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A COMPARISON ON TWO CITIES AND THEIR TWO MAIN STREETS: İSTİKLAL CADDESİ AND KÄRTNER STRASSE

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A COMPARISON ON TWO CITIES AND TWO STREETS

Abstract: ***This article compares the perspective of urban aesthetics cities of İstanbul and Vienna. It focuses on two streets of cities as places of identity and unique. İstiklal Caddesi/Street and Kärtner Strasse/Street (Vienna) as one of the oldest and most famous shopping streets in city life are investigated compared based on similar/ comparable places, differences, community and identity relationship and urban aesthetics. In this study, elements that describe the urban aesthetics are considered as the criteria for comparison. The elements include natural structure or topography, geographical location and historicity, cultural positioning, cultural codes, spatial arrangement, architectural style and functionality. The study is expected to provide a modest contribution in scientific literatures.***

Keywords: ***Urban Aesthetics, Streets, İstanbul, Vienna, İstiklal Caddesi, Kärtner Strasse.***

İKİ ŞEHİR VE İKİ CADDE ÜZERİNE BİR KARŞILAŞTIRMA

Özet: ***Bu makale kent estetiği perspektifinden İstanbul ve Viyana şehirlerini karşılaştırmaktadır. Bu şehirlerin kimlikli ve özgün mekânları olan iki caddeye odaklanmaktadır. Kentlerin en eski ve en meşhur alışveriş mekânı olan İstanbul'da İstiklal Caddesi ve Viyana'da Kärtner Strasse/Caddesi benzeşik alanlar ve unsurlar, farklar/farklılıklar, ortaklık ve özdeşlik ilişkileri ve kent estetiği temelinde karşılaştırılmalı olarak incelenmektedir. Çalışmada karşılaştırma ölçütleri olarak kent estetiğinin tanımlayıcı unsurları ele alınmaktadır. Bunlar doğal yapı veya topografya, coğrafi konum ve tarihsellik, kültürel konumlanma, kültürel kodlar, mekânsal düzenleme, mimari üslup ve işlevsellik unsurlarını içermektedir. Bu çalışma ile bilimsel literatüre mütevazı bir katkı sağlanması umulmaktadır.***

Anahtar Kelimeler: ***Kent Estetiği, Caddeler, İstanbul, Viyana, İstiklal Caddesi, Kärtner Strasse.***

I. INTRODUCTION

This paper, comprising a comparative study of aesthetics of İstiklal Caddesi in İstanbul and Kärtner Strasse in Vienna, starts with a conceptual analysis. For this purpose, the study invites attention at the outset to enlighten the concepts of city, urban aesthetics, urban culture, the public space, square, avenue and street. First, the information was introduced about the method and approach used in the study, then a comparison was made in general terms between the cities of İstanbul and Vienna in the context of urban aesthetics. Both streets the important cultural and shopping venues in city life were comparatively, taking into consideration homogeneous areas, differences/dissimilarities, similarities from the perspective of urban aesthetics. In this study, elements that describe the urban aesthetics were considered as the criteria for comparison. The elements include geographical location, topographical conditions, historicity, spatial arrangement, architectural styles, cultural codes, and functionality. This study also includes literature review, observation, and examination of visual materials within theoretical and empirical nature. It was aimed to detect, evaluate and interpret the indigenous (original) sections seen in İstiklal Caddesi and Kärtner Strasse.

II. URBAN AESTHETICS AND STREET AS A PUBLIC SPACE

II.1. Urban Aesthetics

The simplest answer to the question of what is culture is that culture may be described simply as that which makes life worth living. Once the question about culture has been asked, it can be answered in a way that is culture anything more than turning the rough materials of life into an artwork through embodying delicacy, elegance, and kindness with art and love [1]. Thus, culture appears to be a phenomenon prettifying life and extolling human dignity. According to Weber, culture is a finite segment of the meaningless infinity of the world process, a segment on which human beings confer meaning and significance [2]. Culture and urban culture are a kind of identity-based relation in such a way that urban culture, as one of the intrinsic elements of city, is the carrier of culture with all its characteristics. Thus, there are a variety of features to describe urban culture: It may be interpreted through concepts of being learned/being able to be learned (understandable/comprehensible), occurring in the continuum of history, social, value-dependent, meeting the requirements, providing satisfaction, innovative, integrative and inclusive of everything [3].

The city's identity is significantly shaped by elements of geography and topography, being cultivated through its inhabitants' intellectual and emotional world and capacity. Each city has its own authentic world built by preferences for color and music, specific smells as well as characteristics of pleasing to the eye. The city's forms of speech and language, behaviors, clothing, food culture, architecture, home decoration, hobbies and entertainment formats, emerge into specific forms based on the city. With the superiority offered by the physical development of cities, extension of the view of originality and creation of substantially similar places there seems to be an increasing tendency for the process of rapid globalization and resulting shrinkage toward threatening, and this leads to the fact that urban culture is restricted to the certain realm of meaning, cause an interaction of urban culture with contemporary urban culture between living intensively or randomly as emotional confrontations between them. Near-Eastern and Far-Eastern cities are known to have existed for a long period of time in history. The 16th Century and the following two centuries witnessed the rapid growth of western cities and their leading role all over the World. During this period, population growth rates equally influenced all cities regardless of their size. While London and Paris in that time were leading up to this evolvement, some other cities were trying to keep up themselves with those leading cities. Madrid and Amsterdam were followed by Vienna after a while. The development of these large settlements, thereby coinciding with the formation of first modern states, brings into existence former great cities of the Near-East and the Far-East in a certain way. The former cities mentioned above, on the one hand, are estimated to have had a population of less than those in Europe and on the other hand it should be mentioned that they were tremendously organized politically.

"In the 16th Century, when İstanbul had a population of 700000, it was the seat of the Great Ottoman Empire. In 1793 the Beijing's population was about 3 million, the city behind which there was a huge China. As to Delhi, with the whole India behind it" [4]. Thus, Braudel points out the importance of cultural power and indicators in addition to the demographic and economic indicators.

Urban form with both monumental and small-scale structures, as well as floor coverings and shapes formed by infrastructure services are apprehended by urban dwellers as part of their emotional world. The formation of building, structure and place from which aesthetic pleasure is derived beautifies the city while bringing new dimensions. Determining city as an object, the relationship between subject and object acquires a multidimensional character. Human exists in four dimensions in space, instead of to say, perhaps more accurately, that human being exists in four dimensions in place. These are mental, heart, emotional and spiritual dimensions. Each dimension has its own specifications [5]. Mind creates ethical space recovering the concept of mercy and integrating the notion of environment. Affection and love are ascribed to heart at a time when it is positioned in the house and home which is seen as a symbol of love and faithfulness. Soul produces the concept of respect and by conveying this to sacred places it represents the essential spirit of humankind. Aesthetic field is represented by the effects that emotions tend toward the concept of pleasure and view/landscape is interpreted in terms of watch. As Porteous explained, these relationships with the environment become subject to a holistic ontological understanding.

Urban aesthetics takes a place in an individual's mental and emotional world and is experienced individually. Information richness and the sense of belonging to the same cultural group increase judgments of aesthetic pleasure. Two different approaches towards evaluating the aesthetics of the city can be pursued, distinguished by the focus on the stylistic (formalist) approach, or contextual approach. Natural, consistent view where the stylistic one reflects the essence appears to be originality and beauty. The transparent (forthright) nature of the city beautifies and also brings consistency to itself in its existing form. Circumstances indicate otherwise cities without identity. Thus, since aesthetic is a process affecting the whole city, it not only contains practical approach but also refers to an approach that represents a multi-faceted evaluation [6]. This paper describes a comprehensive study analyzing the space within the context of aesthetics.

II.2. Street as a Public Space

Urban spaces are regarded as the historical and social realities. These spaces have cultural meaning, including but not limited to physical assets and spanning to space where every day practices of urban culture are kept alive and maintained and organized society exists. Therefore, urban spaces become important public spaces in which historicity are embedded; collective consciousness is raised and conveyed. Publicity requires the existence of common spaces created in a non-private manner which allows people to raise the consciousness of being townsman [7]. Streets and squares constitute the main parts of public space that contribute to builds the integrity of urban form. Streets serve many functions including linkage. In addition to this, they have specific functions that allow movements of people, vehicles and goods [8]. Some of them are places for chat, entertainment, ceremonies, meeting, and touching. Thus, streets are complementary elements of public space physically culturally and socially. Surrounded by structures and buildings having economic function, streets are public spaces that offer active transport connections and play an active role in the socialization of individuals and the formation and continuation of the urban culture.

Spiritual atmosphere of the city is produced. A culture of living and being together is extended in streets. Public spaces of squares and streets essentially perform the similar functions. These functions might be multiplied as keeping alive the processes of cultural socialization, being indicator of identity and meeting of social and spatial forms. Street as a public space assumes a special role in the formation and expression of urban identity and the process of urbanization in respect of individuals. Streets correspond to the concept of an image through having the characteristics of being a visual attraction center with its dynamism created by activities.

Streets, as open public spaces surrounded by architectural space in which urban dwellers spend and share time, functional spaces are important places also and externalize the cultural and aesthetic processes alive. Especially streets with historical texture gain importance. Indeed, it is not possible to recognize and understand the historical streets without spending time there and without going beyond limits. Components adding value to streets is the fact that they offer things which are not expected to be seen by eye, that is to say, it is to unleash the power of discovery [9].

III. COMPARISON BETWEEN TWO CITIES: VIENNA AND İSTANBUL

In fact, each city has its original form and cultural structuring profile incomparable with each other, and they both have profound beauty or aesthetic features. İstanbul and Vienna are the cities representing and conveying the original experience of cultural richness and history of civilizations in the world. However, in the context of this study, the illuminative approach is aimed by comparison in general terms of İstanbul and Vienna in the sense of urban aesthetics including descriptive and distinctive elements, similarities, and differences of urban culture and texture.

III.1. The Cultural Center of Central Europe: Vienna

Cities are first shaped by geographical and topographical structures on which the history and community build. Vienna, characterized by the presence of the Danube River in a flat plain in its geography, is a typical central European city. With the transition from the Habsburg Dynasties to Holy Roman Empire, Vienna maintained her identity through nearly 650 years until the collapse of the Holy Roman Empire in 1918 the capital of the Holy Roman Empire. Security walls, palace buildings, cathedrals, churches, squares, and streets stand as a testimony to the power and grandeur of the Empire. As a city of successor state to the Empire, Vienna thus maintains the role of modern and contemporary capital of the Austrian federal state within historical continuity. However, the cosmopolitan structure that was the reflection of the imperial culture turned to mostly homogeneous structure in Vienna. It was during this time that the Austrian capital of Vienna became the musical center of Western civilization and this function has been still maintained.



Figure.1. Expanding panorama of Vienna, 1873

Kaynak: Toman, R. (2008). Vienna Art and Architecture. Vienna: Tandem Verlag, 166 [10].

III.2. Center of Civilizations at the Intersection of Asian and European Continents: İstanbul

İstanbul is a city created owing to the superiority of its geographical location and topographical structure. Established where Asian and European Continents were split with a narrow strait, built on two continents, İstanbul has a strategic importance because of its trade and security control in the natural harbor known as the Golden Horn that it encompasses. This geographical and topographical reality is expressed in a cultural sense as a kind of transition area between civilizations through metaphor of the "bridge" connecting West and East. Since transition from the Ottoman Dynasty to the Ottoman Empire until abolition of the Sultanate in 1922, the city remained capital of the Ottoman Empire for almost 500 years. As imperial capital, İstanbul has kept its identity and displayed a strong cosmopolitan character which is defined by security walls, palace buildings, complexes, imperial mosques, and monumental structures of other religions. İstanbul, on one hand, left its title of "capital" because of the process of nation-state development, on the other hand it is said to have experienced structural reform comprising religious values and cultural forms which then caused a kind of identity crisis. İstanbul is the city symbolizing the practice of urban formation derived from İznik, Bursa, and Edirne which were the prior capitals of the Ottoman Dynasty.



Figure.2. 16th Century, a miniature depicting on İstanbul

Kaynak: Sixteenth-Century İstanbul has been extracted from the book of Matrakçı Nasuh, named "Beyân-ı Menâzil-i Sefer-i Irakeyn" in Ertuğ Tarım, Z. (2009). "Osmanlı İstanbul'unda Gündelik Hayata Dair İzlenimler", İstanbul Kent ve Medeniyet. İstanbul: Marmara Belediyeler Birliği Yayını, 102 [11].

III.3. Comparison of Two Cities

İstanbul, during its history as the capital city, displayed a discontinuous and fragmented appearance as opposed to the assertive and continuous appearance of Vienna. There are also other similarities in addition to those considered to be imperial cities, stand testimony to the power and grandeur of empire and be cosmopolitan and subsequent change in the capital status following process of development of nation-state. Imperial cities have also similarities in other areas. Both cities in terms of sharing a common fate can at the same time be considered as bearing similarities such as earthquakes, fires, common diseases (plague, malaria, etc.), locust invasions, wars and internal conflicts that can be all referred to as natural disasters, as well as modernization experience of the 19th Century and transformation process from empire to the nation-state.

İstanbul and Vienna differ markedly from each other in terms of their natural structure and population data. Extending over the plain and turning its back on the River Danube which acts as a natural boundary, Vienna is presented in the formation of a single-centered city including the silhouette of the Cathedral situated in the center as representing the traditional medieval town. However, İstanbul, linking Europe and Asia over the Bosporus Strait and occupying mountainous and hilly areas running perpendicular to the sea, is a multicenter city with its monumental buildings that have given the city a high silhouette value. Vienna, standing in the middle of Europe, is a land-based city while İstanbul is practically surrounded by sea on most sides, making it a "water city", keeping its eyes on the horizon (See. Figures.1-2) According to the statistics, population living in two cities amounts to approximately 13 million and two million respectively for İstanbul and Vienna. İstanbul the city which has been heavily exposed to internal and external migration and thereby finance and service sectors have been concentrated plays an active role in the center of contemporary global culture, as a mystical civilization center in respect of its historical heritage. Having by far dynamic population and large scale labor force, İstanbul has surpassed both Vienna whose population is declining and most other competing cities.

Thus, similarities from the viewpoint of style of central government, cultural pluralism, the capital city characteristics, and natural disasters could be read through the forms represented by urban culture and in respect to the geographical and topographical data, and reveal the existence of the link between essence and form differing in terms of envisagement of the civilization, basic assumptions and values which it is based on. Both cities enjoy a cosmopolitan sensitivity by creating a living environment for different religions, languages and cultures. Although having the same characteristics based on the monotheistic religion they consequently represent two different civilizations. St. Stephen's Cathedral situated in the inner city of Vienna and urban development and expansion practices respecting towards the formation of the city reflect this fact (See Figure 1). The Roman Catholic Archbishop is located in Vienna. Thus, city has created its identity with the glorification of sacramentalism and values of Christianity which expresses the aesthetics of the city. İstanbul is the city that becomes apparent through glorifying the sacredness of Islam which can be read from the silhouette of the city (See. Figure.2).

Both cities have become centers of civilization where science, art, and philosophy are created and original urban forms, spiritual environment, and the opportunities are produced by cities themselves. Both cities inherited from the legacy of the Roman Empire. Vienna lasted in the Roman Catholic separated from the Holy Roman Empire's boundary settlement. İstanbul has inherited many things from the East Rome, the center of Orthodox Christianity. In this manner both cities have great historical and cultural richness. Vienna is the city which may be referred to as the product of Western civilization and aesthetics and which configures in Christianity's rational patterns carried by the Roman world from ancient Greece to its own structure as cultural experience and conveys them to today with a kind of continuity concept; whereas İstanbul as product of Islamic civilization and aesthetics synthesized the heritage of East Roman Civilization into the core values and concept of Islamic civilization. In this context, the difference is that Vienna has already become conscious of itself and its beauty while İstanbul still struggles to become aware of herself and her own beauty. Modernization experience naturally differentiates between the two cities. While

modernization experience, developed as a product of social and cultural environment prepared by the industrial revolution, emerged under the domination of information and money possessed by Western civilization, turns to a difficult exam in İstanbul; Vienna is situated in a lucky position related to the protection of its natural state and original atmosphere.

Being born and/or living in İstanbul, so to say, "the concept of belonging to İstanbul", is not a simple one, rather it is a concept with a multi-part, temporal, and spatial sections which are all same for that of Vienna, namely; "the concept of belonging to Vienna." The concept of belonging to İstanbul between the 15th and 17th Centuries was different from that during the 18th Century. Inhabitants of each area of İstanbul exhibited a different model in respect of the concept of belonging to İstanbul in such a way that the concept differed significantly among in the İstanbul's inner city, in the districts of Eyüp and Üsküdar, and in Pera which was the business district. "A special concept of belonging to İstanbul" was created in the Bosphorus area with its own unique nature and a number of traditions, becoming different from even civilization in İstanbul, which could then be called İstanbul civilization. Today, various kinds of models for people has emerged, each of them displaying different concepts as part of "the concept of belonging to İstanbul" still in the negative effect of structural and cultural revolution and under the influence of global trends, the process of alienation of city dwellers from both themselves and the city by migration.

Zweig defines Vienna as a city that is extremely fond of culture and enjoys life, and describes city and city-dweller from a perspective of culture as follows [12]:

"*Real genius of the city of music was because of that it was combining all contrariness's in a new and unique harmony and making them belong to Austria, making them special to Vienna. This city with its great ability for feelingness eliminated tension, relaxed and broke the ice drawing incompatible forces to itself. This style of living in the mood of spiritual agreements had a different taste; the people of this city, without being aware of themselves and going beyond nationality, became cosmopolitan as well as world citizen."*

Thus, love of art in Vienna was perceived as a common duty. Vienna is a city where music is produced, theater and literature are developed, and "cafe house" or "cafe culture is exhibited [13]. Thus, music, art and cafe culture constitutes a typical feature of the city. Viennese represents Western aesthetics as the center of a civilization which come to the fore with art and music.

In the context of this study, some information are be presented in detail and existing information will be able to be interpreted through the comparative analysis made at scale of the major historical streets that are the oldest and most famous shopping areas of both cities. Thus, this study takes place in the spatial cross-section representing Westernization or modernization experience of İstanbul.

IV. EXAMINATION OF THE STREETS BY COMPARISON

IV.1. Kärtner Strasse

Kärtner Strasse is inside Vienna's traditional medieval past of the city's descriptive and historical continuity process which is the original and an important part of the urban's modern and contemporary history. It is inside the Roman city wall hence a major way developed inside the inner city. It was an entrance where the nobles, merchants and pilgrims were welcomed from Rome to Vienna, and a distinguished main path reaches to Stephen's Cathedral. Kärtner Strasse is the longest main path in the inner city with the length of 788 meters and had religious, commercial and military functions. The emergence of today's street coincides with the end of the 12th Century in 1234 it had been extended by V. Leopold. The Street that serves as the main artery in 1257 was known as Carinthianorum [14].

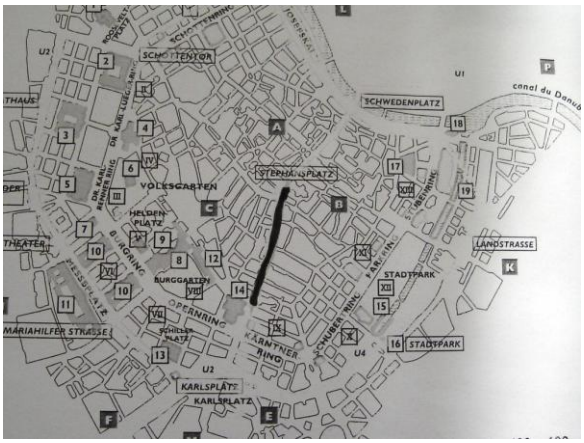

Figure.3. Kärtner Strasse from Stephen's Cathedral to the Opera

Kaynak: Coster and Nietdans (1992). 16 Promenade Vienna, Casterman.147 [15].

Kärtner Strasse becomes an intellectual and a warm looking street with the historical and spatial slices surrounding multi-storey apartment blocks lined around the Mariahilfer Street, was developed as an alternative to Kärtner, compared to repetitive sameness with the cold side. In this state, the street is a public place where Vienna's city culture and the aesthetics reflected outside and watched Vienna to herself and presented. As the Stephen's Cathedral has a prominent and dominated location in Vienna's city skyline where the cathedral is a building of structure complex that represents the spirit of

the city. This structure which was dedicated to God and shiver the spirits, reviving the ascension of the Jesus' into the heaven, it should be monitored as much the symbolism of the historicity as a reflection of society in the world of beliefs and values. This structure where the Emperor Franz Joseph's funeral took place in 1916 has a role in the management of sovereignty and legitimacy. Stephen's Cathedral expresses the spirit and heart of the Vienna with all the weight and grandeur still refers to himself by talking literally.

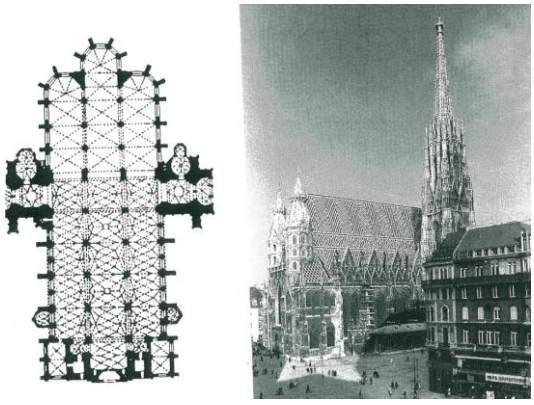

Figure.4. Stephen's Cathedral and the plan scheme

Kaynak: Architectur Wien 500 Bauten. (1998). Wien: Springer, 70 [16].

Kärtner Strasse was extended from Wien River to the Elizabeth Bridge in 1861, and expanded until the Karlplatz in 1897. In the second half of the 19th Century city walls were demolished, but instead the Ringstrasse was opened and the city has expanded in circular lines. The mass public buildings are located on the Ringstrasse. First of these structures, Stadtoper or Opera was built where the end of the Kärtner Strasse in Karlplatz. It has gained importance as a shopping mall in the early 19th Century. Until the year 1914 took the construction of buildings on the Street. A rail system was built between 1914-1942 in the street. In those times, there were public transport buses at the street. The Street was seriously damaged from the fires caused by air raids during the World War II. Starting in 1968, the U-Bann system was established in 1974, connected the Karlplatz and Stephanplatz from underground and that field on that way where the Kärtner Strasse was, converted into a pedestrian path.

VI.2. İstiklal Caddesi

İstiklal Caddesi is located within the boundaries of İstanbul's Beyoglu District. Street is extending over a plateau or ridge is about 1.7 km long between the Tunnel and Taksim Square, the southwest-northeast direction. Recognized as the oldest and most famous shopping street in İstanbul. The identification of the street as İstiklal CaddesiStreet began in the first quarter of the 20th Century when modern Nation-state Turkey was founded. Formerly, different names were used. Namely, the former French name Grande Rue de Pera in Beyoğlu, named by the Muslim population or at the official language of the Ottoman Empire, as Cadde-i Kebir (Grand Avenue), at the daily conversations known as the True Path [17]. Pera or Beyoglu area is known where the street is located. In Greek Pera means other side. At the time of the Byzantines and Genoese, Pera, which is part of the so-called Galata neighborhood, before the construction of the walls of Galata this area was referred as Pera. Beyoglu, took its name at the 16th Century, when the Balyoz of the Venice built his summer residence here [18]. Thus, the beginning of the Street to coincides with after the Byzantine period. Following the conquer of the Ottomans as the viability and commercial properties of the Galata during the Byzantine period, started to be enlarged with various privileges, the Latins who could not stay into the city walls, began to overflow, both on the slopes overlooking the Bosphorus and Golden Horn, Meanwhile, the narrow road along the ridge formed the Independence Avenue (İstiklal Caddesi) which used time to time. French Embassy moved to the embassy building which is in use at present following the end of the construction and after staying in a house very close to İstiklal Caddesi. After that building, at part of the ridge overlooking the Golden Horn, the British Embassy was built. Today's İstiklal Caddesi's first Muslim settlement coincides with the end of the 15th Century. This process began with the establishment of a Mevlevi lodge in 1491 on a land given by Sultan Beyazıt the 2nd as a gift to Iskender Pasha. Since the end of the Century, the settlement of Muslims began on the street and around the [19]. The Ottoman Empire built the mosques in this area shows the values system of the Islamic religion and dervish lodges or dervish convent building which reflect the civilian area and garrisons which represent the place of the security zones, where foreigners settled and lived, can be interpreted as an expression of the strategic approaching.

In this area of İstiklal Caddesi, mainly foreigners and Levantines are located. However, "Levantine", a single word, is not enough to describe a social cross-section correctly. The word expresses the diversity and complexity of social dynamics rather than a single meaning in plural social fabric itself. "Levantines" was used to refer the people who came to İstanbul and got married with non-Muslims and foreigners like themselves. Embassies, churches, synagogues, Levantines, Greeks, Armenians, Jewish were the minorities in Beyoglu. They created İstanbul's first period of western bourgeoisie and moved the culture of Europe into the region. Thus, it was created a cosmopolitan and unique atmosphere. The French and Italians consisting of Latin group, then the British, Austrian, German of Anglo-Saxon, and Germanic groups

were pioneered. Languages, behaviors, cultures, clothing, entertainment ways, expressed appreciation of the values life styles were different than the Muslim Ottomans behind the walls of the Historical Peninsula, Üsküdar, and Eyüp Sultan in İstanbul. These characteristics are reflected in the architectural structure, Galata and Beyoglu districts were formed with the physical environment and spatial cross-section of the region, offering a unique European city in a kind of İstiklal Caddesi view [20]. Levantines from generation to generation grew up in such a special and a privileged environment and have formed a unique sub-culture. In 1990, the Street has turned into a pedestrian zone and was closed to traffic major/mash dense between the Tunnel and Taksim Squares and had the nostalgic tram started to operate. The tram operated by IETT of İstanbul Metropolitan Municipality adds a different atmosphere into the Street the same time, it connects the light tram line to the subway as it is located in Taksim Square and historical underground tunnel. Thus, it carries functional and nostalgic rolew. Street composes of two parts: The part between the Tunnel Square and Galatasaray Square and the second part between Galatasaray and Taksim Square The part, from the Tunel to Galatasaray represents the history and identity; and the part from Galatasaray to, Taksim Square is mostly about eating and drinking places, it is the growing part of the Street lately.

İstiklal Caddesi testifies to the cultural atmosphere of change and transformation change parallel to its name changes. In particular the modernizations which Ottoman Empire lives in the19th Century, reflects the originality to the spatial formations and offers an area for investigation in this sense. One of the most popular shopping and residential area of a period, the İstiklal Caddesi, lost this second feature completely and the first feature partially today. The İstanbul society once was shopping from famous French and Italian shops are now shopping at AVMs (Shopping Center) such as Akmerkez, Galeria, Cevahir, and the Capitol. However, growing city's huge size, historical identity and being cosmopolitan nature, with shopping features makes a street are still a famous public space which emanates to the fore of artistic and intellectual attractions at the scale of on historical major a street. İstiklal Caddesi in İstanbul with an increasing density is the heart of the arts and culture at the weekend with so many shops bookstores, theaters, exhibitions, concert halls and cultural centers.

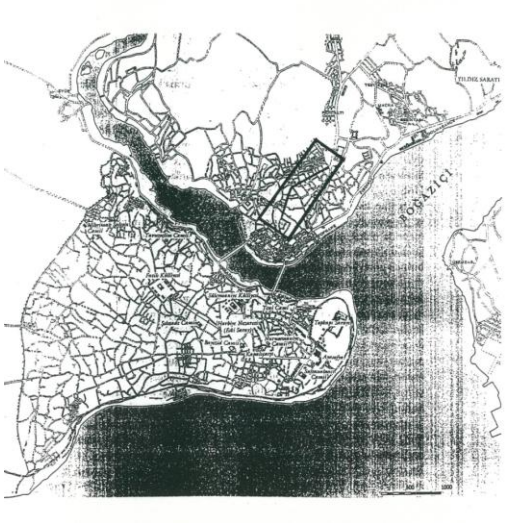

Figure.5. 19th Century, İstiklal Caddesi

Kaynak: Çelik, Z. (1996). Değişen İstanbul. İstanbul: Tarih Vakfı Yurt Yayınları, alıntı sayfası [21].

The beginning of İstiklal Caddesi as a social and historical environment is the Tunnel Square. This was a graveyard in the past, between 1872-1874, then a small station building was built to the Square, under İstanbul's first short metro system, which travels from Beyoglu to Galata, by a foreign concession. Later station building, demolished instead the Metro Inn was built. While building the Metro Inn, a small pool and shops symbolizing the Tunnel Square were pulled down [22]. The colorfulness or the cosmopolitanism of life on the street from here to Taksim Square gradually disappear, and when the Ottoman Empire transformed into a unitary nation-state in the first quarter 20th Century. When the capital city became Ankara, of the Embassies participated in the functional identity of the Street, This process accelerated with the transfer of embassies to the new capital. The removal of the capitulations and the Treaty of Lausanne have played an important role in reduction of the foreign population on the Street. Wealth Tax applicated to the non-Muslims in 1942, resulted lose of the economic advantages of minorities and prepared the ground for them to leave the city and the country. The process continued, with the establishment of the State of Israel in 1948, with the participation of Jews living in Turkey to the demand for migration, The formation of a multi-party transition to the years 1950 and strengthening of the industry in İstanbul by the state, and the change in composition of the population that ensure city's unique place, a dense population from the Anatolian rural areas moved to the city. Until then, the city had measurements of its size and population, has undergone rapid pressure of rural cultural forms. In this framework, the indicator of cultural mosaic of multi-colored and layered structures which exhibited on İstiklal Caddesi, produced by the Ottoman Empire, were destroyed by internal conflict in

İstanbul in the year of 1955, these events end of the non-Muslim population. September 6th-7th events with the events in Cyprus as a social conscience and engraved it on the agenda in the time of tense relations of Greece with Turkey, with the news about a bomb attack to the house in Thessaloniki in Greece where the Republic of Turkey's founder Ataturk passed his childhood the attack started to with shops, store and so on in İstiklal Caddesi belongs to not only Greeks but also Armenian and Jewish property, so the population was reduced to a homogeneous structure. In 1964, when Greek nationals with residence permits are finalized by Turkey, cosmopolitan atmosphere of street has been ended [23]. The boundaries of the İstiklal Caddesi drawn with in Taksim Square and with these square new residential areas are sprouting. Taksim Square is one of the focal points where the pulse of the city, has become a symbolic place with the Republican Monument, positioned at the center in 1928, symbolizing the new Turkey and contributes the legitimacy dofit. At the same time, as the central position of the main roads and boulevards to the modern part of İstanbul's neighborhoods, such as Şişli, Nişantaşı, and Ayazpaşa. Ceremonies, demonstrations and protests take place at this Square.

At the end of the Ottoman Empire in the 19th Century this place was set in as the barracks were built. The Taksim Artillery Barracks positioned in Taksim Square were demolished and turned into parks. If the monumental building of the Barracks had not been destroyed and had been restored as a park, its central courtyard could be organized as a park and people could feel the small nature history, and architectural beauty. The crowds filling the street do not exactly know where the street begins and ends most of them suppose the Street as Taksim Square. This misinformation is caused by position of the transit transportation hubs, bus, and underground stops, situated in the Square has an important role like informational and emotional alienation caused by heavy immigration.

V. COMPARISON OF THE TWO STREETS

These most of them two are imperial remnants, as cosmopolitan cities, they are similar to each other because of their relationship about having historically the oldest and most famous shopping areas and pedestrian ways. They are respective cities. Another common feature of these streets is the economic/practical dimension which has descriptive and distinctive elements of the pleasure of aesthetics covers the both. So the people are coming to these streets not only for shopping and consumption needs but also for wandering. Thus, the streets added the appreciation and aesthetic sense into the publicity. İstiklal Caddesi is approximately two km, the Kärtner Strasse is one km. With this length İstiklal Caddesi has double value compared to Kärtner Strasse.

V.1. Geographical Location and Topographic Conditions

Kärtner Strasse is on a flat area in the center of Central Europe, located around the Danube River. İstiklal Caddesi has found life on a plateau between the Bosporus and the Golden Horn. İstiklal Caddesi, built on a high ridge with its apparent differences, take a advantage topographic elevation to the Bosphorus and the Golden Horn.

V.2. Historicity

Both streets which acquired historical values had different ways of historicity and spatiality. From the oldest medieval gothic structure until the 19th Century, Kärtner Strasse with the architectural structure and preferences of shape which covers the change process with a solution oriented understanding, inside the understanding of sustainability, reaches till the Opera Hause. In this context the architectural formation is rendering confrontational and sincere attitute as well as being rational. The valuable historic structure rendered by man-made style in a lovely decor against natural structure while providing opportunity to travel in time Space liberates the individual, carries self-confidence to the present life of the individual and contriburte identity as a gift. The compulsory modernism and transportation mobility combined in İstiklal Caddesi with foreign imitation and obligation as well as spatial formation far from being accumulation which is taking the attention. This process is the yield for the permanence of the understanding of building after demolishing. In this sense, functionality and architectural forms are constantly in motion. The formation history of the Taksim Square makes it clearly visible.

V.3. Spatial Regulation and Architectural Styles

By the regulation of architectural space or venue regulated by human, the natural structure or topography plays a fundamental role in the formation of the street. Indeed, in the İstiklal Caddesi, the street arrangement shape and preference formed with respect and harmony to the topography and thus naturally curled streets, opens the topography to the emotions, emerge as a new street formation open to surprise, and explore. The presence of the formation of dead-ends and passages in the İstiklal Caddesi can be interpreted as a cultural diversity and richness. Kärtner Strasse, is situated on a flat area extending over the formation of horizontal shape within a geometric and symmetric form. Interms of the street layout and over all geometric and symmetric form as Kärtner Strasse reflects, İstiklal Caddesi has the appropriate structure for natural forming and irrational street layout which turns left or right sometimes. İstiklal Caddesi has since value people to see the experiences behind the curtain that liberates and enjoys them refleets

the information about the existence of the wish to explore the thing did not planned to see previously. In this sense Kärtner Strasse is the coldness of the repetitive monotony.

There are two striking differences in the pattern of ownership in these streets. In Kärtner Strasse, large masses of public buildings positioned almost gigantic sizes formed blocks as an expression of Functionalism of the 19th Century. However, in the İstiklal Caddesi it is inevitable to encounter buildings with a large number of different sizes. It becomes apparent that in both of the streets, structures complete each other from the left to the right in a coherent way. The process of preserving the functional and stylistic differences in the melting process of participation to the whole, revel the architectural art which is unique to the West by the principle of organic unity. In this context, the natural formation of Kärtner Strasse, who was born in a thriving cultural environment, while the formation of İstiklal Caddesi shaped by Westerners living in İstanbul, as playful imitation of natural forms transferred the cultural feeling of belonging and developed in line containing a kind of echo of European architectural culture. During the Ottoman civilization behind the walls of İstanbul, Eyüp Sultan and Üsküdar regions, the formation of architectural culture with the appreciation of the classical period and in the original jurisdiction to the other forms of the buildings, carefully expressed from the monumental scale of the buildings to the daily life. Building city crown to reflect the respect of the holy area to sacred structures expressed understanding of this civilization, in the İstiklal Caddesi. While restricting the visibility of the monumental structure of non-Muslims did not choose to built large-scale structures in this space. Small-scale mosque, a small prayer room, elegant and restrained dervish convent, and a functional Maksem wished not to appear in this space. However, İstiklal Caddesi has assumed responsibility in the structural modernization of administrative arrangements beginning with the first half of the 19th Century.

Preferences of the spatial structure formation dominated by homogeneous way in Kärtner Strasse the diversity dominated to İstiklal with holy buildings represented by churches, mosques, dervish lodges, trade structures represent a variety of lodge inns, passages, office blocks which offers a wealth of veriety/olivrsity. This Functional diversity has also a share of it.

As the density of buildings and structures on İstiklal Caddesi are in the Art Nouveau architectural style with neoclassic preference, there are also examples of early modernist and modernist architecture. Stephen's Cathedral and other sacred structures in Kärtner Strasse, are in the Gothic style in particular with historical and socially consciousness. Stephan Cathedral is the most important example of Gothic architectural style which marked to the 12th and 14th Centuries. The modern building Haas Hause positioned opposite of the Stephandom (See Figure 10). The old and traditional front facode of this building expresses the eternal/timeless elegance () consistent with what the image of modern architecture and interpreted in a comfortable atmosphere. On the Street, structures dated back to the end of 19th Century and beginning of the 20th Century as grand hotels are located in the density, Hotel Sacher, Hotel Bristol, Hotel Astoria, Hotel Ambassador, and Hotel Europe consist of the examples to those kind of structures. The hotels with large masses, positioned on both sides of the street while oriented to Kärtner Strasse with their front and rear facades contributing in multi-faceted urban space with similar architectural ornamentation and competence. The structural forms are eclectic influenced by Neoclassical, Rococo and Neorenaissance styles. In addition, they opened the modernist practices.

V.4. Cultural Codes

On the İstiklal Caddesi overlooking the right side of the Golden Horn and the Bosphorus, 27 streets with slopes have been identified. In addition, there are 4 so-called dead-end street and a passage. The cinema industry and culture has a strong determination on the street. Six names streets are connected to Kärtner Strasse. The sanctity attributed to the person and space have dominant. However, the street names as the remaining phase of the traditional production functions, indicates the transfer of the sense of cultural continuity. The streets are usually observed as a product of geometric understanding of mathematical space. Both streets are home to the crowd throughout the Centuries. In this situation, numerical of visitor have especially on weekends.

In Kärtner Strasse, 18:00 pm is the closing hour of all the stores and shops. And all stores are closed on the weekends as well (Saturday-Sunday). The closing hour is operated strictly in compliance with the rules. But who street is still crowded at the weekend with people are spending their time at cafes and listening to music, participating in cultural activities instead of shopping and taking advantages of the public sphere and urban culture axis. On the Street, a musical atmosphere created which witnessed the judiciary of the high appreciation that met with the history and music. The attitude of assuming the culture as the priority and developing a relationship with Culture and economy in a measured profile is the main of the feature city culture it is the dynamics of the culture. It is easly understood what Zweig meant to say while describing the Vienna as a city enjoying life. In contrast to the situation in Vienna, İstanbul is dominated by the frenzy of consumption. Stores and shops carry out more sales at the weekend and at night especially. There is no significant time of closing for stores. In addition to consumption feature of the clothing and food, and beverage culture, participation into urban culture is also evolving as a choice which is actually consuming the

culture. Especially at upper sides of the street around Galatasaray High School, the culture of eating and drinking experienced without a significant measure. Noise involved very different music styles and food odors are mixed with each other. As on one side from a restaurant nostalgic folk songs equipped with accessories are coming, from somewhere else jazz will be heard and from another side the pop music rises. Thumbnail of this complexity, continues according to the nature of the attitude belongs to Orient or East.

V.5. Functionality

Both the Streets equipped with the buildings for economy, trade, tourism, religion, culture and intellectual oriented structures in terms of functionality and shopping areas to meet the needs of daily life. The structures on the İstiklal Caddesi are consulate buildings representing the former embassy for international relations and diplomacy, inn, arcade and office block structures that serves as commercial structures, religious structures such asattributed to holiness, Accommodation represent structures; hotels, guest houses and boutique hotels in addition to, cinema, theater, exhibition structures and cafes represent the culture of entertainment. The administrative structures of central and local governments and the structures of the everyday life of the shopping and eating-drinking culture; shops, restaurants and the restaurants, are listed.

The application in Kärtner Street as the path of musicians and related products produced in music itself and sold in terms of the identity of the city that makes city's music significantly perfect within the places related with the music. However, the cinema industry is operating in the existing old passage and the inns structures and acquiring the visibility for the film and cinema sector and culture by the street names the film and cinema culture comes to the fore. The presence of the cafes has the same intensity and claim on the both streets Vienna Cafe Haus with strong German culture- can be viewed by visual material- with distinct forms and limitations. In İstanbul cafe culture, may encounter anywhere, anytime, in a shabby condition, with small chairs specific to the Orient. Thus, the local cafe culture which has improved forms of discipline-specific to Kärtner Strasse is not found in the İstiklal Caddesi In terms of functionality in Kärtner there are Hotels dated back 19th Century mostly. Again on the İstiklal Caddesi there are passages, inns and office blocks built during the 19th Century. Hotel buildings on the street are almost negligible. In terms of structures representing the Holy, İstiklal Caddesi represents the mobility and cosmopolitanism; on the other hand Kärtner Strasse represents uniform and simplicity. As the number of the shops for jewelry and gift are more but a limited book stores on Kärtner, on the other hand the more number of book shops are located in a vast area on İstiklal Caddesi, this indicates the diversity of cultural preferences and space image. In addition, it is strange that there are flower shops in İstiklal Caddesi. While it is not possible to find an animal wandering at the streets in Kärtner, it is possible see dogs are living in a natural relationship with mercy by the people in the İstiklal Caddesi's Tunnel Square. This view indicates the cultural differences in the codes.

The street pavements acquire functional arrangements of everyday life for the street; urban furniture boards, signs, plates, banners, and so on which are a part of the urban information system. In terms of visual aesthetics of the application forms the integral parts of the position have similarities and differences. There are irregular and disjointed pattern forms of floor coverings on both streets. Kärtner Strasse the shopping axis where brands have found a way of displaying themselves unrestricted and free. Spatially, the Street represents order, but it is exaggerated in terms of expression for information system elements and invited visual pollution with his hand. The competition for brands can easly monitored visually. However, it opened space for the examples of choice of street furniture in the spirit of stylish identity. As İstiklal Caddesi is in smaller-scale distribution for the spatial aspects of fragmentation, when it comes to the expression of the brands, it is not as exaggerated as Kärtner Strasse. Only the signs identifying the eating and drinking places are noteworthy with their sizes. For the choice of city furniture, it acts as if an individual in a position who do not know where, what, and how he/she would act, searching for itself manually far from the experimentation and the supervision of the society has a low appreciation of jurisdiction size.

As a cultural function it is thought that İstiklal Caddesi encompasses a wider range of cultural pluralism. It is enriched and deepened by being home to an environment of Western and Eastern occurrence On the one hand it is observed that the sense of intellectual diversity and pluralism of the old world is depleted rapidly, on the other hand a heap of the formal difference is noticeable. Spoken language, accent and dialects, jargon, gestures and facial expressions, clothing preferences, color preferences, hair, mustache, beard and facial expressions are mostly in diversified forms in this street.

Different cultural forms watched on the streets, understanding of functionality, architectural style variations offers a number of original sections and makes the cultural differences of the code significant and visible. The sounds, smells, architectural textures, forms of speech, behavior, clothing, eating-drinking culture overflowing out of the street and the reflecting faces of the entertainment ways differentiates and on this scale both streets gains originality.



Figure.6. General view of Kärtner Strasse



Figure.7. General view of İstiklal Caddesi



Figure.8. Kärtner Strasse: Himmelpfortgasse



Figure.9. One of the Smaller Streets Alleys Appropriate with Topography around in İstiklal Caddesi: Postacılar



Figure.10. In Kärtner Strasse; Stephandom and Haas Haus

VI. CONCLUSION

In this study, İstiklal Caddesi and Kärtner Strasse which are considered to have similar cultural context and the original spatial cross-section, were compared in terms of urban aesthetics.

Literary search, observation, after the work effort includes the post-collection processes of visual material collection, the area which studied is filtered with the defined criteria that were discussed from the perspective of urban aesthetics. In this context, geographical location and topographical conditions, historicity, spatial arrangements and architectural styles, cultural codes, identified through the criteria of functionality, evaluation and interpretations have been developed. In the examination process, a number of different and unique cross-sections have been reached.

It became a well known fact that geographic, topographic differences affect forms of urban regulation, with the contribution of taking a stand against the natural, faith-based cultural forms and aesthetics is possible to be manufactured. Cultural codes and differences which reflect the culture of the city were especially interpreted by the architectural forms and styles. In the transfer of historical and social adventure, it determined that the life style and the value system for transferring occupy a special and unique place.

Different cultural shapes, functionality understanding, architectural style differentiation in Streets present several distinctive examples and make cultural code differences visible and significant. Reflected aspects of exuburating sounds, smells, architectural textures, dialects, behaviors, clothes, food&beverage culture and modes of entertainment differentiate and to this extent each street gains originality.

Thus, on the one hand, while the comparative studies grasps the quality of the study to the surface on the other hand obtained the information and experience of visual richness to see the one on the other's mirror. To offer this experience as an information act and to

contribute to the relevant literature aside from it's the practical benefit the argument is gaining power that the spirit of the city will have a meaning if only lived on its own streets.

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