display screens,

sales campaigns, ads, flyers until one day social media absorbed everything and dealt the cards again. Now the spectator became the spectacle. Self-exhibit and exposing rather than being exposed is the point in question now. Social media accounts can be considered as a personal archives or museums. And the reality of lives is reduced into a phantasmagoria there. The specialités Benjamin defines in *Paris: Capital of Nineteenth Century* is a synonym for the universe of commodities, and he calls it the phantasmagoria of the capitalist culture (1986, p. 49).

Internet brought upon an inconceivable turn of events to the history of capitalism. Not only theories, but also the commodity itself could be transmitted from any geographical location to any point given at any given time as an image. The use object was just an image. Architecture was living solely as images and the act of consuming became an imaginary activity where you wouldn't even touch the money or the product. The thinned tie between producer and consumer whilst modernism era, had completely snapped with the internet. And the individual's interaction was minimized especially in concrete spaces, public spaces and even in personalized interiors. Reality was discharged and the simulacrum was there to replace it.

Eric Maigret claims internet has conquered the contemporary imagery in extenso as a very common communication tool (2011, p. 328). In his opinion internet has liberated individuals by making it possible to communicate anybody, which weakens the class hierarchy, increase the development of a shared mind or free from the mass culture that is produced by the TV and has been keeping him passive from the beginning (2011, p. 329).

Yet again, the opposition of the tactile and perceived, the virtual and the solid, the building and the image appears. According to Hartoonian, the surface, more accurately the skin or the envelope of the structure and the resurrection of organic forms also stemming from the increasing popularity of digital fabrication, are indications for an orientation towards the spectacular aims (2012, pp. 233–254). The question then is raised as Vidler asks “whether all architecture of any kind is necessarily a contribution to, and an icon of, the society of the spectacle, or might some architectures be saved from this fate?” (2008, p. ix), or I might add, does today's architectural space even have physical

boundaries to be evaluated as un-spectacular? And is it possible not to discuss the spectacularity of a space that is solely virtual, or mental, whose production's one and only aim is to amaze and hypnotize the contemporary person, make a summoning for consuming, to form a ritual, a way of living, a controlled and educated mass and to transfer the exhibition, promotion, perception of the space to an imaginary platform? Or else, to social media.

These being said, the discussion of the placement of spectacularity only in mega-scale architecture, landmarks and giant complex-use structures gains another perspective. The spectacle as Debord, defines it is in the media. The media itself is the spectacle. The diagram of spectacle which was introduced in the first chapter showing the unfamiliar transformation in this new knowledge era supports this. Before media and culture's existence, the exchange was between the culture and the individual in a system where both enhance each other, and the production was mainly cultural and intergenerationally transmitted. After capitalism, commodity attained a new level of diversity where it could include culture and the individual in the process. In the diagram those inclusions are defined as "commodification of the individual" and "commodification of culture". When the commodification was fulfilled, the capital and the commodity needed new area to expand, therefore the mediatization -globalism- began. The media, at first, was a tool for the commodity to appear; however, it became the commodity itself, in today's world. The commodity's image replaced it and the media -spectacle- created this mental world where the individual and the commodity are exhibited in a virtual display as a tool for capitalism. Today's marketing initiations does not and cannot really function and influence people without the media. Especially not the target audience who is mainly the Gen-Y and Gen-Z consumers.

Design is the strongest tool globalization holds in its hands and reaches around the globe under the guise of brands and branding policies. The era of modernism -where mass production gained velocity and the commodity was its own ideology and the real charm was the fact that several products produced in a factory were identical- was the initiative step of a design inflation whose endgame was the package surpassing the product itself with the concept of brand value (Foster, 2015, p. 37).

Design is the way an object shows itself in a particular environment, says Bruce Mau which he notes for today but also applies to all human history since each movement had a revolutionary quality for replacing the one before it by standing out among them, although the significance of the image as a means of sale was new in modernism. Maybe this was the reason of the transition to a whole different design movement, where art and industry collaborated, that is modernism.

All these transformations' effects on architectural space can be sorted into two kinds. One is the starchitecture; the architecture of the spectacle, capitalist design's triumph and ability to dominate the working class. And the vaporization of the three-dimensional concrete space -volume- as we know it by losing all its psychical limits in an era of digitalization. Both serve the purpose of spectacularity. Former is the manifestation of the current power of money economy and capitalized culture's products and the latter is the legitimization of the popular culture, creating an illusion of broken class division and equality while alienating and depressing individuals. However, this mediatization of design and thingification of self finally achieved a degree where it is emptying all qualitative aspects of a design and increasing the importance of the virtual spaces that could potentially be created in a real space. A coffee today, is not a beverage addressing our physical senses anymore, the qualifications such as its smell, taste or temperature are reduced into an image, a silhouette of an experience, a frozen moment of spectacle which both promotes a commodity -that is either the brand of the coffee or the café that the coffee is ordered- and exhibits an individual fulfilling a desire, to fit into the mass.

From this point of view on the "spectacle", a definition named "commodified spectacle" is made for this study. Commodified spectacle is the sceneries or images that Karaköy provides for the sake of media which ultimately enhances the commercial activity of the businesses or the popularity of visitor's Instagram accounts and at the end serves the globalist system that deterritorializes the space and renders a tangible understanding of exhibition space rather than a physical one and unbounds itself from any borders or limitations at all. This term will be mentioned on further pages.

Turkey as a developing country is more open to global brands' influence as mentioned earlier in the study. For this reason, a general research is done to see how social media is

used in Turkey and on what frequency; before tackling with the millennials as they conduct the main user profile in the area.

The research shows that by January 2019, “We Are Social 2019” statistics show that there are 59.36 million (72% of the population) internet users and 52.00 million (63% of the population) active social media users in Turkey<sup>58</sup>. According to their recordings active social media users’ number increased 2% comparing to the 2018 data. The average of the time spent using social media via any device is 2 hours and 46 minutes. The most active social media platform in the report is seen to be Youtube with 92% according to the survey the firm made. Instagram follows it on the list. This means, 84% of the social media users in Turkey are active on Instagram which is equal to 38 million active users. Around 66% of the social media users are under the age 40 in Turkey. This percentage even increases when only Instagram is under focus. Another general data for Turkey throughout 2018 is that 26% of the internet users has used social media for work purposes<sup>59</sup>.

As mentioned previously the main user profile in the case area is consisted of Millennials. Therefore, millennials social media usage data, becomes relevant for this part of the study. Millennials who prefer more to work as freelancers and use coffee shops as their office spaces, tend to rely on mobile communication methods than their preceding generation X. “According to a study by GlobalWebIndex, Millennials are spending about 2 hours and 38 minutes on social media each day. They’re not spending this on just one platform, as the typical Millennial Internet user having an average of over 9 social media accounts.<sup>60</sup>”

Worldwide there are more than 200 million posts by July, 2019 on Instagram under the hashtags of #coffee, and variations such as #coffeetime, #coffeeart, #coffeeshop... When a research is done on the Instagram application search bar, it is seen that there are more than 670,000 posts with the hashtags #karaköy and #karakoy by July, 2019.

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<sup>58</sup> <https://dijilopedi.com/2019-turkiye-internet-kullanim-ve-sosyal-medya-istatistikleri/>

<sup>59</sup> Data of 2018, extracted in Jan 2019 by Hootsuite, “we are social”, and named as “Digital 2019 Turkey” study.

<sup>60</sup> <https://www.digitalmarketingcommunity.com/indicators/social-networks-millennials-usage-2018/>

An analysis on the social media usage is done only looking at the dates between June, 9 and July,9 – a thirty days period. According to the social media statistics generator application “Brand24<sup>61</sup>”, in the last month, 3751 posts were shared on Instagram with the tag #karaköy. These posts reached to a total of 5.1 Million viewers in this period and 569,000 interactions occurred on these posts meaning the totality of likes, shares and comments (*APPENDIX B*). This shows the abundance of the posts on social media platform, Instagram, posted from Karaköy. The ruins have become sceneries for photoshoots (*Figure 3.39, Figure 3.40*) and the industrial equipment sales shops have become globally familiar cafés now in Karaköy. This more than 600 years old commercial center, where capitalism has entered the arena of Turkey, currently is a center for coffee and design industries where Starbucks also rose its flag as a disclaim of globalist existence, among global wannabe boutiques who have no other branches.

**Figure 3.39**



<sup>61</sup><https://app.brand24.com/panel/results/?sid=366174194#d1=2019-06-09&d2=2019-07-09&dr=4&va=1&cdt=days&or=2&rt=2&p=1>

Figure 3.40



### Some social media posts from Karaköy<sup>62</sup>

Keeping in mind worldwide known Instagram was released in 2010<sup>63</sup> a correlation can begin to be made. Moreover; among the ones that has opened in the last ten years, 77% are actively using an Instagram account (*APPENDIX A*). Among the ones that were opened in 2019 87,5% have an Instagram account. Other than that, among all of the businesses that have been questioned, in total 77.2 per cent of them have an Instagram account (*Figure 3.41*).

<sup>62</sup> "Instagram." Accessed May 21, 2019. <http://www.instagram.com/>.

<sup>63</sup> Bruner, R. (2016, July 16). Take a Look Back at Instagram's First Ever Posts. Retrieved May 3, 2019, from <http://time.com/4408374/instagram-anniversary/>

**Figure 3.41**



**Ratio of Instagram Accounts Owning Businesses – Illustration (Akbaş, 2019)**

Business owners in the area claim social media has an important impact for their customers to gain awareness of them. The globally proven method of social media as a marketing tool is well accepted and embraced by the food sector members of Karaköy. While the investigation at the site some photographers that are hired to obtain quality images of the food that is served in that café or restaurant (*Figure 3.42*).

**Figure 3.42**



**Man Photographing the Menu Content (Akbaş, 2019)**



After the data collection at the case area, including questionnaires for business owners and staff and empirical observation of the cafés; an analysis of the Instagram accounts of the cafés that claimed having a profile is made in order to gain further information on the issue.

In addition to the attention that the business owners paid for the Instagram accounts via professional photographers, social media managers and social media advertising budgets; another level of media-oriented sales achievement is aimed for these cafés which is via the little “spectacles” that were mentioned previously in the study. This could be either with inviting sceneries (*Figure 3.44*) for those who would like to post a photo on Instagram, or locating a literal call-out to the customers for them to follow their social media accounts and increase the follower numbers (*Figure 3.43*).

The street where the rainbow umbrellas cover the sky, the graffities, the deer inviting people to “*eat more art*” and other commodified spectacle items in Karaköy were in fact located by businesses for this kind of attention and popularity to increase in favor of Karaköy, so that the sales rates could increase for their businesses. For instance the “*eat more art*” mural work was located by the café (and hotel) Nabu, in Karaköy which over the years proved to be huge trendy hit for the customer profile in the region (*Figure 3.40*). As the date of September 5, 2019, when the time was showing 11:00 AM, under the hashtag #karaköy, among the latest 100 posts 9 of them were including this “Eat More Art” graffiti.

While the storage, mechanical and industrial equipment stores and air conditioning stores are being replaced with new generation cafés, clothing stores and hotels; for the purposes on these businesses sake, the usage of social media is a highly preferred method of marketing in Karaköy.

**Figure 3.43**



**Call-Out for followers (Akbaş, 2019)**

**Figure 3.44**



**Photoshoot Scenery in a café (This café is located in the plot marked with the Letter O on key map) (Akbaş, 2019)**

As given before among 124 businesses that were interrogated in the case area, only 24 of them do not have an Instagram account which in majority are the oldest businesses in the region and are for generally technical equipment or material sales purposes. As the image of Karaköy shifted through a global, Gen Y neighborhood, the social media channels are widely used especially by the businesses who are targeting this audience. Therefore, it is understandable and interpretable that the air conditioning sales business does not really depend on social media for marketing, ergo, does not use an account. Analyzing the social media accounts of the 100 businesses that claimed to have one a research on the

spectacularity's existence is achieved. The visible connections to the local texture are tried to be detected in the process. In the previous title, the physical connections to the historical background are briefly searched in order to determine any reflections on the image of Karaköy, which is mainly being built by the social media today. Now how these spectacles are serving the commodification and commercialization of the case area is tried to be found via these data.

Among 94 businesses' Instagram accounts the total references of historical/historicist and commodified references are in the percentage of %13,13 (*APPENDIX A*) which means around 13 of every 100 posts done by businesses are rendering an image of Karaköy with its geographical, architectural or physical features and the 87 others are about the services, products or commercial activity in the region. Moreover, the total amount of social media posts done by these businesses is 31343. This means in the case area, around 27212 commodity-purchase or shopping oriented posts are done by the businesses which can only happen in the last 9 years since 2010 was the year that Instagram was launched. The fact that 65 of the 94 businesses with an Instagram account were opened in 2014 and after, should also be kept in mind which means the majority of this 27212 posts were done in the last 5 years.

After the exploration among these 94 Instagram profiles, it can be said that generally all businesses tend to promote the service or product they are offering rather than the geographic or historical context (*APPENDIX F*). Even these Gen Y spectacles that are located in the case area some of which are done by famous graffiti artists such as Leo Lunatic. He even claims that he played a big role in the popularization of Karaköy with his artwork.

*“Karaköy used to be a place where people couldn't access or were afraid to access in other words. Me and my friends were searching for a quiet place to practice our graffiti and this region was perfect for it. The more we painted, the more colorful the streets had become. Dark streets are more colorful now. We do not practice these illegally anymore. The local*

*businesses love us and they let us paint their walls being really proud of our artwork.”<sup>64</sup> (2015)*

From this analysis of the businesses and the research on the posts with hashtags on Karaköy from the users, it is understood that these commodified spectacles serve the benefit of the local businesses indirectly. The artworks and other interior decorative interpretations are supported or sponsored by the businesses and made visible by the user profile in the region. All of which are tools for the creation of the image of Karaköy today.

And the analysis of the customer profile’s Instagram usage in the region is achieved through the hashtag Karaköy on different dates. When the posts done by the businesses are eliminated from the recent posts each time, a ratio of product-spectacle focus is obtained. On May 16, 2019, among the 150 recent posts only 14 of them were highlighting a product, or a service in Karaköy, 6 of them were irrelevant quotations or other images and 130 of them were presenting the historical or commodified spectacles which means 86,6% of Karaköy visitors’ were influenced by these spectacles at the date. Later on, in September the same analysis rendered the result of 80,66% with 18 products, 11 irrelevant posts and 121 spectacle-oriented posts (*APPENDIX G*).

This brings us to a statement where we can claim that the additions that were collectively defined as “commodified spectacles” are the main drive for the majority of Karaköy visitors in Karaköy to share Instagram posts on their accounts. However; the businesses are more focused on their international coffee beans, burgers, books, design jewelry and sales products. Together this image that is drawn in Karaköy is considered to be topdown and/or unrelated with the local history. The terminology behind this statement is derived from the globalism-based readings defining terms like global culture industry, capitalism, commodity, spectacle, deterritorialization and more. It can be said that the 21<sup>st</sup> century image of Karaköy has surpassed its more than 600 years old routes and created a region of commercial activity, accommodation and soon to be a touristic one.

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<sup>64</sup> <http://www.cosmopolitanturkiye.com/kultur-sanat/2015/07/30/leo-lunatic>

#### 4. CONCLUSION

From London Exposition's Crystal Palace to Parisian display windows, television screens to smartphone screens, the material glass, surely redefined the way of consuming and promoting each time leading both the corporate brands and the end-users to think again, learn again, struggle again and in the end obey again. The culture parameter is a variable when talked about the simultaneous existence of localness and globalness. At the end of his assertion Hall (1996, p. 236) quotes Marx by reminding the inevitable and undeniable melting of New Times into thin air.

The final step of today's industry has evolved into, provides an excessive method of exhibiting. The transformation of the terminology branched under culture is redefined when the commodities are considered. Until the point of industrialization human history had been replacing forms of cultural production with a newer one. This continued from generation to generation until the mass production was introduced. Starting from the 18th century historic memory has started to fade under the guise of modernization. Capitalism's dominancy in every field of life initiated new ways of thinking forming the field sociology and reshaping the outcomes of art, design and marketing. Brands began a competition of marketing and gaining global growth leading to a commodification of culture and meanwhile media played a big role. Mediatization of commodity brought upon globalism and the social media had a huge impact on all of this. At the end physical space as we know it defined by concrete boundaries transformed into a mental, limitless space paradoxically minimizing the inner worlds of the individual and emptying the qualitative aspects of the end-products. Especially emerging markets felt the biggest impact from the waves of globalism.

Therefore; the world has shifted towards a highly capitalist platform in the last decades, after this article was published. The critical approach towards the system is feeding itself also from the system. The fact that demonstrating a protest against how the society is manipulated can only achieved as a member of this protested order is already a cliché. We invest in ourselves now, the biggest investment is here, and with the global spread of lifestyles and assimilation in diversities, the capital is gaining more and more power. It is like criticizing someone wearing a hat, while wearing one. It simply does not work.

In this study a broad understanding of capitalism and globalism is tried to be defined starting from mid-19<sup>th</sup> century with renown movements especially in Europe and its impacts on the world. Some definitions such as commodity, culture industry, spectacle and deterritorialization are made in order to lay down a base layer for the perspective of the study. This historical developments after the Industrial Revolution, mainly the commodification of the culture, the media and the individual with a building up sensation of exhibition first included exhibiting products on displays and today evolved into self-exhibiting via social media channels which at the end of the day provided benefit for the capitalist cycle where a topdown globalization was fueling the transitions.

After the research on these terms and some views from early sociologists a separate timeline is built for the sake of Karaköy. The general sense of capitalist hegemony processes and the historical background research of Karaköy created two different lines for the study in order to understand how these lines intersect or collide, when they coincide or show no relation at all through the perspective of current business types, upcoming megaproject Galataport, and globalism-localism dialect.

Having a rich historical value and a very specific harbor identity, Karaköy's location had importance for trade purposes throughout centuries. Starting from the Byzantine phase and Ottoman after that, the region of Galata-Pera signified as a cosmopolitan and commercial area benefiting from the sea trade and related businesses. Until the political conflicts and the dislocation of nonmuslim communities and replanning and construction activities in the 20<sup>th</sup> century the area showed a consistent identity. With the evacuation of the cumulated culture and lifestyle in the region and the simultaneous increase in the rural migration to urban areas, Karaköy region showed major transformation in the 20<sup>th</sup> century both in demographical status and type of commercial activity.

Coming to 21<sup>st</sup> century, the region's final transformation begins. The sales business of machinery, ventilation or other industrial equipment starts to transform to a different type of commercial activity in 21<sup>st</sup> century. Some specific events played a role on this that are listed in this study such as the Gezi events, the invention of Instagram, the buffer time period of trial to become an art district that eased the process of settlement of the cafés, the arrival of Starbucks and the announcement of Galataport. The region where

intimidating crime rates disabled people to enter at night, evolved into a popular Gen Y location that is visited now both day and night with all the trendy spectacles in provides.

The last chapter presents the current data with the aim of analyzing the common and different features of these two timelines. It is seen that the café culture that flourished in the last 5-10 years are not strongly connected with the local or historic values at all. The deterritorialization of the locality, and the abstraction of the physical space is occurring due to a topdown, globalist and media-spectacle oriented commercial activity. This seems to be only a step towards the real globalization that will happen after the completion of Galataport which will provide a stop for large cruise ships and increase the touristic activity dramatically. Although some historical references can be detected in the social media in the posts of both businesses and the consumers; this mainly is due to its spectacularity quality that is enhanced with “commercialized spectacles” which are mainly murals, graffitis, umbrellas etc.

These statistical explorations through the social media accounts of businesses render an image of Karaköy. It is seen that majority of the businesses use social media for product-highlighting purposes and emphasize the “absolute new” appearance in the region as of 2019 September (*APPENDIX F*). This type of usage puts the commodity at the center of focus. The users or the consumer profile in Karaköy prefer the “commodified spectacles” as scenery. The image the consumers are promoting the globally popular images such as ruins, graffitis, artworks and other commodified spectacle backgrounds.

Karaköy’s commercial activity remains alive today. More alive than ever, indeed. Karaköy has gone and still is going through a massive transformation. Although basically the existence of the commercial activity remains the same, the commodification of cultural elements and the absorbance of the traditional ways into globalism’s command has changed the infrastructure of this system completely. Although the research has shown that the characteristic function of Karaköy has not changed as it is still a commercial district, the features that had been shaping this commercial activity has changed quite a lot. The harbor does not have any impact on the business typologies in current state. Moreover; the local parameters like people, culture, history, urban texture and even the language do not influence the appearance, methods or qualifications of

current state. It is said in this study that, Karaköy was the point where capitalism entered Turkish Republic. Although it is not where globalism has entered the Turkish market, it is definitely a hub for global trends to reveal themselves. Spectacles, global products, Gen-Y users, coffee and burger spots, graffities as Instagram canvasses now contribute to Karaköy's identity, as well as mega projects, demolishing historical structures and transportation qualities that is also related with tourism.

All these discourses localness, globalness, culture, nation, discrimination, identity, movements, capital, metropole, urbanization, immigration, ethnicity eventually create an unbreakable cycle in speeches, they are all eventually catching their own tail. The system has created the perfect loop, resetting and evolving each time it is poked. A giant singular device swallowing any differentiation trying to implement a singularity via globalization. From this point of view, an order is being achieved through the over standardization of chaos and the new times is melting into thin air. Thus the (ad)venture of culture seems "accomplished" yet not finished.



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## APPENDIX A

Code	Name	Opening Year In Current Location	Type	Product	Street	Insta. Acc.	Post Number	Territory Relation (%)	Follower	Previous Occupation	Total Branch	Other Branch Location	first branch h?	Why Karaköy
1	Fasuli	2004	Restaurant	Turkish	Kılıç Ali Paşa Caddesi	Yes	549	1	5246	Unknown	6	Fatih	No	
2	Kervan Kebab	1999	Restaurant	Turkish	Kılıç Ali Paşa Mescidi Sokak	Yes	73	11	82	ironsmith	1	x	Yes	Local Owner
3	Anka Karaköy	2016	Shisha	Turkish	Kılıç Ali Paşa Mescidi Sokak	Yes	24	0	2019	Cafe	1	x	Yes	
4	Hane Çikolata	2018	Coffee	Global Product/C hocolate	Kılıç Ali Paşa Mescidi Sokak	Yes	1169	0	28100	Antique Store	5	Kadıköy- Beşiktaş	No	Trendiness
5	Rose	2016	Restaurant	World Cuisine	Kılıç Ali Paşa Mescidi Sokak	Yes	7	60	116	Trade Office	1	x	Yes	
6	LOL Coffee Roasters	2016	Coffee	Global	Kılıç Ali Paşa Mescidi Sokak	Yes	199	1	1772	Storage	1	x	Yes	
7	Luby	2018	Restaurant	World Cuisine	Kılıç Ali Paşa Mescidi Sokak	Yes	113	0	5581	Wardrobe Sales	1	x	Yes	
9	Muhit	2012	Restaurant	World Cuisine	Kılıç Ali Paşa Mescidi Sokak	Yes	73	6	1522	Local Tea House	1	x	Yes	
10	Are You Chocolate	2018	Coffee	Global Product/C hocolate	Kılıç Ali Paşa Mescidi Sokak	Yes	57	2	12000	Ice-Cream Shop	1	x	Yes	Trendiness
11	Gran	2014	Coffee	Global Product/C offee	Kılıç Ali Paşa Mescidi Sokak	Yes	141	6	2801	Storage	1	x	Yes	
12	Bosnjak	2013	Restaurant	Ethnic Cuisine	Kılıç Ali Paşa Mescidi Sokak	Yes	0	account not active yet	178	White Beans Restaurant	4	x	No	Location
13	Coffee Sapiens	2014	Coffee	Global Product/C offee	Kılıç Ali Paşa Mescidi Sokak	Yes	540	4	8425	Storage	3	Kanyon	Yes	Local Owner
14	Baltazar	2013	Restaurant	World Cuisine	Kılıç Ali Paşa Mescidi Sokak	Yes	434	1	3378	Traditional Coffee House	1	x	Yes	Location
15	Tophaneli Bakkal	Unknown	Sales	Local Store	Kılıç Ali Paşa Mescidi Sokak	No	x	x	x	Unknown	1	x	Yes	
16	Mezbaa	2017	Restaurant	World Cuisine	Kılıç Ali Paşa Mescidi Sokak	Yes	254	3	2197	Local Tea House	1	x	Yes	
17	Insta	2017	Restaurant	World Cuisine	Denizciler Sokak	Yes	194	16	849	Unknown	1	x	Yes	
19	Lokma's	2019	Restaurant	Local Product	Denizciler Sokak	yes	49	18	3078	Ruin	1	x	Yes	
21	Key	2016	Restaurant	World Cuisine	Kılıç Ali Paşa Mescidi Sokak	Yes	130	0	2451	Trade Office	1	x	Yes	Trendiness
22	Pim Karaköy	2013	Restaurant	World Cuisine	Kılıç Ali Paşa Mescidi Sokak	Yes	1235	2	5164	stable	1	x	Yes	Local Owner
23	Dandin Karaköy	2010	Restaurant	World Cuisine	Kılıç Ali Paşa Mescidi Sokak	Yes	413	12	1505	Storage	1	x	Yes	Local Owner
25	Frenk	2017	Restaurant	World Cuisine	Kılıç Ali Paşa Mescidi Sokak	Yes	47	4	1271	Unknown	1	x	Yes	
26	Wood	2017	Pub-Bistro	World Cuisine	Kılıç Ali Paşa Mescidi Sokak	Yes	15	0	353	Unknown	1	x	Yes	

27	Bee	2015	Restaurant	World Cuisine	Kılıç Ali Paşa Mescidi Sokak	Yes	164	3	1968	Local Homemeal Restaurant	1	x	Yes	
28	Firatelli Cosulich	2006	Trade Office	Trade	Yuva Sokak	No	x	x	x	Unknown	1	x	Yes	
29	Hadi	2017	Breakfast-Meyhane	Turkish	Yuva Sokak	Yes	175	28	10200	Storage	2	Unknown	Unkn	Location
30	Anda	2016	Breakfast-Cafe	Turkish-Global Extensions	Yuva Sokak	Yes	210	0	2011	Storage	1	x	Yes	Local Owner
31	Wom	2013	Restaurant-Bar_Bistro	World Cuisine	Yuva Sokak	Yes	557	0	2154	Unknown	1	x	Yes	
32	Oldtown	2018	Brasserie	World Cuisine	Yuva Sokak	Yes	1	0	0	Unknown	1	x	Yes	
34	Myth	2016	Bar	Global Product/Cocktail	Yuva Sokak	Yes	196	0	404	Unknown	1	x	Yes	
35	Funk	2016	Pub-Bistro	World Cuisine	Yuva Sokak	Yes	128	0	542	Unknown	1	x	Yes	
37	Depo Karaköy	2018	Sales	Clothes	Murakıp Sokak	Yes	70	2	139	Ruin	1	x	Yes	
38	Papel	2018	Restaurant	World Cuisine	Murakıp Sokak	Yes	217	4	1454	Cafe	1	x	Yes	Local Owner
40	Goby	2019	Sales	Shoes	Murakıp Sokak	No	x	x	x	Ruin	5+	x	No	
41	Palto	2017	Coffee & Sales	Global Product/Coffee	Murakıp Sokak	Yes	593	0	3722	Cafe	2	to be opened	Yes	
42	Nabu Hotel	2016	Hotel	Accomoda tion	Murakıp Sokak	Yes	18	50	1271	Printing House	1	x	Yes	Tourists
42	Nabu Restaurant	2016	Restaurant	World Cuisine	Murakıp Sokak	Yes	170	30	1271	Unknown	1	x	Yes	
43	Tükkan	2013	Restaurant	World Cuisine	Mumhane Caddesi	Yes	1167	1	10700	Turkish Home Meal Restaurant	1	x	Yes	
44	Handcraft	2019	Sales	Design Objects	Mumhane Caddesi	Yes	1	0	8	Vacant	1	x	Yes	
45	Koyar Tophane Hotel	2019	Hotel	Accomoda tion	Mumhane Caddesi	Yes	16	28	33	Vacant	1	x	Yes	Tourists
47	Station Karaköy	2017	Restaurant	World Cuisine	Mumhane Caddesi	Yes	246	0	2320	Machine Shop (tornacı)	2	to be opened	Yes	
48	Martı Cafe	2016	Restaurant	World Cuisine	Mumhane Caddesi	No	x	x	x	Cafe	1	x	Yes	
49	İzmir İşi Kokoreç	2018	Restaurant	Turkish	Mumhane Caddesi	No	x	x	x	Barber (27 years)	1	x	Yes	
50	Berlinn Line	2018	Pub-Bistro	World Cuisine	Mumhane Caddesi	Yes	44	0	623	Vacant	1	x	Yes	
51	Ristorante	Unknown	Restaurant	World Cuisine	Mumhane Caddesi	No	x	x	x	Cafe	1	x	Yes	
52	Eşik Cafe	2019	Restaurant	Turkish	Mumhane Caddesi	Yes	18	0	88	Cafe	1	x	Yes	
53	Atölye 11	2011	Sales	Jewelry	Mumhane Caddesi	Yes	558	6	1782	Turkish Home Meal Restaurant	2	Amsterdam	Yes	Customer Profile
54	Graffity	2019	Sales	Sunglasses	Mumhane Caddesi	Yes	110	1	596	Vacant	1	x	No	
55	Erkek Kuaförü	1989	Service	Barber	Mumhane Caddesi	No	x	x	x	Unknown	1	x	Yes	Local Owner
56	Galata Simitçisi	1983	Coffee	Turkish	Mumhane Caddesi	Yes	150	10	5906	Unknown	1	x	Yes	Local Owner
58	PAPS	2013	Restaurant	World Cuisine	Fransız Geçidi	Yes	453	0	3104	Cargo	1	x	Yes	Tourists
59	Parantez	2017	Restaurant	World Cuisine	Mumhane Caddesi	Yes	35	9	557	Turkish Home Meals Restaurant	1	x	Yes	
60	OPS Passage	2015	Restaurant	World Cuisine	Fransız Geçidi	No	x	x	2900	Trade Office	2	Karaköy	No	Customer Profile
61	Mastave Baklava	2018	Restaurant	World Cuisine	Fransız Geçidi	Yes	12	0	674	Unknown	1	x	Yes	
63	Lüsyen	2019	Meyhane	Turkish	Fransız Geçidi	Yes	68	56	908	Meyhane	1	x	Yes	
64	Mana	2013	Meyhane	Turkish	Kemankes Caddesi	Yes	257	15	1574	Bakkal	1	x	Yes	Trendiness
65	OPS Cafe Karaköy	2012	Restaurant	World Cuisine	Mumhane Caddesi	Yes	1101	11	1775	Unknown	2	Karaköy	Yes	Trendiness
66	Mums	2013	Restaurant	World Cuisine	Fransız Geçidi	Yes	943	10	11300	Trade Office	1	x	Yes	Customer Profile
67	Pitane	2016	Crafts	Jewelry	Mumhane Caddesi	Yes	543	1	31700	Stock Market	1	x	Yes	Trendiness
70	Tahin	2017	Restaurant	Ethnic Cuisine	Mumhane Caddesi	Yes	371	0	3818	Vacant	5	Istanbul	No	Trendiness
71	Frig Soğutma	1985	Sales	Air Conditioning	Mumhane Caddesi	No	x	x	x	Unknown	1	x	Yes	Local Owner
72	Marmara 37 Cafe	1992	Restaurant	World Cuisine	Mumhane Caddesi	Yes	3	0	23	Unknown	1	x	Yes	Local Owner

73	Brew Coffee	2017	Coffee	Global Product/Coffee	Mumhane Caddesi	Yes	10	60	257	Bakery	1	x	Yes	
74	Hot Döner	2019	Restaurant	Turkish	Mumhane Caddesi	No	x	x	x	Noodle Restaurant	1	x	Yes	Trendiness
75	Mehmet Usta Balıkçı	2016	Restaurant	Turkish	Mumhane Caddesi	No	x	x	120	Tea House	1	x	Yes	Local Owner
76	Kirvem	1989	Restaurant	Turkish	Mumhane Caddesi	Yes	44	0	1359	Unknown	1	x	Yes	Local Owner
77	Karaköy Çorba Evi	2011	Restaurant	Turkish	Mumhane Caddesi	Yes	30	50	660	Turkish Home Meals Restaurant	1	x	Yes	
78	Şok Market Karaköy	2011	Sales	Groceries	Mumhane Caddesi	No	x	x	2,7M (Nationwide)	Unknown	x	x	No	
79	Birlik Rulman	1986	Trade	Global Product/Distributor	Mumhane Caddesi	No	x	x	x	Unknown	Unknown	Unknown	Unknown	
80	Federal	2019	Coffee	Global Product/Coffee	Mumhane Caddesi	Yes	182	41	2184	Vacant	7	Turkey	No	
81	Fampa Kauçuk	2009	Sales	Rubber	Mumhane Caddesi	No	x	x	x	Manufacturing	1	x	Yes	
82	Perfume Atelier	2015	Sales	Perfume	Mumhane Caddesi	Yes	54	5	835	Maintenance (Electronic)	Several	Turkey	No	
83	iklimsa	1989	Sales	Air Conditioning	Mumhane Caddesi	No	x	x	x	Unknown	1	x	Yes	Local Owner
84	Mobu & Goodies Design	2019	Sales	Design Objects	Mumhane Caddesi	Yes	59	15	1102	Vacant	1	x	Yes	
85	Portburger	2019	Restaurant	World Cuisine	Mumhane Caddesi	Yes	7	0	3	Vacant	1	x	Yes	
86	Korsan'ın Yeri	2018	Restaurant	World Cuisine	Mumhane Caddesi	Yes	22	5	44	Maintenance (Electronic)	1	x	Yes	
87	Dreikopf Coffee	2018	Coffee	Global Product/Coffee	Gümüş Halka Sokak	Yes	50	6	3803	Unknown	2	Acibadem	Yes	
88	Galata's Hotel	2019	Hotel	Accommodation	Mumhane Caddesi	Yes	1	100	11	Ruin	1	x	Yes	
90	Geçit Kırtasiye	Unknown	Sales	Stationary	Mumhane Caddesi	No	x	x	x	Unknown	1	x	Yes	
92	Gala Kokoreç	2019	Restaurant	Turkish	Mumhane Caddesi	Yes	3	0	9054	Turkish Restaurant (new)	64	Turkey	No	
93	Gedikli Köfteci	2007	Restaurant	Turkish	Maliye Caddesi	Yes	30	10	130	Turkish Restaurant	1	x	Yes	
95	Rihim Köfteci / Mektep	2017	Restaurant	Turkish	Mumhane Caddesi	Yes	251	0	1742	Unknown	1	x	No	
96	Black Cup Coffee	2019	Coffee	Global Product/Coffee	Mumhane Caddesi	Yes	460	0	3583	Meyhane (new)	3	İstanbul	No	
97	Vakfi Kitabevi	2010	Sales	Book	Mumhane Caddesi	Yes	53	2	1211	Unknown	1	x	Yes	
99	Ropi	2019	Coffee	Global Product/Coffee	Hoca Tahsin Sokak	Yes	25	8	193	Unknown	1	x	Yes	
100	Kinoa	2018	Coffee	Global Product/Coffee	Hoca Tahsin Sokak	Yes	88	50	467	Unknown	1	x	Yes	
101	Han Karaköy	2016	Mix	Cafe Art Studio	Hoca Tahsin Sokak	Yes	390	65	5417	Unknown	1	x	Yes	
102	Levanten	2018	Bar	Global Product/Cocktail	Hoca Tahsin Sokak	Yes	95	31	1587	Unknown	1	x	Yes	
103	Baytekin Saat	Unknown	Sales	Watch	Hoca Tahsin Sokak	No	x	x	x	Unknown	1	x	Unknown	
104	Infinity Lounge	Unknown	Restaurant	World Cuisine	Hoca Tahsin Sokak	No	x	x	x	Unknown	1	x	Unknown	
105	Fil	2016	Mix	Cafe Art Book	Ali Paşa Değirmeni Sokak	Yes	2008	2	5432	Unknown	1	x	Unknown	
106	Unter	Unknown	Bar	Global Product/Cocktail	Ali Paşa Değirmeni Sokak	Yes	1499	0	3023	Unknown	1	x	Unknown	
107	Karabatak	2009	Mix	Cafe Book	Ali Paşa Değirmeni Sokak	Yes	211	43	4809	Ironsmith	1	x	Yes	
108	Pango	2018	Dessert	Pancake	Denizciler Sokak	Yes	272	0	30600	Unknown	7	Moda, Taksim, Beşiktaş, Livi...	No	
109	Ard Collection	2018	Art Gallery	Modern Art	Ali Paşa Değirmeni Sokak	No	x	x	x	Unknown	x	x	x	



111	Kirtasiye	2009	Sales	Stationary	Ali Paşa Değirmeni Sokak	No	x	x	x	Cargo	x	x	x	
112	Kardeşler Çerçeve	1997	Sales	Glass	Ali Paşa Değirmeni Sokak	No	x	x	x	Glass & Framing	1	x	Yes	Local Owner
113	Burger Lab	2013	Restaurant	World Cuisine	Ali Paşa Değirmeni Sokak	Yes	347	0	2569	Unknown	1	x	Unknwn	
114	İdeal Kader Bakkaliesi	1998	Sales	Groceries	Mumhane Caddesi	No	x	x	x	Unknown	1	x	Yes	
116	Chez Moi	2016	Restaurant	World Cuisine	Mumhane Caddesi	Yes	65	0	3969	Unknown	1	x	Yes	
117	Ömürlüğü üretim ve satış	1996	Sales	Turkish Dessert	Mumhane Caddesi	No	x	x	23100	Traditional Coffee House	Several	Turkey	No	
119	Piartworks	2018	Art Gallery	Modern Art	Mumhane Caddesi	Yes	853	76	8118		2	London	Yes	
119	Galeri Nev	2018	Art Gallery	Modern Art	Mumhane Caddesi	No	x	x	Unknwon		1	x	No	
119	Starbucks Reserved	2018	Coffee	Global Product/Coffee	Mumhane Caddesi	Yes	x	x	186000 / 17500000	Sales	Several	Global	No	
119	artSümer	2018	Art Gallery	Modern Art	Mumhane Caddesi	Yes	229	88	2054		1	x	No	
119	Mixer Art	2018	Art Gallery	Modern Art	Mumhane Caddesi	Yes	1525	33	1500		1	x	No	
120	Naif Balık	2013	Meyhane	Turkish	Mumhane Caddesi	Yes	385	1	5182	Unknown	1	x	Yes	
121	Bey	2014	Sales	Clothes	Mumhane Caddesi	Yes	1618	1	36500	Storage	2	Amsterdam	Yes	Tourists
122	Kemankeş Cafe	2017	Restaurant	World Cuisine	Mumhane Caddesi	Yes	216	3	2187	Office	1	x	Yes	Trendiness
125	Radio Karaköy	2015	Bar	Global Product/Cocktail	Kemankeş Caddesi	Yes	3	0	4715	Unknown	1	x	Yes	
126	Karaköy Port Otel	2012	Hotel	Accommodation	Tophane İskele Caddesi	No	x	x	x	Apartment Building	1	x	Yes	Trendiness
127	Novotel	2016	Hotel	Accommodation	Kemankeş Caddesi	Yes	396	13	1321	Han	Several	Global	No	
128	Global Yatırım	1990	Trade Office	Trade	Kemankeş Caddesi	No	x	x	x	Unknown	Unknown	Unknown	Unknwn	
129	Global Art	2018	Art Gallery	Modern Art	Kemankeş Caddesi	Yes	20	65	971	Unknown	1	x	Yes	
130	Karaköy Lokantasi	2000	Breakfast-Meyhane	Turkish	Kemankeş Caddesi	Yes	15	20	2257	Vacant	1	x	Yes	
131	Hasan Ticaret	2018	Sales	Household / Züccaciye	Gümüş Halka Sokak	No	x	x	x	Cargo-printing house	1	x	No	Local Owner
132	Ruveyde Okumuş Handmade Jewelry	2013	Crafts	Jewelry	Fransız Geçidi	Yes	800	0,8	19200	Trade Office	2	Bebek	Unknwn	
133	Fashion @ Eye	2016	Sales	Sunglasses	Fransız Geçidi	Yes	1425	4	12300	Trade Office	1	x	Yes	
134	Shortblack	2014	Restaurant	World Cuisine	Fransız Geçidi	Yes	606	1	4333	Trade Office	1	x	Yes	Customer Profile
135	Mae Zae	2017	Sales	Design Objects	Hoca Tahsin Sokak	Yes	2623	0	34800	Unknown	1	x	Yes	Karaköy's Reputation
136	Karaköy İtalyan Vintage	2017	Sales	Clothes	Hoca Tahsin Sokak	Yes	44	2	127	Unknown	1	x	Yes	Customer Profile
137	Culisse Karaköy	2019	Restaurant	World Cuisine	Ali Paşa Değirmeni Sokak	Yes	18	0	3592	Unknown	1	x	Yes	
138	Mühendislik	1989	Service	Engineering	Mumhane Caddesi	No	x	x	x	Unknown	1	x	Yes	Local Owner
							20155	12,38356164						

## APPENDIX B

# Karaköy

### DATE RANGE

9 Jun 2019 - 9 Jul 2019 (30 days)

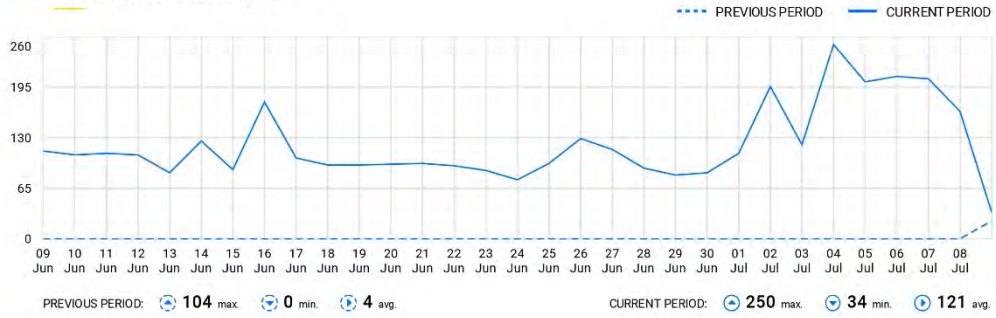
This report was generated using a trial account.



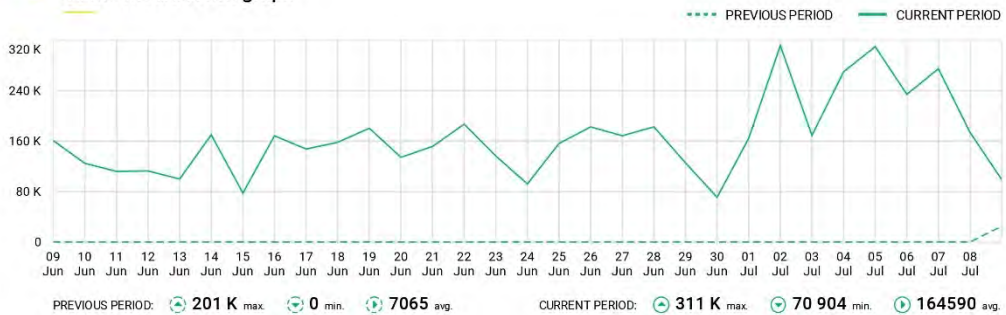
### Summary of results



### Volume of mentions graph



### Social media reach graph

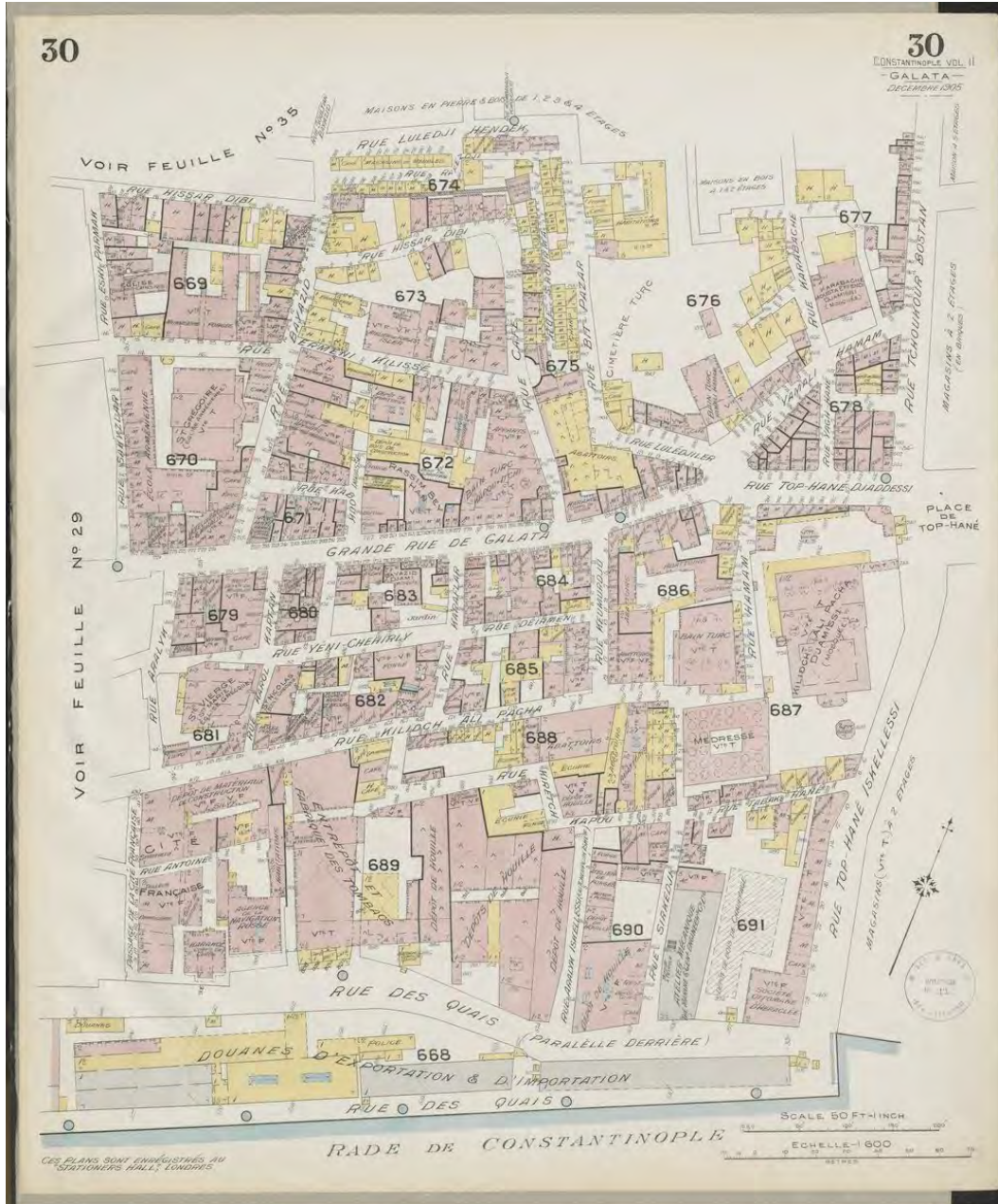


### Mentions per category (comparing to previous period)

0 0% FACEBOOK	3751 +2854% INSTAGRAM
0 0% TWITTER	1 +100% YOUTUBE
0 0% FORUM	0 0% BLOGS
0 0% NEWS	1 +100% WEB

APPENDIX C

Goad Map | Sheet 30 | 1904-1906<sup>65</sup>

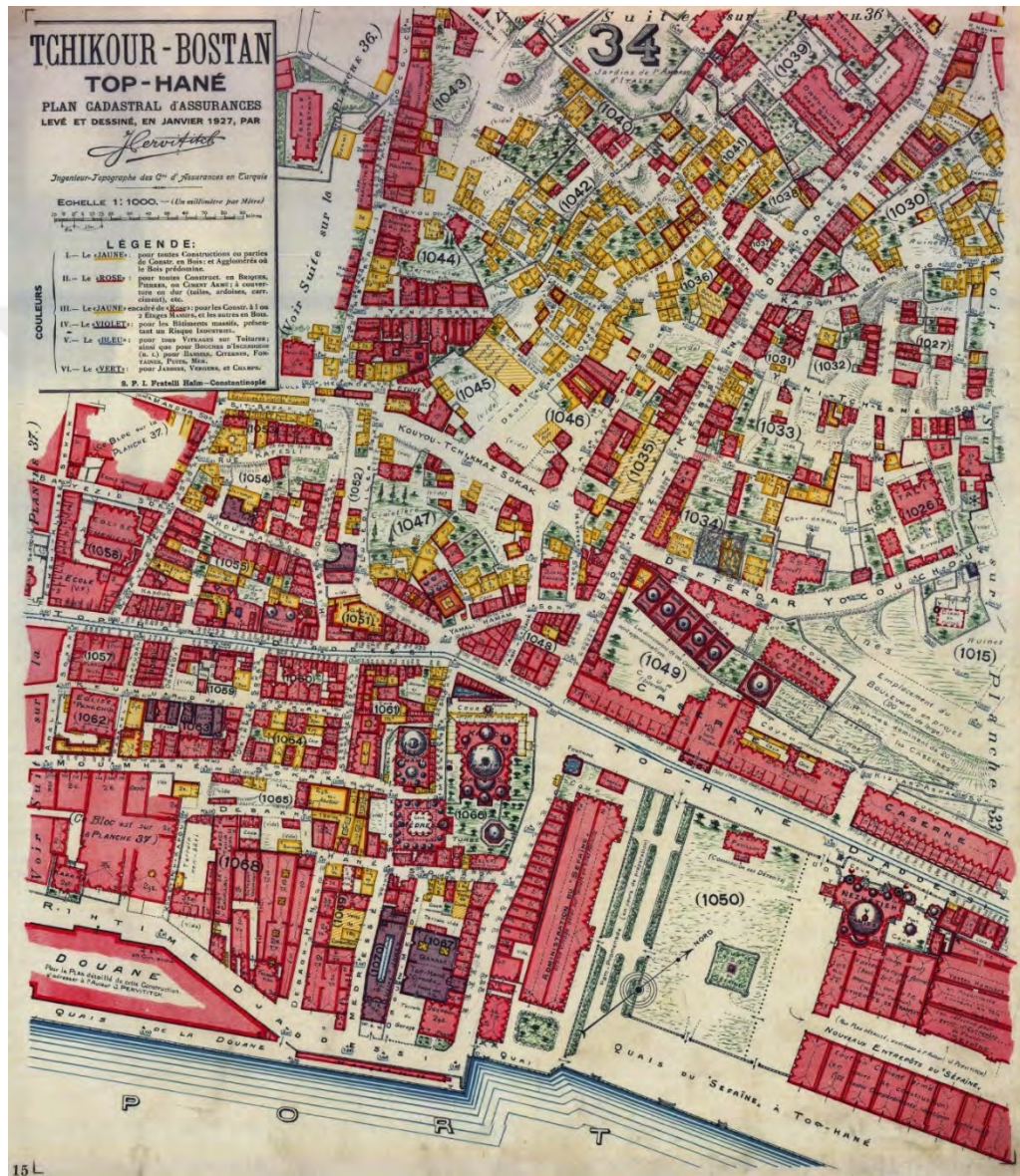


Source gallica.bnf.fr / Institut français d'études anatoliennes

<sup>65</sup> Goad, C.E., 2001. SALT Research: Plan d'assurance de Constantinople. Vol. II - Péra & Galata. No: 30. SALT Research: Home. URL <https://archives.saltresearch.org/handle/123456789/93731> (accessed 5.9.19).

## APPENDIX D

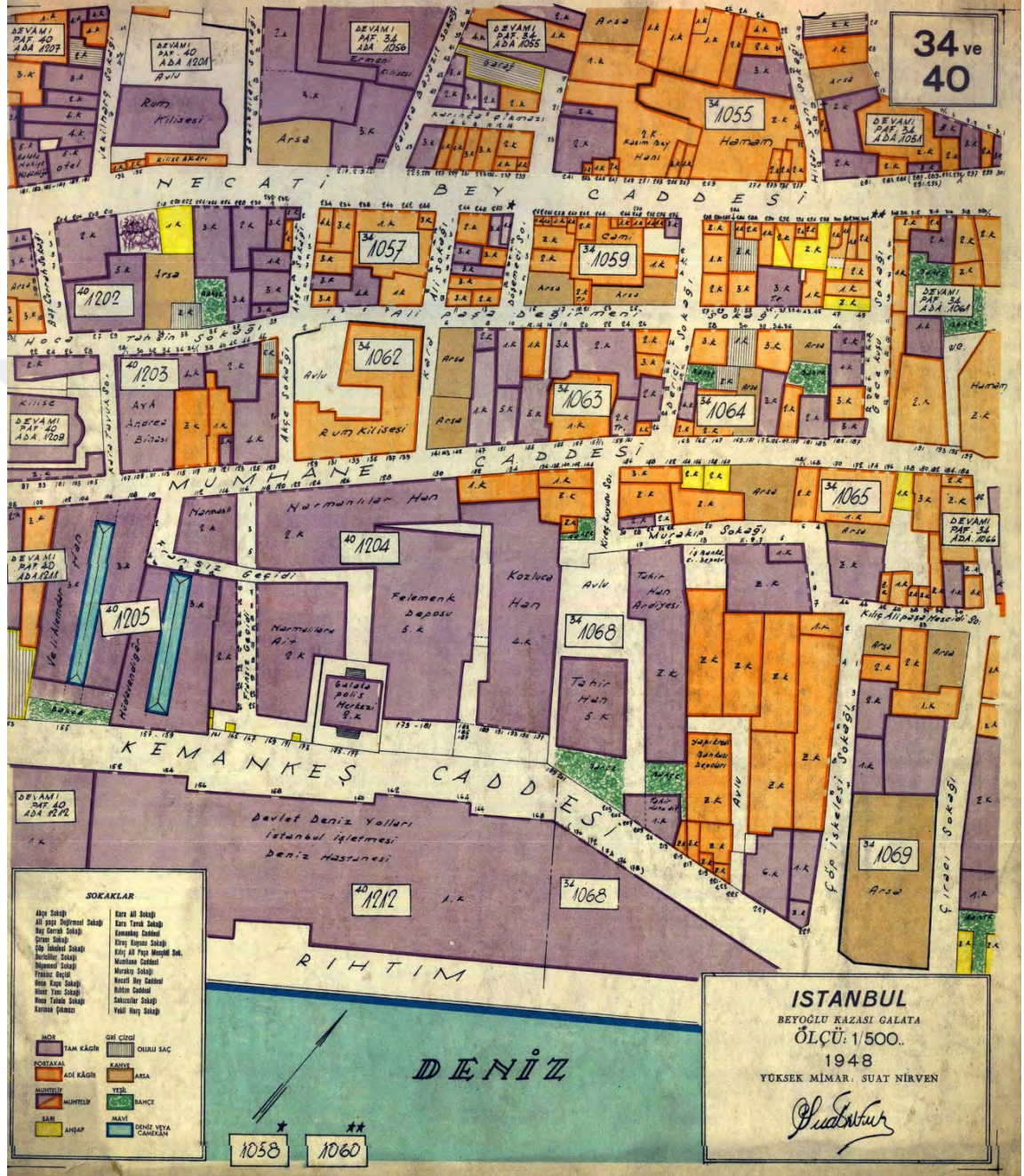
Pervititch Map | Sheet No:34 | 1927<sup>66</sup>



<sup>66</sup> Pervititch, J., 2001. SALT Research: Plan d'assurances. Çarşamba. No: 34. [WWW Document]. SALT Research: Home. URL <https://archives.saltresearch.org/handle/123456789/122045> (accessed 5.9.19).

## APPENDIX E

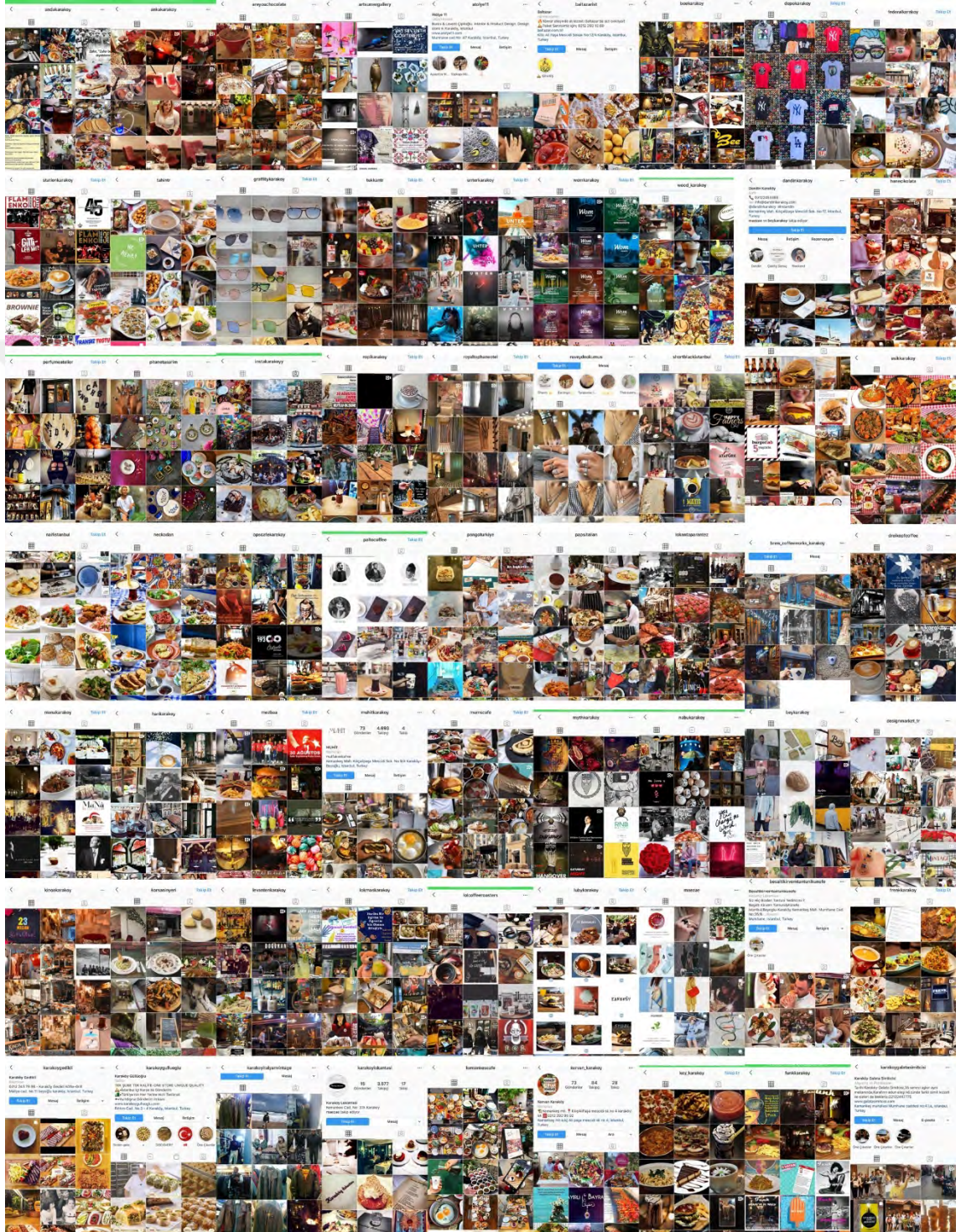
Nirven Map | Sheet 34-40 | 1946-1950<sup>67</sup>



<sup>67</sup> Nirven Haritaları, 2018. burada istanbul var. URL <https://www.istanbulium.net/2016/04/nirven-haritalari.html> (accessed 5.9.19).

# APPENDIX F

## The “Image” Of Karaköy | Created by Businesses – Collage by Akbaş 2019



## APPENDIX G

The “Image” Of Karaköy | Created by the Visitors Collage by Akbaş 2019





## CURRICULUM VITAE

### Personal Information

Name Surname : Ozan Akbaş  
Birth Place and Date : Çankaya/Ankara, 30/03/1992

### Education

Bachelor's Degree : Middle East Technical University, Faculty of  
Architecture, Architecture Program (2010-2015)  
Budapest Technical University,  
Erasmus+ Program (2014-2015)

Foreign Languages : English (Advanced),  
Spanish (Pre-Intermediate),  
German (Pre-Intermediate)

### Work Experience

Office Names and Dates : Boran Ekinci Architects | Architect (2015-17)  
Dezinti Design Consultancy | Content Manager (2017-19)  
ODA Creative | Founder (2019 - ...)

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