

ARTICLE / ARAŞTIRMA

Expression of Arts-Driven Social Co-presences in the Beyoğlu's Spatial Culture

Sanat Aracılığı ile Bir Arada Olma Durumları ve Beyoğlu'nun Mekânsal Kültüründeki Yansımaları

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ABSTRACT

The clusters of arts that are organically developed by the compatible location choices of art organizations are considered as such urban areas that social co-presences are generated. They are, thus significant catalysts for the enhancement of urban vitality. This paper examines this argument through exploring the location choices of art organizations in placing their art events in Beyoğlu, Istanbul. Along with the location pattern of art events, the focus of paper is the configurational attributes of Beyoğlu's urban network through which the art events impact on and are impacted by pedestrian use of urban space. The method addresses the locations of art events as places of art-driven social co-presence, and the pedestrian movement as the force that holds the events in a networked structure. Analyzing Beyoğlu's street network configurationally, the paper quantitatively presents the urban network's potential effect on pedestrian movement, and highlights the modes of urban space uses that can be possibly emerged through the natural pedestrian movement in Beyoğlu. The approach reveals the aspects of spatial processes that would generate social effects in the urban experience of art events in Beyoğlu.

Keywords: Accessibility; art events; Beyoğlu; pedestrian movement; social co-presence; spatial culture; street network.

ÖZ

Kentlerde farklı sanat organizasyonlarının keşişen yer seçimleri dolayısıyla ortaya çıkan sanat mekânlarının oluşturduğu kümelenmeler, kentlerin sosyal canlılığı için önemli yerler olarak kabul edilmektedirler. Bu makale bu argümanı İstanbul Beyoğlu'nda sanat organizasyonlarının sanatsal etkinlikleri düzenlerken seçtikleri mekanlar üzerinden analiz eder. Bir taraftan sanat etkinliklerin yerlerini haritalarken, makalenin odağında hem etkinliklerin etkisinde, hem de bölgedeki yaya kullanımı etkisi altında ele alınması gereken Beyoğlu sokak ağı konfigürasyonu vardır. Metodolojik olarak, tespit edilen tüm sanat etkinlik mekânları bir sosyal bir-arada olma durumunun aktif yaratıcıları olarak ele alınırken, mekandaki yaya hareketi bu etkinlik meskenlerini ilişkilendirerek ağsal bir yapıya dönüştüren mekanizma olarak ele alınır. Makale Beyoğlu sokak ağının konfigürasyonunu analiz ederek, sokak ağının bölgedeki yaya akışına potansiyel etkisini ortaya çıkarmakta, bölgede yaya akışına dayalı ortaya çıkan mekânsal kullanımlara vurgu yapmaktadır. Bu yaklaşımla, makalede sanatsal etkinliklerin kentsel deneyiminde mekânsal süreçlerin sosyal olanı biçimlendirmedeki rolüne dair çıkarımlar yapılır.

Anahtar sözcükler: Erişilebilirlik; sanat etkinlikleri; Beyoğlu; yaya hareketi; sosyal bir-aradalık; mekanın kültürü; sokak ağı.

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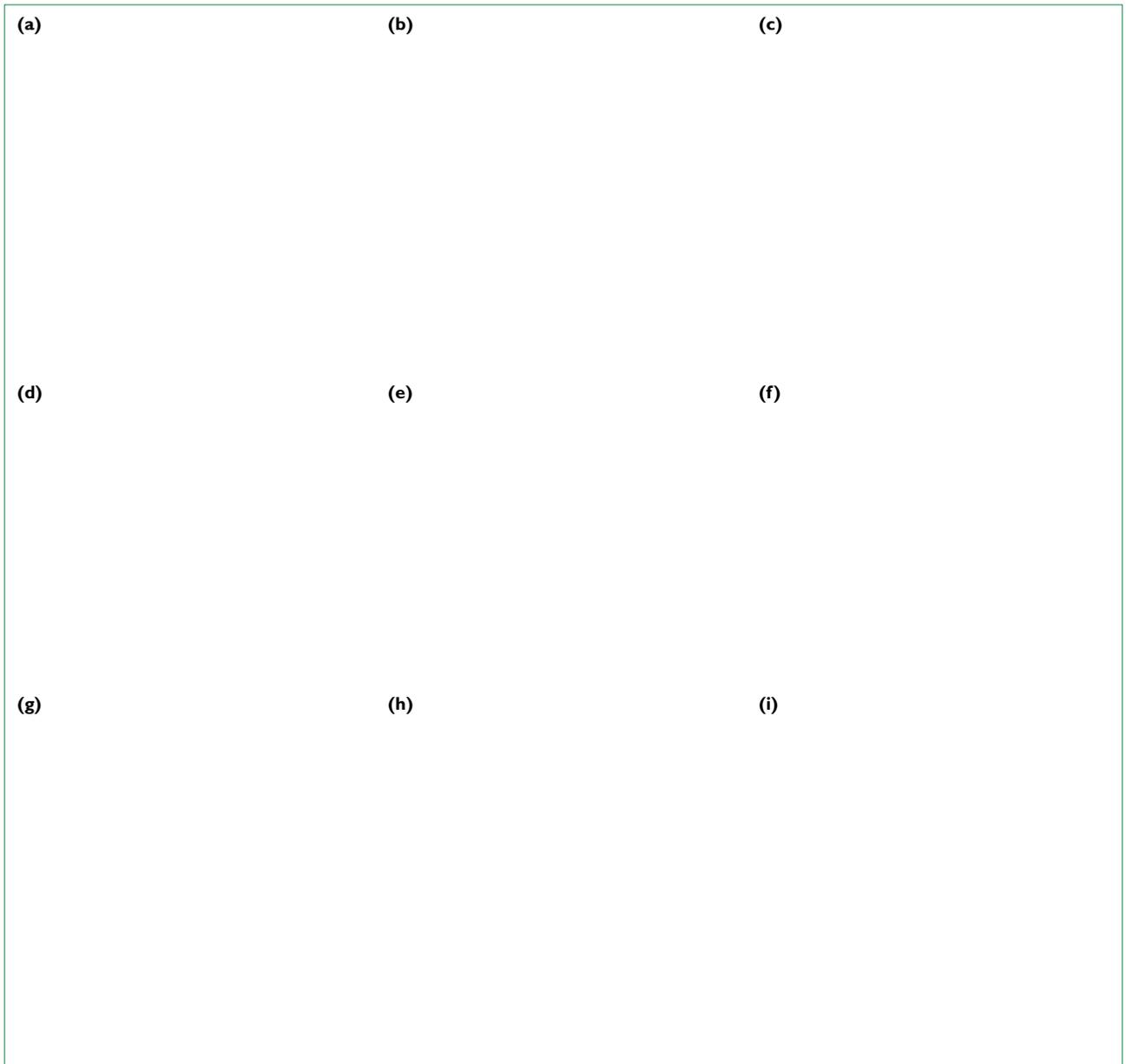


Figure 5. Spatial distribution of the schemes of accessibility-based spatial links that associate to different numbers of art locations. In **(a)**, no locations 'A'; In **(b)**, 1–3 locations 'B'; In **(c)**, 4–9 locations 'C'; In **(d)**, 10–16 locations 'D'; In **(e)**, 17–22 locations 'E'; In **(f)**, 23–28 locations 'F'; In **(g)**, 28–35 locations 'G'; In **(h)**, 0–3 locations 'AA'; In **(i)** 4–35 locations 'BB' of art events are accessible within in 4 minutes.

spontaneously engage in the art events in the inner parts of Beyoğlu. To illustrate any balance in the distribution of services areas within least and higher numbers of locations, two schemes of proximity-based spatial links, the ones associating to 0 to 3 numbers of locations and the ones associating to 4 to 35 numbers of locations are visualized (Fig. 5h, i). Along Galatasaray Square, which is located in the middle of the Istiklal Avenue, the widest and spreading networked structure is identified, and the largest number of art events associate to it. On the southwest end of Beyoğlu, the shortest networked structure is identified, the least number of art events associate to it (Fig. 4b).

The outcome becomes an evident for the fact that the Beyoğlu's street network structurally enables accessible distances to the event locations, which is within technically considered as comfortably walkable distances. Here, the accessibility principle accounts for pedestrians to form urban spaces uses along street network through which the number of art events are close by. In the case of Beyoğlu, the increasing numbers of turns in the street network maintain accessible distances between the locations; and a pedestrian at anywhere on the street network is never too far from one or more of these locations and easily recognize concur-

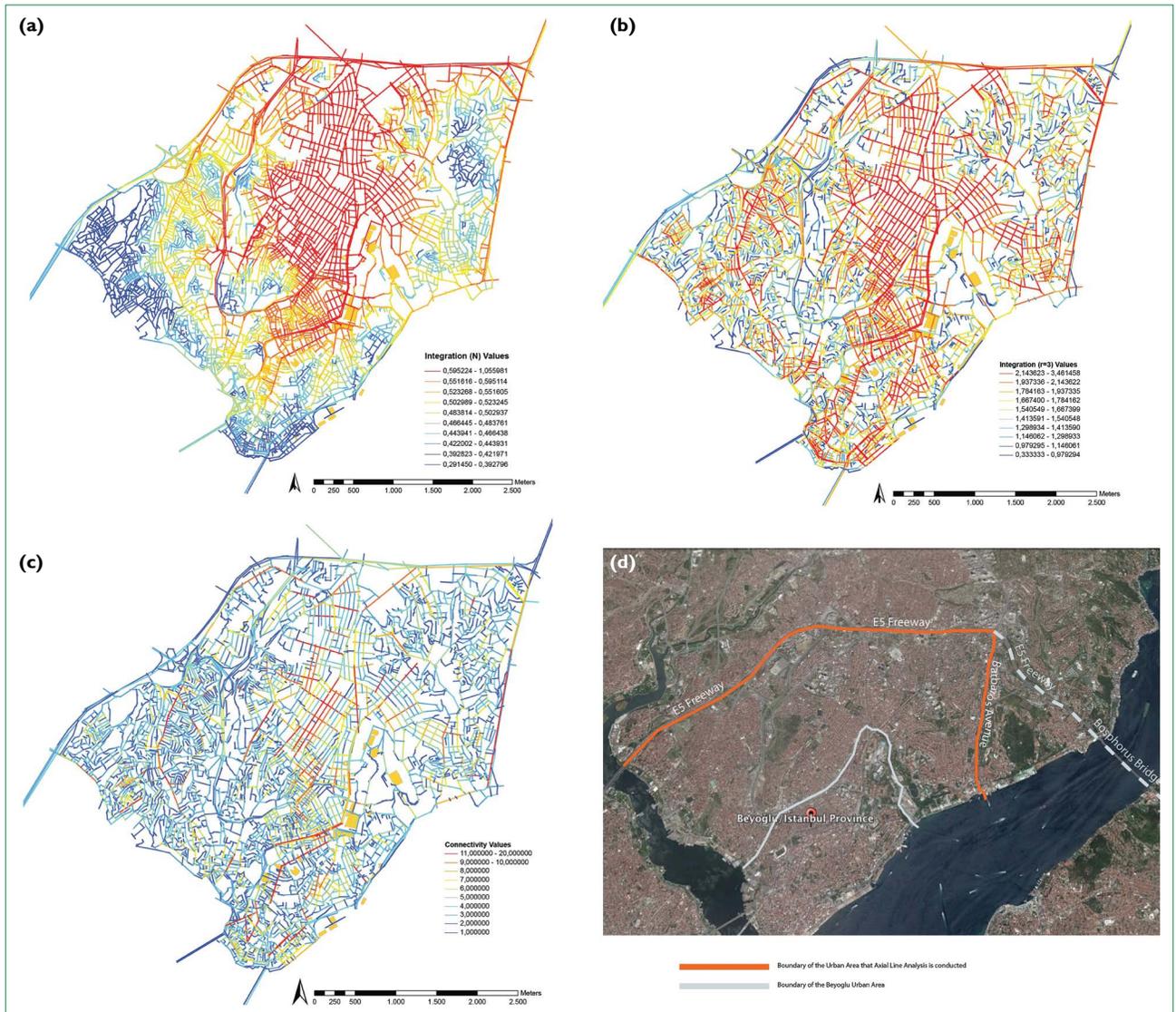


Figure 6. (a) Visualization of axial line analysis of Beyoğlu according to the global integration (n) values of locations; (b) Visualization of axial line analysis of Beyoğlu according to the local Integration (R=3) values of locations (c) Visualization of axial line analysis of Beyoğlu according to their connectivity values of locations (d) The urban area the axial analysis is conducted.

rent and multiple art events. The street network structurally makes discrete art locations into spatial interaction by the comfortably random walking paths. The trend towards accessibility-based spatial links associates a decreasing number of art events within 4 minutes walking distance from the inner to peripheral parts of Beyoğlu.

The Accessibility Pattern of Beyoğlu's Street Network

As outlined above, as moving inwardly in Beyoğlu, the configurational and measurable attributes of street network more effectively support the networked structure among the event locations, and the art events bound to these identified patterns increases in number. The implication is that there is more room in the inner parts of Beyoğlu in which the pos-

sible random walking enable spatial interactions between the art events. Go one step further, the accessibility measures of street network suggests a further knowledge on the ways that street network support background human movement and unforced pedestrian presence.

The datasets used in this part were studied in my previous work on modelling human movement. The axial lines map of the urban area bounded by Istanbul E5 freeway and Barbarous Avenue (Fig. 6d) is used to present the patterns of accessibility that is formed by the Beyoğlu's street network. The axial lines map comprises 5829 axial lines and covers an area of about 1800 hectares. The axial lines are measured and visualized according to their syntactic measures, respectively global integration (n), local integration (r=3) and connectivity

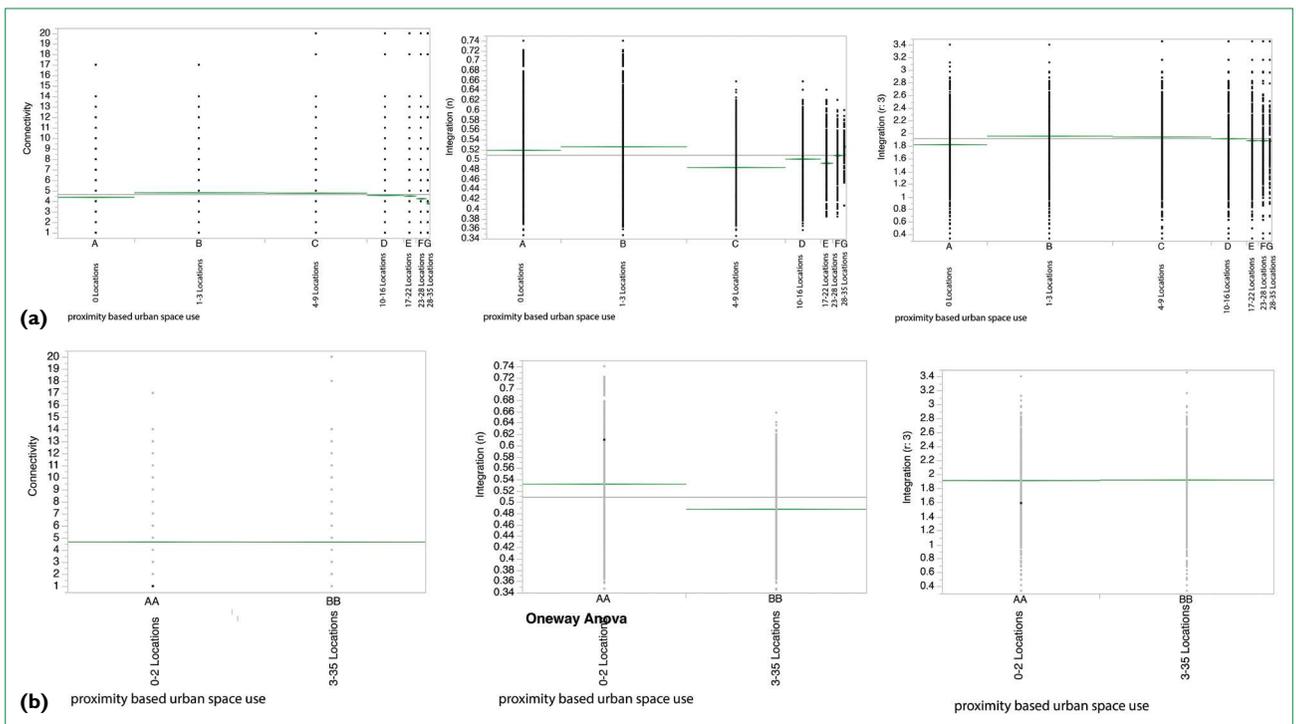


Figure 7. Distribution of the syntactic measures for each scheme of accessibility-based spatial links in (a) Differentiation is identified among 7 schemes of accessibility-based spatial links (A, B, C, D, E, F, G); in (b) Differentiation is identified among 2 schemes of accessibility-based spatial links (AA-BB).

values (Fig. 6a–c). The axial lines analysis provides some basic insights about the exposure of the art events to the densities of background movement based on the measures of street connectivity and integration for each location in the urban network. Based on low correlation between global and local syntactic measures, the evidence implies that the street network of Beyoğlu is less intelligible, that is, the urban spaces' impact on people to make judgments on one space relationship to the entire system is low. It is derived that the locally connected few routes in the system correlate well to global integration value, but some of less globally integrated streets have relatively higher connectivity and local integration values. In the following step of the analysis, the evidence shows that the art events are associated with the more integrated axial lines, globally (radius n) and locally (radius 3), and also with the more connected lines ($n=6133$, $F=27.4501$, $p<0.0001$; $n=6133$, $F=444.2190$, $p<0.0001$; $n=6133$, $F=884.2744$, $p<0.0001$ respectively).

Relating the Accessibility-based Spatial Links to the Accessibility Pattern of the Street Network

There is however a fundamental way of relating the schemes of accessibility-based spatial links to the measures describing the accessibility pattern of the street network by assuming the schemes of accessibility-based spatial links are conceived of implicit network graphs of spatial interactions while the accessibility pattern of street network may support/prevent

random walking take place in these networks. Assessing the underlying topology of Beyoğlu's street network that associates to the schemes of accessibility-based spatial links that are categorized on basis of the number of art events associating them (shown in Figure 5: the categorization is named as A, B, C, D, E, F, G, AA and BB), these set of schemes are themed according to their global and local accessibility values (global integration, local integration and connectivity measures); and any significant differentiation among their accessibility measures is derived.

The distribution of syntactic measures among the categorized groups of the schemes of accessibility-based spatial links present meaningful differentiations. The differentiation between the two categorized groups of the schemes which associate to the approximately equal numbers of segments [shown in Figure 5h (AA) and Figure 5i (BB)] is captured based on their mean syntactic measures. Whilst the scheme associates up to 2 event locations covers the waterline and outer zone of Beyoğlu, the scheme with 3 to 35 event locations covers south-eastern waterline and inner zones. As illustrated in Figure 7b, the scheme associating up to 2 event locations follows globally more but locally less integrated streets. (Respectively $n=262972$, $F=26409.13$ $p<0.0001$; $n=262972$, $F=32.9773$ $P<0.0001$) In other words, it occupies the locations within low values of local integration that are deepest in the local system. The scheme with 3 to 35 locations occupies the locations within more connections to the local system, which

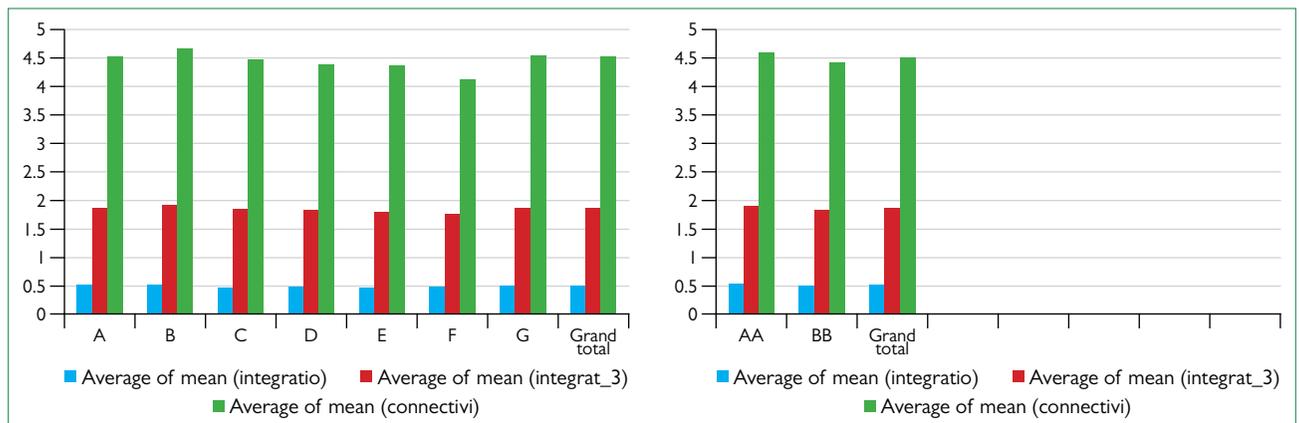


Figure 8. Mean syntactic measures for each scheme of accessibility-based spatial analysis links.

are shallowest on average. At a global scale so to speak, the scheme within higher number of event locations occupies the locations within lower global integration, meaning that less integrated locations to the entire system. In other words, the high natural pedestrian movement in the globally less but locally high integrated inner zones of Beyoğlu would support expanding network structure between increasing numbers of event locations. However, relatively lower natural pedestrian movement in the outer zones of Beyoğlu would not create multiplier effect to support networked structure between less numbers of event locations.

At the second step, the distribution of syntactic measures associated to the seven categorized groups of these schemes [Fig. 5a (A), 5b (B), 5c (C), 5d (D), 5e (E), 5f (F), 5g (G)] captures the differentiation in their mean syntactic measures. This classification is based on equal intervals between the numbers of event locations associating to the schemes, regardless of the total number of segments making them. Hence, this more fragmented classification is shown the patterns occupying the least and the most integrated and segregated zones in Beyoğlu, that respectively attract low and high natural pedestrian movement. Figure 7b shows the distribution in their mean syntactic values in more detail while Figure 8 illustrates it in graphics. Among seven groups of schemes, the one with 1 to 3 locations (B) associates to the globally and locally integrated locations ($n=262972$, $F=2680.944$ $P<0001$; $n=262972$, $F=559.7330$, $P<0001$). As the number of event locations increase, the local syntactic values decrease. The scheme with no art locations (A) accessible includes the locally deepest but globally shallow locations. The global integration is peak at the scheme with 1–3 (B) and 28–35 (G) event locations. It is lowest in the scheme with 4–9 event locations (C).

To this point, the above calculations to relate two sorts of accessibility measurements end up with two major findings: (a) the accessibility-based spatial links associating average num-

ber of event locations, which covers the urban area excludes the inner parts at vicinity of Istiklal Avenue, are highly integrated at local level. Along these identified streets in Beyoğlu, the networked structure among event locations can more strongly operationalized by natural pedestrian movement. (b) However, the inner core areas of Beyoğlu in which the network structure expands over larger areas and provides access to the increasing number of event locations are locally segregated. Even there are remarkably higher numbers of event locations in the proximity of 250 meters walking distance in this zone, the configuration of street network is less legible to form efficient networked structure among event locations.

6. Results and Discussion

The findings from the spatial analysis outlined above have some implications on the role of street network to sustain and develop art-driven urban vitality in Beyoğlu. The enhancement of urban vitality is based on the idea that the social function of space is realized through the capacities of urban form to aggregate people and initiate spatial interactions and thus social ones. The possibility of space is not just contingent location, but also it might condition, as Netto (2007) mentioned, essential constituent of socialization and communication. While such art events documented and mapped here they are, on the ground, taken as social practices embedded in set of art events. The locations that are assigned, as buildings, venues, squares and streets are the places in which the event participants have probably socialized and ideally engaged in communication and knowledge exchange amongst others. Many studies highlight this sort of social role assigned to art spaces. Art spaces are taken not only as spaces accommodating art organizations, but also as spaces functioning as social hubs where artists seek inspiration, socialize, network and establish their professional contacts with other art organizations or potential clients and show the products of their creative activities and admire the cultural achievements of others (Currid, 2007; Heebels and

van Aalst, 2010). With these characteristics, they seem to be dynamic catalyst for enhancing urban vitality.

The aggregate state of art events demonstrated in this paper, is a case in point, showing how significant outcomes can occur by virtue of street network - in this case the locations of art events benefit the accessibility pattern of street network; and various processes of random walking take place between these event locations, which are anchored in terms of the street network generate spatial links and interactions between several art events. Each assigned art event can be seen as an active medium of social co-presences in a place; and the potential pedestrian movement along Beyoğlu's street network as fundamental force of both linking one location to another.

Further to that, the relational aspects between the configuration of street network and the implicit network graph of spatial interactions and links between event locations have potential to alter the use of urban space through influencing organized and intentional nature of art-driven social copresences in Beyoğlu. Going one step further, the street network can be seen as a material agency having capacity to alter situated art-driven social co-presences into a networked pattern. In other words, Beyoğlu's streets offer variety of spaces in proximate distances that seem to allow artistic networks drawing a close-knit co-awareness among themselves. These streets are likely advantageous for random walkers to easily involve in arts-driven social copresences. The event participants may also easily trace and access other similar events and interact with like-minded people. These situations can keep the place be vital with art events and interacting people.

7. Conclusion

This paper can be seen as an attempt providing more subtle insight on the spatial organization of artistic networks, different from an economic geography perspective in which clusters of art, culture and creativity are extensively understood as concentrations of nodes that are reliant on spatial proximity. Even clusters are occasionally identified in the development of artistic networks, these networks, however, embed in space and revolve around multiple modes of social and spatial interaction patterns. The argument of the paper is that the dynamics that are generated by urban form is decisive on how these clusters perform in the city. By directing the focus on what these clusters offer to the city at micro urban scale in terms of the development of relations between the state of social co-presences and the spatial culture of place, the paper highlights the inability of such an approach that take artistic networks as encapsulated activities distributed over urban space to capture potential spatial interactions.

It is, instead, essential to relativize the role of clusters by directing attention towards spatial interactions models that

predict movement directly between nodes of these clusters. Developing generic representation of the street network with the locations of art events, from which the space syntax and spatial interaction variants are defined, gives the opportunity not only to depict the cluster of art events in the context of networked spatial relations but also to see its potentiality to inform and alter social situations. That is to say, the art driven social co-presences should not be necessarily assessed, as they are experienced in the boundaries of the assigned locations of art events. Rather, the social copresences would expand towards streets and experienced with the regular pedestrians of Beyoğlu. The pedestrian use of urban space would strengthen the sense-of communal ties among artist communities and their ties with localities.

This paper's emphasis differs from cultural policy approach to the development of artistic networks in cities, since this sort of effort focuses on organizational specificities of networked creativity emphasizing the existence of multiple actors and governance modes. The emphasis, here, is the object of urban planning and design (the physical environment). To an important extent, there is a lack of evidence concerning the spatial specificities of artistic networks. This indifference leads urban policy makers and planners attune to conceptual sources realigning clusters of art with knowledge-based regime of capital accumulation as well. The role of urban form is often over-estimated in the assessment of clusters of art in cities. There needs to be an intention to highlight this role. The effort mapping these clusters in the form of morphological assemblages –buildings, streets, open spaces- situates this introduced urban phenomenon within the role of urban planning in modes that implement design solution through spatial interventions.

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