



**University of  
Nottingham**  
UK | CHINA | MALAYSIA

ARCHITECTURE AND BUILT ENVIRONMENT DEPARTMENT

UNIVERSITY OF NOTTINGHAM

**SENSORY URBAN MAPPING: A CASE STUDY OF ISTIKLAL STREET, ISTANBUL  
WITH THE METHOD OF 'SENSEWALKING'**

ASIYE NISA KARTAL

(B.Arch., M.Sc. in Architecture)

Thesis submitted to the University of Nottingham for

the degree of Doctor of Philosophy

August 2021

*Dedicated to the memories of my lovely grandmothers Asiye, Fatma, Halime and  
my great-grandfather Isa Yalın.*

## ABSTRACT

*The 'sensory' plays a vital role in examining human and world interrelations if often overlooked. This thesis aims to have a new understanding of Istiklal Street, Istanbul, through the area's sensory qualities. The research is grounded on a 'phenomenological' approach and intends to move beyond the urban visual experiences by looking into the area's multi-sensory experiences. The practice of 'sensewalking' has been used in research to cope with visually-oriented urban assessments. This investigation, which is structured with a qualitative lens to discover the Street's sensory aspects, would be worthwhile primarily for the fields of architecture, urban sensory design.*

As we see, the changing socio-cultural structure, economic and political movements, law regulations, innovative transportation and communication activities have resulted in a controversial modification of Istanbul in recent years. On Istiklal Street, Istanbul's culture, entertainment, tourism focus, many buildings were restored, moved, converted, closed, and demolished after the 1990s. All have been significant elements in terms of the qualitative value of this area. Many debates have been put forward by social scientists, urban planners, and architects about Istiklal Street's transformation. Except for the field of academic discussions, the enormous amounts of discourses in social media have shown that the multi-layered socio-cultural and architectural structure of Istiklal Street has been changing dramatically in a controversial way. This thesis supports the idea that while Istiklal Street has changed, the transformation has not been only spatial, socio-cultural, or economic. The research claims that the sensory experiences which have great importance in terms of intangible qualities of this area have begun to lose their distinctive features. Therefore, the research has focused on the individually sensed and assessed sensory qualities on the Street beyond the visual experiences. With the way of 'mapping', collected data of the sensewalking-based fieldworks has been presented.

As the primary assessment, the research claims that Istiklal Street's sensory dimensions deserve to be recorded and decoded as expeditiously as possible to observe the sensory reflections of transformations in the area. The research findings showed that Istiklal Street's latest modifications and adjustments had arguably influenced this place's sensory qualities. The result says sensory stimuli of the place are connected, and the sensory elements create a specific sensory ambience. Moreover, the sensory interaction in the place is infected by the physical or spatial changes in the area. This research offers convincing evidence for the argument that the sensory composition of the urban place should not be considered separately from its non-visual characteristics.

Istiklal Street's sensory consideration needs to be embedded in further investigations and applications. Increasing awareness about urban places' distinctive sensory qualities and Sensemarks is worthwhile. The inhabitants' sensory urban experiences provide new insights to comprehend urban places. The research method, 'sensewalking', produced an unconventional, novel attitude in the context of qualitative-based urban studies to see the sensory reflections of the physical urban transformations. The research's findings opened creative and productive ways for architecture, urban design, planning, urban ethnography, and intangible heritage studies.

**Keywords**—Istiklal Street, Istanbul, Sense, Sensory Experiences, Sensewalking, Sensory Mapping.

## ACKNOWLEDGEMENT

Undertaking this PhD at the University of Nottingham has been a metamorphic experience for me, and it would not have been possible without the support and guidance that I received from many people. Major thanks to Professor Jonathan Hale for invaluable advice and guidance throughout this PhD. I thank Dr Didem Ekici, too, for her support and feedback. I want to express my sincere gratitude to my supervisors for their insights and provision. Their guidance helped me in all the time of research and writing of this thesis. Without their precious support, it would not be possible to conduct this research. I owe many thanks to my external examiner Professor Albena Yaneva and internal assessor, Dr Katharina Borsi, for their advice and valuable feedback. Their detailed, constructive comments have been vital to completing this thesis. I also thank Dr Yue Tang for her input in the second year of my study.

Besides my advisors, I would like to mention that Turkey's Ministry of National Education has funded this research. My sincere thanks go to this institute which provided me with an opportunity to undertake this research. Without their support, this research would not have been achievable.

Many thanks also to the participants of this research; they provided this humanistic-based research with data, the 'sensewalkings' of this research would not have been possible without their participation. Special gratitude goes to Architect Burcu and Civil Engineer Eren for taking part in my case area's 'solo sensewalking'.

I am also very grateful to the George Green Library and Hallward Library staff members, consistently kind and helpful. I am also thankful for the beautiful trees, birds, and squirrels of the University Park Campus, as they supported me in relieving the stressful process during my PhD process.

I would like to thank my dearest mother, Hülya Ayşe, for supporting me through all the difficulties throughout writing this thesis and my life in general. I also need to thank my beloved sisters Esra and Esma. Moreover, thanks go to my father Fesih and dear partner Hasan.

Last but not least, I am grateful for my beloved city, Istanbul, and Istanbul's non-hidden gem, magical Street 'Istiklal', that inspired me.

*Hamd.*

## LIST OF PUBLICATIONS

Published:

Journal Articles:

- Kartal, A. (2021). More Phenomenology Less Visual: A Haptic Narrative and a Proposed Haptic 'Sensemarks' Database of Istiklal Street, Istanbul. *ArchiDOCT*, 17(1).
- Kartal, A. N. (2021). Changes, losses and challenges on transformation of the urban place: a narrative on Istiklal Street, Istanbul from the 1900s until today. *urbe. Revista Brasileira de Gestão Urbana*, v.13, e20190335. <https://doi.org/10.1590/2175-3369.013.e20190335>
- Kartal, A. N. (2021). Sensewalking on Istiklal Street, Istanbul: Exploring Sensory Urban Changes. *Urbanities-Journal of Urban Ethnography*, Vol 11, No 1, 65-78. Retrieved from <https://www.anthrojournal-urbanities.com/wp-content/uploads/2021/05/7-Kartal.pdf>
- Kartal, A. (2020). It is Time to Consider Sensory Urban Experiences: Looking into Today's Istiklal Street, Istanbul Through the Thresholds of Auditory Experiences. *Journal of Design and Built Environment*, 20(2), 35-45. Retrieved from <https://ejournal.um.edu.my/index.php/jdbe/article/view/25882>

Conference Paper:

- Kartal, A. N. (2021). Representation of the Sensory Visiting Experiences in the museums through a digital and online database. *Uncommon Senses III: Back to the Future of the Senses Conference*, Concordia University, Montreal, Canada. Paper retrieved from <http://centreforsensorystudies.org/wp-content/uploads/2021/04/Virtual-Book-of-Abstracts-Version-1.pdf>
- Kartal, A. N. (2020). Can 'sensory dimensions of places' turn into a digital platform within the sensory heritage methods? *Association of Critical Heritage Studies 5th Biennial Conference*, University College London, London, UK. Abstract retrieved from [https://www.ucl.ac.uk/archaeology/sites/archaeology/files/achs\\_2020\\_book\\_of\\_abstracts\\_reduced.pdf](https://www.ucl.ac.uk/archaeology/sites/archaeology/files/achs_2020_book_of_abstracts_reduced.pdf)
- Kartal, A. N. (2018). Body, experience, sense, and place: Past&Present Sensory mappings of Istiklal Street in Istanbul. *AMPS Architecture Media Politics Society Conference*, University of East London, London, UK. Abstract retrieved from [http://architecturemps.com/wp-content/uploads/2018/06/Asiye\\_Nisa\\_Kartal\\_Body-experience-sense-and-place\\_Abstract-UEL.pdf](http://architecturemps.com/wp-content/uploads/2018/06/Asiye_Nisa_Kartal_Body-experience-sense-and-place_Abstract-UEL.pdf)

## **LIST OF ABBREVIATIONS**

---

AKM: Atatürk Cultural Center

AHRC: The Arts and Humanities Research Council

CRESSON: Research Center on Sonic Space and the Urban Environment

NYC: New York City

## TABLE OF CONTENTS

Abstract .....	iii
Acknowledgement.....	iv
List of Publications .....	v
List of Abbreviations.....	vi
Table of Contents .....	vii
List of Figures .....	x
List of Tables.....	xi
List of the Maps .....	xiii
<b>1. CHAPTER: THE INTRODUCTION</b> .....	3
1.1 The Motivation: Moving Beyond Visual Sensory Experiences on Istiklal Street.....	3
1.2 Where the research stands? An Outlook on the Scope and Conceptual Framework of the research .....	6
1.3 The background of the case study and problematization of the research.....	8
1.4 The Method: The 'Sensewalking' practice on Istiklal Street: Why is this method chosen? ..	13
1.5 The Originality, Hypothesis, Questions, Aim and Objectives of the research.....	15
1.6 The possible reflections of the research: Why this research would be valuable? .....	17
1.7 An outline of the Thesis .....	19
<b>2. CHAPTER: THE NARRATIVE: CHANGES, LOSSES, AND CHALLENGES ON TRANSFORMATION OF ISTIKLAL STREET, ISTANBUL</b> .....	23
2.1 Background .....	23
2.1.1 The Story of the Urban Changes and Transformations in Turkey before the 2000s .	23
2.1.2 A Brief Outlook on the city Istanbul's Modification .....	26
2.2 The Case of Istiklal Street, Beyoğlu, Istanbul .....	28
2.2.1 The Breakpoints of Istiklal Street.....	28
•From the beginning of the 1900s until the Nationalist Movements of the 1930s and Turkification of the Street .....	28
•Istiklal Street turning into an area of decay: The 6-7 September 1955 Case and the Migration, Fleeing of merchant and non-Muslim families in the 1960s.....	31
•Social, demographic transformation and physical disruption in the 1970s, the first waves of Globalization and Neoliberal attempts, and Military Coup in the 1980s .....	32
•The 1990s: Globalisation and Neoliberal Challenges, Modification with highly controversial Projects.....	34
•From The 2000s until now: Beyoğlu Municipality and Capital-Oriented Urbanisation comes to fore.....	35
2.3 A Summary .....	41
<b>3. CHAPTER: THE LITERATURE REVIEW: MULTI-SENSORY PERSPECTIVE IN URBAN EXPERIENCES' INVESTIGATIONS</b> .....	43
3.1 The Body, Sensory Experiences, and Place Relations .....	43
3.1.1 The Phenomenology, Place and Merleau-Ponty.....	43
3.1.2 Early efforts for overcoming the Visual Hegemony and steps in Architecture and Urban Studies .....	44
3.1.3 The Sensory Sides of the Changes and Transformations in the Place.....	48
3.1.4 A Summary of section .....	50
3.2 The 'Sensewalking' Method as A Multi-Sensory Urban Practice.....	50

3.2.1 Why Walking? How walking helps us to cope with visually-oriented Urban Experience' Investigations? .....	50
3.2.2 What is Sensewalking? .....	52
3.2.3 The Emergence, Progressing of 'Sensewalking' Method.....	52
3.2.4 The Possibilities of 'Sensewalking' .....	54
3.2.5 The previously done most related 'Sensewalking-based' samples .....	54
•The samples on the 'Visual Sensory Experiences' of the urban place .....	56
• What does 'visual qualities' mean in an urban place, and how do the studies consider them? .....	56
•The samples on the 'Haptic Sensory Experiences' of the urban place .....	57
• What does 'haptic qualities' mean in an urban place, and how do the studies consider them? .....	57
•The samples on the 'Auditory Sensory Experiences' of the urban place .....	60
• What does 'auditory qualities' mean in an urban place, and how do the studies consider them?.....	60
•The samples on the 'Olfactory and Gustatory Sensory Experiences' of the urban place .....	64
• What does 'olfactory qualities' mean in an urban place, and how do the studies consider them?.....	64
• What does 'gustatory qualities' mean in an urban place, and how do the studies consider them?.....	69
3.3 A Summary .....	70
<b>4. CHAPTER: THE METHOD 'SENSEWALKING' ON ISTIKLAL STREET AS A SENSORY URBAN EXPERIENCE PRACTICE.....</b>	<b>74</b>
4.1 The Fieldwork of the 'Sensewalking' .....	74
4.1.1 The Main Fieldwork: The 'Group Sensewalking Sessions' of Istiklal Street .....	75
4.1.1.1 The process before the 'Group Sensewalking Sessions' .....	77
•The Design of the Template.....	77
•The Decision on the Participation.....	78
4.1.1.2 The Process During the Fieldwork.....	78
4.1.1.3 The Process After the Fieldwork.....	79
4.1.1.4 The Data Processing of the Fieldwork 'Group Sensewalking Sessions' of Istiklal Street .....	81
•The Data Processing on the Visual Experiences of Istiklal Street.....	81
•The Data Processing on the Auditory Experiences of Istiklal Street.....	84
•The Data Processing on the Haptic Experiences of Istiklal Street.....	95
•The Data Processing on the Olfactory Experiences of Istiklal Street.....	98
•The Data Processing on the Gustatory Qualities of Istiklal Street.....	106
4.1.2 The Additional Fieldwork: 'Solo Sensewalking' of Istiklal Street.....	110
4.1.2.1 The Data Processing of the 'Solo Sensewalking' of Istiklal Street .....	113
4.2 A Summary .....	113
<b>5. CHAPTER: THE DISCUSSION: LOOKING INTO TODAY'S ISTIKLAL STREET THROUGH THE SENSORY EXPERIENCES OF SENSEWALKING.....</b>	<b>116</b>
5.1 The Sensory Mapping of Istiklal Street .....	116
5.1.1 The Visual Experiences Mapping.....	117
5.1.2 The Auditory Experiences Mapping.....	121
5.1.3 The Haptic Experiences Mapping .....	126
5.1.4 The Olfactory and Gustatory Experiences Mapping of Istiklal Street.....	131



5.2 The overall contextualisation and synthesising the fieldwork ‘Sensewalkings’ .....	137
5.3 The most important outcomes of the ‘Sensewalkings’ of Istiklal Street.....	141
<b>6. CHAPTER: THE CONCLUDING REMARKS</b> .....	145
6.1 The Conclusion Debate on the Research.....	145
6.2 What do the findings of Istiklal Street’s Sensewalkings specifically tell us? The original Contributions of the research to the body of knowledge.....	147
6.3 The Advantages and Quality of the data of Istiklal Street’s ‘Sensewalkings’ .....	151
6.4 The critics, shortcomings of the research, and some suggestions for possible improvements .....	152
6.5 The future possibilities: How may the research’s data be integrated into the Sensory Possibilities in the Urban Context? .....	154
6.6 Recommendations and Final Words .....	156
<b>Bibliography</b> .....	159
<b>Appendices</b> .....	175
Appendix A: Ethical Approval .....	176
Appendix B: The pictures belong to the pilot ‘sensewalking’ study.....	177
Appendix C: The template of the ‘Group Sensewalking Sessions’ .....	182
Appendix D: The demographic questions and introductory qualities of the ‘Group Sensewalking Sessions’ Participants.....	189
Appendix E: The photos taken by the group sensewalking sessions' participants .....	193
Appendix F: The transcription of the questions and answers of solo sensewalking fieldwork of Istiklal Street .....	211
Appendix G: The figures show the multi-sensory experiences on the twelve spots of the ‘Solo Sensewalking’ route in Istiklal Street.....	220

## LIST OF FIGURES

	<u>Page</u>
Figure 1: The photo of Istiklal Street.....	5
Figure 2: The figure shows locations of Tunnel Square and Taksim Square in Istiklal Street, and graph picturizes the use of Istiklal Street.....	10
Figure 3: The photos show respectively of the locations of Turkey, Istanbul, and Beyoğlu within Istanbul Province in Turkey .....	27
Figure 4: Pera and Galata map and the photo illustrates Istiklal Street in the late 19th century .....	29
Figure 5: The photos of Istiklal Street in 1908, in the 1910s and 1923 .....	30
Figure 6: The photos of Istiklal Street in 1930s, 1940s, 1950s.....	31
Figure 7: The photos of Istiklal Street in 1955.....	32
Figure 8: The photos of Istiklal Street in the 1960s.....	32
Figure 9: The photos of Istiklal Street in the 1970s.....	34
Figure 10: The photos of Istiklal Street in the 1980 .....	34
Figure 11: The photos of Istiklal Street in the 1990s.....	35
Figure 12: The photos of Istiklal Street in 2000, 2005, 2015 .....	39
Figure 13: The graphic shows the main spots in the transformation process of Istiklal Street.....	40
Figure 14: The ‘Event Descriptor’, a completed ‘Sensory Flow Diagram’, the Haptic System’s ‘Sensory Flow Diagram’ (Mace and Thornett, 2017).....	59
Figure 15: The figures show the mapping process after the sensorywalks (Mace and Thornett, 2017).....	59
Figure 16: The illustrations of the ‘Smellwalk’(McClean, 2015a) .....	65
Figure 17: The handouts as ‘Smellnote’ which given to the participants (McClean, 2015a).....	65
Figure 18: The ‘Smellwalk’ transcription in Singapore, the picture shows the ‘Scentscape City of Singapore’ (McClean, 2016b) .....	67
Figure 19: The map of Astor Place; the illustrations show the sketches and notes created to picture the smells of Astor Place (McClean, 2017).....	67
Figure 20: The graphic show hand-written data captured by the participants of Amsterdam’s Smellwalks (McClean, 2014) .....	68
Figure 21: The ‘Urban Smellscape Taxonomy’ (Quercia et al., 2015).....	68
Figure 22: The illustration displays how the main fieldwork ‘group sensewalking sessions’ applied along Istiklal Street. ....	80
Figure 23: The illustration shows how the additional fieldwork ‘solo sensewalking’ applied along Istiklal Street.....	112

## LIST OF TABLES

	<u>Page</u>
Table 1: It shows the numbers of buildings' photos .....	83
Table 2: It gives the classification of the buildings sensed as unpleasant .....	83
Table 3: It presents the buildings sensed as neutral.....	83
Table 4: It displays the buildings sensed as pleasant.....	84
Table 5: It shows the numbers of sounds' descriptions.....	87
Table 6: It displays the sounds defined as unpleasant. ....	87
Table 7: It presents the unpleasantly sensed mechanical, transportation, and tool-related sounds.....	88
Table 8: It shows human-based sounds experienced as unpleasant.....	88
Table 9: It shows the security presence-based sounds as unpleasantly sensed.....	89
Table 10: It displays the construction-related sounds that are unpleasantly sensed .....	89
Table 11: It shows music-based sounds that are unpleasantly sensed. ....	89
Table 12: It displays the street vendors-based sounds unpleasant sensed .....	90
Table 13: It shows the sounds derived from shops that are unpleasantly defined .....	90
Table 14: It presents the sounds of bell song and 'Ezan' (call to prayer) sensed as unpleasant.....	90
Table 15: Table shows the sounds as neutral sensed.....	90
Table 16: It presents human-based sounds sensed as neutral .....	91
Table 17: It presents the street vendors-based sounds sensed as neutral.....	91
Table 18: It shows mechanical, transportation, and tool-related sounds sensed as neutral .....	91
Table 19: It displays music-based sounds sensed as neutral.....	92
Table 20: It shows the security presence-based sounds stated as neutral.....	92
Table 21: It displays bell song and Ezan (call to prayer) sounds sensed as neutral.....	92
Table 22: It shows the sounds as sensed pleasant.....	92
Table 23: It gives the music-based pleasant sounds .....	93
Table 24: It shows human-based sounds as sensed pleasant .....	94
Table 25: It street vendors-based sounds sensed as pleasant.....	94
Table 26: It displays nature-based sounds sensed as pleasant .....	94
Table 27: It shows other sounds sensed as pleasant.....	94
Table 28: It shows the numbers of photos belong to the texture/material/graphic characteristics both on the Street floor and building surfaces .....	96
Table 29: It gives the texture/material/graphic characteristics of the Street that are unpleasantly sensed	96
Table 30: It shows the unpleasantly sensed texture-material-graphic characteristics that are related to building surfaces.....	97
Table 31: It displays the neutrally sensed texture/material/graphic characteristics of the Street.....	97
Table 32: It gives the neutrally sensed texture-material-graphic characteristics related to building surfaces of the Street.....	97
Table 33: It shows texture/material/graphic characteristics of the Street as sensed pleasant .....	97
Table 34: It displays the pleasantly sensed texture-material-graphic characteristics of the Street that are related to the building surfaces.....	98
Table 35: It gives the numbers of smells' descriptions.....	100
Table 36: It shows the smells that are unpleasantly sensed .....	100
Table 37: It presents cigarette, hookah smoke and tobacco smells sensed as unpleasant.....	101
Table 38: It shows food smells sensed as unpleasant .....	101
Table 39: It displays the cosmetics, paint odour and perfumes smell sensed as unpleasant.....	102
Table 40: It gives the carbon-based, and asphalt smells sensed as unpleasant.....	102
Table 41: It shows the construction smells sensed as unpleasant. ....	102
Table 42: It presents other smells sensed as unpleasant .....	102
Table 43: It shows the smells as neutral .....	103
Table 44: It presents food smells sensed as neutral .....	103

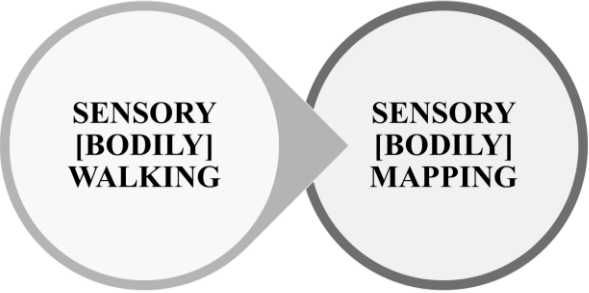
Table 45: It shows cleaning related smells sensed as neutral..	104
Table 46: It contains cigarette, and hookah smoke smells defined as neutral	104
Table 47: It presents the smells as pleasant sensed..	104
Table 48: It shows food smells sensed as pleasant	105
Table 49: It shows drink smells sensed as pleasant	106
Table 50: It presents hookah smoke and cigarette smells sensed as pleasant	106
Table 51: It shows other smells sensed as pleasant	106
Table 52: It shows the numbers of photos of typical food spots' by participants	108
Table 53: It presents the food spots that are defined as unpleasant	108
Table 54: It shows the food spots as defined neutral	109
Table 55: It gives the food spots that are pleasantly sensed	109

## LIST OF THE MAPS

	<u>page</u>
Map 1: The visual experiences mapping of the ‘group sensewalkings’ on istiklal Street. ....	120
Map 2: The auditory experiences mapping of the ‘group sensewalkings’ on istiklal Street .....	125
Map 3: The haptic experiences mapping of the ‘group sensewalkings’ on istiklal Street. ....	130
Map 4: The olfactive experiences mapping of the ‘group sensewalkings’ on istiklal Street. ....	135
Map 5: The gustatory experiences mapping of the ‘group sensewalking’ on istiklal Street. ....	136



**ISTIKLAL STREET**



# **CHAPTER 1**

### 1.1 The motivation: Moving Beyond Visual Sensory Experiences on Istiklal Street

The sensory dimensions play a subtle but important role in the examination of urban places. In our everyday experiences within the urban environment, we are continuously immersed in different sensory compositions that are integral parts of urban places' identity. We experience places through our ears, noses, skin, tastebuds because the human body is a sensory organism, and it draws advantage from sensory qualities in the processing of urban experience. The phrase 'sensory experiences' may refer to the modes, connotations, definitions, and practices based on the mixtures of sights, sounds, smells, textures, tastes conditions between our body and our environments (Thibaud, 2011a; Thibaud, 2011b). We know '*...Streets and their sidewalks, the main public places of a city, are its most vital organs. Think of a city and what comes to mind? Its Streets...*' (Jacobs, 1961). Places like streets are lived and embodied (Dovey,2010:11). Istiklal Street, Istanbul, is a site indelibly associated with some of the most critical studies for history, tangible and intangible heritage, cultural memory, social and community life. For the conceptualization of this research, this Street is an urban stage where different sensory experiences occur. It is a vital medium for Istanbul's urban characteristics, where different sensory dimensions can easily shape the area (Hubbard and Lyon, 2018). Istiklal Street is a critical laboratory because it is a contested concept and summons up different images and connotations; more widely, it serves as the basic set of everyday life in Istanbul.

We know visual experience-based research has been at the top of the hierarchy for a long time (Vasilikou, 2016). The non-visual qualities of the urban places have been analysed after perceptual geography, humanistic and phenomenological studies approached the experiential sides of the environment in the 1960s (Henshaw et al., 2009). This research follows the idea that our bodily experiences emerge in combining the body, senses, and place (Rodaway, 1994). Beneath the changing flux in urban areas, a phenomenological method would help us understand and identify 'sensory features' that people experience. One of them would be the hybrid phenomena that sit at the intersection of the world, perception and bodily experience. Phenomenology, a philosophy of investigation into things, could make decoded our bodily experiences in the place (Hale, 2017). This thesis says, we must employ a phenomenological multi-sensorial approach to describe the experience within the place that we are interacting (Holl et al., 2006; Pallasmaa, 2005a), as phenomenology can be defined as an interpretive and qualitative approach to the phenomena that we experience (Seamon, 1993; Dodd, 2017). We know that 'sensory experiences' refer to the insights that people obtain into the physical and socially constructed environment, by adding meaning through association, following the possible detection and identification of sensory information (Bruce et al.,2015). While the visual and non-visual characteristics represent an urban place's natural or human-made features, the non-visual parameters impact human emotions, moods, behaviour, and mental and physical condition. Together they make up a spatial sensory perception and sensory experiences of the place. So, experiencing a place is 'multi-sensorial' in terms of sensation (Howes, 2005a; Howes, 2005b; Zardini, 2005; Degen, 2008). To avoid 'ocularcentrism' (the privileging of vision over the other senses), we need to investigate the matters of urban experiences besides the visual perspectives; it would benefit in discussing urban matters. Considering the multi-sensory urban dimensions would improve the research capacities on urban design, planning, and history and open new discussions and perspectives in architecture, urban studies, and urban ethnography.



The case area Istiklal Street (local people call it ‘Istiklal’, which means freedom in Turkish), is located in the historic district of Beyoğlu. Due to its distinctive-looking facades, architectural composition, eclectic mix of inhabitants, it has been the central zone of Istanbul, Turkey. The place has been shaped as a microcosm within all urban life probabilities and activities in Istanbul, such as political demonstrations, entertainment, and social gatherings (Rodriguez and Azenha, 2014; Paramita et al., 2014; Shirazi and Erkut, 2014). The unique composition of Istiklal Street has also affected many artists and novelists, as it moves by a dynamic momentum in contrast to stationary and monotonous notions. Turkish novelist Ahmet Hamdi Tanpınar (1901-1962) and painter and poet Bedri Rahmi Eyüboğlu (1911-1975) both write on the socio-cultural life in ‘Istiklal Street’ and support the idea that this Street is the heart of Istanbul (‘Narmanlı Khan’ in the Street once housed them for a long time). This area is a location that writer Ahmet Ümit returns to several times in his novels. Ümit’s fictional novels take place in the dark side Streets of the present-day Beyoğlu neighbourhood. He also pictures this area as “... a place of great plurality in terms of language, race, and religion” (Allen, 2019). Through the years, Istanbul’s socio-cultural structure, urban policy regulations, transportation and communication activities have developed and transformed. After the 1990s, Istiklal Street has staged remarkable changes; as one of the initial actions, zonal forms on the Street, spatial hierarchies, magnitudes, usages, and compositions have revealed modifications. Due to the rapid construction, transfers, renovation, and restoration projects, almost every single section of Istiklal Street has transformed spatially. This point resulted in a decline in the diversity in spatial use. The Street enlarged vertically from top to basement. With new urban policies, small scale trades and local brands began to disappear gradually on Istiklal Street. Mainly, the Street’s tiny shops have been facing severe challenges while the number of stores of major brands has increased. The rents have risen in line with the Street’s transformation (Tekin and Akgün Gültekin, 2017; Güney, 2015). In this process, many cinemas, theatres, and bookstores have been restored, moved, converted, closed, and demolished -which have been significant elements in terms of the qualitative value, intangible heritage and memory- of this area. Unavoidably, the Street’s spirit has been penetrated by the Street’s long-standing enterprises that have been closing one by one. So, Istiklal Street has lost its diversity and originality, homogenised through looking like any main Street located anywhere in the world (Adanalı, 2011a). Once a cosmopolitan place of veteran cinemas, bookshops, outdoor cafes, the area has evolved into a tacky urban space dominated by chain stores and shopping malls. The new shopping activities have been mainly added during the restoration and renovation projects of buildings. The area started to serve as one big shop window for displaying consumer goods. The capital and harsh market mechanisms oriented the area’s projects, policies, and urban planning strategies. Istiklal Street has nearly faded due to the sudden and top-down decisions, wrong-driven implementations, investments, policies, and projects. All of them ignored the region’s distinctive features and sensory experiences of people.

The below photo has gone viral on social media for a long time that compared the current situation of the Street and how it used to look in January 2002.<sup>1</sup> The Street in the photo was paved with cobblestones; there were trees on both sides of the Street. It was crowded and fun. Nowadays, Istiklal Street has been far from deeply loved by the city’s dwellers, but some go if they have particular points to be there. It has been a jazzed Street fair of shoppers, diners, protesters, and musicians in good times. Roughly a mile-long sea of humanity walked, with a quaint tram run down the middle. For example, while the Street can still draw a crowd, especially on weekend nights, there are noticeably fewer tourists and musicians. Additionally, the Street has nervous energy due to the police

---

<sup>1</sup> Many debates have been done about this photo in the important web sites of Turkey built up on user contribution such as ‘Eksi Sözlük’, ‘instela’ after the year 2015.

presence (Arango, 2016); the solo sensewalkers of this research also mention this situation; B.S. reveals that Yapi Kredi Cultural Center -which is located at the centre of the Street- is “*surrounded by police barriers*”. The other solo walker, E.T., expresses that Yapi Kredi Cultural Center “*...is now surrounded by iron police fences probably to prevent gather and protest...*”. B.S. also adds that Tunnel Square -which is located at the end of the Street- “*is a stopping point for police vehicles*”. So, the Street has begun to have synthetic, banal images in the context of the public places of Istanbul.



Figure 1: The photo of Istiklal Street dated back 8 January 2002 (photo taken by Murat Sevik, Url-36)

One of the motivation points of this research relates to Istanbul's famous music band ‘*Kara Güneş*’ (Black Sun) performed in Istiklal Street. I have witnessed the band leaving the Street’s area in 2014. The disappearance of this band was crucial for locals of Istanbul who were born and raised in Istanbul. So, this research has been motivated to this way. In the imagination of an *Istanbulite*, Istiklal Street is filled with different types of Street bands and performers in a lively atmosphere. This band has mixed traditional Anatolian music with diverse instruments and various musicians. It performed Anatolian folk poems, traditional songs (Url-3). They had their own compositions and played various acoustic instruments gathered around a vast region. Here, it would be helpful to give some examples to reveal what the local people of Istanbul speak of today’s Istiklal Street. Here, we see a blog post of a local about his visit to Istiklal. The post says, “*...everything is changed here, even the nationality of Street musicians. We walked from Tunnel to Galatasaray in front of a lot of unfamiliar shops on a very deserted Istiklal Street on a Saturday towards evening...Our first stop was Narmanlı Khan ... First of all, to my surprise, this was not my Narmanlı. Yes, it looked nice, but it has had no resemblance to the old one except the outside of the building...*” (Demirel, 2018). As a long-term dweller of Istanbul, the solo sensewalker of this research discloses his thoughts on the restored Narmanlı Khan in the Street; and he says, “*...the facade of Narmanlı is horrible, fake plastic flowers hanging all over it in greens and purples. It is a tragic sight...The new facade looks like the old Narmanlı Khan modified with a ton of makeup, or it looks like a cake made with artificial confectionery. Here, my memories come alive. The original version of this khan was closed for ten years while I was studying here... Now it is open, yes, people can use it, but the building itself looks like artificial...*”. The other solo walker of this research, B.S., depicts the current situation of Demirören Shopping Center, one of the important transformation figures in the area. She says

Demirören Shopping Center “...restructured with additional floors without regarding its historical memory. Although the building is physically there, it appears as a structure that has lost its spirit. The building’s facade gives an impression like it is a package”. We see, one of the booksellers of the Street made similar comments to support the idea that the transformation in the area has not been only spatial, socio-cultural, economic; Istiklal Street's sensory experiences have transformed arguably. As Altay cites, one of the local pictures this point with his sentences “...there are no more places like ours left in Istiklal Street, and we too are struggling to survive...Istiklal is no longer the culture, art and entertainment hub that it used to be... the whole Street is now full of counterfeit perfumeries, fast-food outlets, and cheap shops selling underwear” (Altay, 2021). In the mind of local people, Istiklal Street has been one teeming with vibrant, cheerful crowds, with a 19th-century-style red replica tram carrying tourists among trees lined on both sides of the rail. On the Street, world-famous bookstores have sold international literature and periodicals, art galleries, shops, restaurants, coffeehouses, and bars. These scenes have been kept in memories and old photos, as Istiklal Street nowadays looks like a dying pedestrian thoroughfare in central Istanbul (Url-2). This thesis asserts that while Istiklal Street's multi-layered socio-cultural and architectural structure has been changing dramatically in a controversial way, the characteristic landmarks that made Istiklal Street special have disappeared one by one. Unavoidably, Istiklal Street's sensory experiences -which have great importance in terms of intangible qualities of this area- have begun to be lost.

We can say Istiklal Street is an important place in terms of several points. The Street's spatial matters touch the fields of architecture, urban studies, intangible heritage studies, and sensory studies. However, as we searched the case studies related to this Street, the 'sensorial phenomena' of the Street's urban environment has been still infancy.<sup>2</sup> There have been absences in research after the area has got essential transformations. Although we can say transformations processes are complex to evaluate, the sensory reflections led us to rethink the intangible sides of the Street. This research emphasizes that Istiklal Street's urban sensory experiences beyond the visual senses need urgent identification and exploration, as they are the area's sensorial, experiential, cultural heritage agents. This research would be the first based on Istiklal Street's multiple sensory features’ experiences. We are aware that studying the relationship between people and urban environments would support the affordances; besides, it would create the project's difficulties. This research would be based on exploring on-site lived experiences beyond visual senses with a participatory approach.

## **1.2 Where the research stands? An outlook on the scope and conceptual framework of the research**

The conceptual schema of the thesis has briefly explained below. Here, we have also shown the research’s scope that would be appropriate to the investigation.

Human and place interaction in cognitive, behavioural, and emotional levels has begun to be discussed scientifically and philosophically after World War II (Howes, 2011). The previous

---

<sup>2</sup> A Twitter account called ‘Çirkin İstanbul’ (Ugly Istanbul) has presented examples that showed us some of the restoration and application failures in Istanbul. This account demonstrated various questionable urban planning and development projects’ examples that occurred in Istiklal Street. ‘Mutlu Kent’ (Happy City) -which has been an urban blog- has also documented some of the satellite photos of Istanbul to show the spatial situations today and 10 years ago. Also, ‘Reclaim Istanbul’ is an urban blog reserved to discuss the urban transformations’ matters of Istanbul. The satellite photos hosted by Google Earth reveal to us how Istanbul has changed with more concrete and fewer trees in the past decade. These socio-media platforms made visible that some big and debated urban management and development projects have proliferated in the city of Istanbul. As the ongoing construction boom has continued, these sources showed us that Istiklal Street has got important socio-spatial problems. But none of them focussed on the multi-sensory reflections of the changes.

research on seeking ways of human sensation to urban experience appeared thanks to the phenomenological investigations into the sensory conceptions of place (Low, 2015). In those studies, the central issues have been generally based on human and place interactions (Howes, 2005b). After the 1980s, various disciplines such as geography, environmental psychology, and architecture have been deeply influenced by a series of intellectual shifts (Howes, 2005a). This situation created a 'sensory turn', as anthropologist Howes called (Kljenak, 2014). Zardini stressed that we had observed this new situation in different fields of study "*the human and social sciences, from anthropology to geography, have undergone a 'sensorial revolution'...*" (Zardini, 2005: 22). Then, the sensory experiences have excessively impacted portraying a deeper understanding and conception of urban environments (Howes, 2005b). Adams and Guy pointed out that "*the role of the senses in shaping our urban experience is developing rapidly across the disciplines*" (Adams and Guy, 2007: 133). By examining the links between sensations and architectural environments, different sensations of spatial dimensions have begun to be analysed within the context of sensory studies. The assessment of urban environments with only the sense of sight has been criticised (Howes, 2005b). The debates stressed the dynamic, multisensorial nature of the place's bodily experiences, and the questions such as 'how we sense places beyond our visual experiences' have come to the fore. The aspects of sensory studies paid attention to the interaction between senses and the urban environment. Moreover, the place's sensory qualifications started to be examined as the container of the cultural, social, and intangible qualifications (Howes, 2005a; Howes, 2005b). They demonstrated how we would understand the urban places in terms of auditory, olfactory, tactile, gustatory, and visual experiences through sensory data-finding.

This research can be defined as a sensory investigation on Istiklal Street, Istanbul, that follows the idea that we need to examine urban places under a sensory embodied approach by considering the sensory dimensions beyond the visual senses (Zardini, 2005; Mattern, 2009; Henshaw et al., 2011; Pink, 2009; Henshaw, 2014). Mainstream studies have tended to ignore this area's sensory elements; they examined mainly the Street's tangible qualities. However, the dramatic changes and their current impacts on the area's sensory attributions motivated us in this direction. The relation between the senses and changes in Istiklal Street directed the study to consider the multi-sensory composition of the area beyond the visual senses. Here, we need to point out that the alterations of the built environment and physical layouts display structural, political, economic, and cultural changes. They also result in some transformations in inhabitants' experiences (Degen, 2010; Degen and Rose, 2012). Therefore, this study asserts that the latest transformations on Istiklal Street have caused a shift in the sensory (bodily) experiences, and this situation turned into a loss of the distinctive sensory dimensions of the place. This assessment of this research has created its challenge and originality as well.

This research essentially focuses on the relationship between the place, experience, and people. The conceptual root is based on the 'architectural phenomenology'. We started the road by highlighting Istiklal Street's sensory experiences to understand the transformation's effects on the Street's sensory perception. Therefore, the research's main themes sit on 'urban studies', especially sensory-based urban studies. We know that urban ethnography examines how people sense, experience, and relate to the place (Krase, 2012). Therefore, this research's case study is conducted and evaluated with a sensory perspective by benefiting from the bodily references that must be integrated into a sensory urban ethnography (Pink, 2009: 37). We underline Istiklal Street's distinctive ethnographical features, such as sensory landmarks that may be affected by urban modifications. We stress that the sensory experiences of Istiklal Street created a specific point because the area has been a place for multi-layered confrontations, in which a wide variety of simultaneous sensory experiences have

taken place. Here, another important matter came to the fore. The urban planners, architects, or designers need to initially follow the architectural practices rather than big theories and narratives, as Yaneva already said to us. According to her, the daily routines, pragmatic content of the actions need to be regarded in the architectural fields (Yaneva, 2012). Yaneva's discussion stresses that the actional sides are crucial to make the architectural objects ethnographically comprehensible. This attitude gave us a supportive idea that architectural buildings or sites need to be approached by ethnography as well. The other related field of this research, 'urban anthropology', pays attention to the place's cultural and intangible symbol as 'human geography' handles such concepts of how 'lived experiences' create the place. Moreover, the 'environmental studies' emphasise the theme of 'first-hand experiences' within nature to create a place-based sense of connection (Ardoin, 2006). The strength of the research is based on its sensory-based approach that has made the conceptual model of this research creative, original and valuable.

In short, we know the urban places and bodies are mutually constitutive (Degen, 2010), and the physical layouts of an urban environment reflect sensory regimes (Degen, 2008: 14). Therefore, the structure of an urban place influences the elements of our embodied experience (Degen, 2010). This study follows the idea that the place's transformation effects need to be examined by considering inhabitants' sensory experiences (Degen, 2002: 19–35). This point is important: the sensory approach of this research should not be considered as a conventional attitude. The assessments of this research do not confirm nostalgically biased assumptions about the transformed urban places. Alternatively, the arguments do not mean to try to freeze the sensory experiences of the Street. We are aware that changes are regular; changes are undeniable. We have discussed this matter extensively in Chapter 3. Here, we point out that the sensory reflections of the modifications and adjustments in the area need to be looked at closely. It is clear, intangible affordances of the area would be based on discussing the current and future sensory potentials in the place.

### **1.3 The background of the case study and problematization of the research**

This part mainly pictures the justification of the case study. The previously done studies have been given here to debate alternative perspectives that approached Istiklal Street. Here, we have also briefly explained the research problem and our case study's concerns that have not been discussed previously in the literature, theory, or practice.

Istiklal Street is in the district Beyoğlu (Pera) of Istanbul, visited by nearly over a million people in a single day throughout weekends. It has been one of the important public places in Istanbul due to its historical, socio-cultural background and spatial affordances. This long pedestrian Street starts from Taksim Square and ultimately leads to Tunnel Square, a medieval Genoese neighbourhood around Galata Tower. The Street has historically been the central zone of Istanbul with its different boutiques, music stores, bookstores, art galleries, cinemas, theatres, libraries, cafes, pubs, nightclubs, historical patisseries, chocolate shops, restaurants, and exciting street vendors on its sidewalks. The well-known Turkish writer Ahmet Ümit says, "*Taksim is the most cosmopolitan district in Istanbul, like a world in miniature*" (Girardot, 2010). The solo walker B.S. support this, and she says Taksim is "*...a beautiful square that becomes whole with the monument at the centre... It is a place that embraces people from all cultures with its shops, hotels, and various religious structures. The square directs people to Istiklal Street with its intense crowd and noise.*". A beautiful red tram runs from Taksim Square along the avenue ending near the Tunnel, the world's second-oldest subway line after London's Underground. Istiklal Street has a recognisable texture and distinctive building characteristic, and it is filled chiefly by late Ottoman era buildings (from the 19th and early 20th

centuries). The Street has several First Turkish National Architecture style buildings beside it also has some recent examples of modern architecture in Istanbul. Notably, the Street is surrounded by many historical and politically significant buildings such as churches, synagogues, mosques, academic institutions, and consulates established in the 19th century.

The 'Çiçek Pasajı' (Flower Passage), where small, intimate restaurants and taverns are found (Url-4), is located on the Street with its distinct facade. The solo walker B.S. says this passage, "...is one of the buildings that reflects the Istiklal Street...". Then she reveals the passage "...is one of the Street's cornerstones, which is commonly used as a meeting point for people. The building is distinguishable from other structures with its facade. The arch at the entrance, symmetrically positioned sculptures, and decorated columns make its facade distinctive". We know this passage is one the well-known entertainment areas of the Street. The music voices of the passage call the attention of by solo walker B.S., she says, "...it is a living place with the sounds of music". This passage's image matches the Street's authenticity. Its atmosphere is lively, fresh, distinct and easy to come in. The Hussein Agha Mosque, Fish Market, Atlas Passage, Church Haghia Triada are the other landmarks of the area. The solo walker of this research, B.S., figures the Church of St. Anthony of Padua; and she says, "...where you step in through an arched entrance- looks as if it was a two-dimensional building. It almost resembles a cathedral. The visual continuity of the Street's silhouette can be seen on the facade of the building. Its Gothic Revival architectural style, symmetrical columns, and gate with big flower motifs-paintings appeal to the eye...". These sentences showed us that the entertainment and religious places have been crucial for this Street's spatiality and functionality. Besides them, we know the cultural places of the Street have been vital for users' urban affordances. The cultural institutions in Istanbul were first founded here; the first theatres and opera houses of Istanbul were opened in this area in the early years of the 19th century. For example, the first settled cinema of Istanbul was opened in 1908 in the vicinity of Istiklal Street called 'Pathe Sineması' (Pathe Cinema) by Sigmund Weinberg (Kayhan, 2018). Many art galleries, cinemas, cultural centres, theatres, museums, and libraries have still performed around and in Istiklal Street. Therefore, the area has got a particular position in the cultural memory of the locals. Hence, the Street has witnessed an eclectic mix of inhabitants; it has got different activities made by diverse social groups (Rodriguez and Azenha, 2014; Paramita et al., 2014; Shirazi and Erkut, 2014).

All the public, private, touristic buildings of Istiklal Street have been generated with distinctive spatial compositions. The area has served different demands with its private, public, semi-public uses such as political demonstrations, social gatherings, and transportation services. The Street has successfully integrated its city life's hybrid spaces. Although some principal elements of streetscape have gone, including vegetation, spatial composition, street furniture (Shirazi and Erkut, 2014), the Street tries to hold its microcosm. It has still functioned under complex socio-spatial daily routines. Within the context of socio-cultural, architectural confrontations, many people still come and experience here (please see Figure 2).

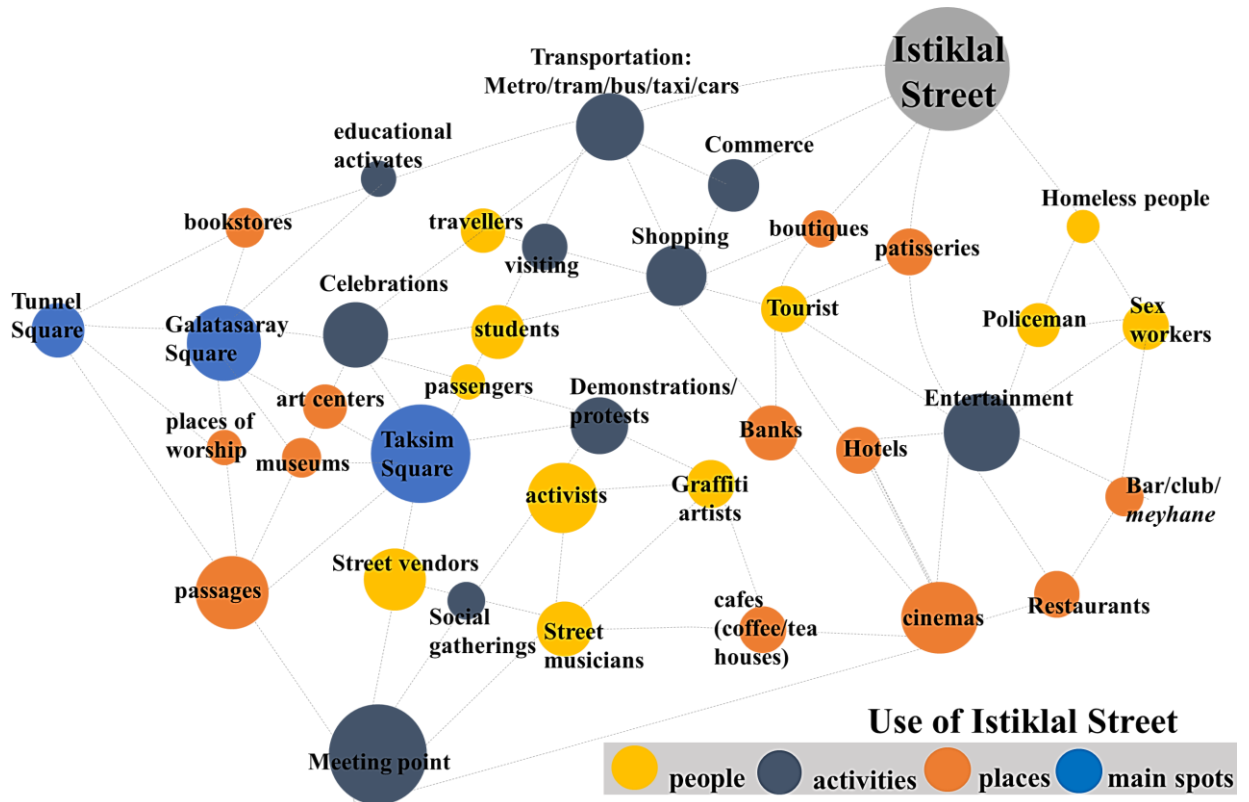


Figure 2: The above figure shows the location of Istiklal Street, and the below graph picturizes the use of the area as an urban assemblage (Source: Author).

In order to structure the background of the case study in this research, the matters of the 'spatial, socio-cultural and economic modifications' and 'planning, designing and transformation procedures' of Istiklal Street have been initially examined. The literature on the case area's urban transformation, history and heritage has been searched in English and Turkish. The multiple sources, such as published documents (books, journal articles, thesis, conference proceedings, newspaper articles), have been analysed to structure this research's narrative. Also, the urban plans, reports, and administrative documents of the Beyoğlu Municipality gave us an idea about the latest transformation stages of the area as the additional sources of the narrative. For grasping the mechanisms and actors behind the area's transformation process, some papers on the law and regulation strategies and policies have been examined. Moreover, the discussions put forward by expert and non-expert people on the internet and social media channels have been reviewed. All the

sources were analysed to extract the answers of ‘how the area has transformed spatially and socio-culturally and ‘what has been changed and is still changing, and what has been lost in the area’. The story of the area was expected to be pictured comprehensively. Below, we have mentioned some previously done works that support this research's initial assessments and hypotheses. Indeed, they helped us to design where this research stands in the body of knowledge.

The first disclosed study focuses on the controversial closure of the small shops. It says that the urban renewal of Istiklal Street has been an outcome of Istanbul's government-led politics to advance the city to a global city status since the 1980s (Güney, 2015). The Street's renewal affected the region's structure spatially and socially, and economically.

The other example -which studies the role of outdoor shop signs of the area- says the transformation in the area has an inevitable result of urban settings' visual and cultural identity. This study's findings say that all shops and stores have been instructed to change their outdoor signs to wooden backgrounds –as an attempt to bring back the old look of Istiklal Street in the 1950s and 1960s. With all the signs looking very much alike, a standardisation procedure acted as an instrument of visual homogenisation (Ertep, 2009). The study stressed that the store signs on Istiklal Street have been many and diverse; they embodied both multinational brands and local firms. The original signs were colourful, bright, and vibrant, and they symbolised stimulation, excitement, and enthusiasm. The nameplates of the shops were graphic devices. They were significant and imperative parts of the Street culture, contributing to urban fabric and city life. The study concludes by saying that the area has suffered from the latest interferences, and the rich flavours of Istiklal Street have been eliminated. The area has been stripped of its tangible and intangible identity.

Cabadak and Şalgamcıoğlu's study works on some historic arcades of Istiklal Street (Halep Arcade, Aznavur Arcade, Cicek Arcade, Hacopulo Arcade, ...). The case considered the architectural configurations, functions (entertainment, retail, food and beverage, service) and pedestrian frequencies to explore the sustainable parameters of urban preferences. The research team used an observation method and a syntactic method (Syntax 2D) to analyse. The study says that the urban passages of the area are highly distinctive architectural forms that shape the Street's urban movements (Cabadak and Şalgamcıoğlu, 2019). The findings underlined that some of the existing urban arcades blocked and lost their functions due to the latest actions.

The other study concentrates on the cultural memory matters of Istiklal Street. Some buildings such as Deveaux Apartments, Cercle d'Orient Building, Narmanlı Khan, Taksim Maksem and Metro Khan have been selected to review the area's transformation process. In the context of this study, the change of cultural memory-related issues of Istiklal Avenue was observed and analysed with the alteration issues of these buildings. The study says many historic buildings have been touched, and many controversial construction projects have been produced in the area. The users also started to come to the area just for shopping, although they preferred to visit it for socialisation and cultural interaction (Sav and Gelmez, 2018). We learnt that the renewal projects claimed to be careful about the area's cultural memory-related issues. However, they imitated the originals, so an insensible building image occurred in the area. The renovations or modifications could not keep us connected to the place as we see the public were against these renewal and reuse projects in the area.

Another study works on the Street's spatial usage transformation between the date of 2004 and 2014. The results of this study say the area has witnessed substantial changes in terms of spatial organisations. The inhabitants and the characteristic features of the region have been neglected (Tekin and Akgün Gültekin, 2017). We see that the urban renovation projects and newly produced clusters of shopping centres have increased in the area.



Garip's study analyses the latest spatial transformation of Istiklal Street. As the method, a questionnaire was used, and the interviews were done with the local tradespeople of the district. The study stressed that the area represented a unique spatial characteristic with different social spaces, but many factors affected the Street's transformation (Garip, 2016). The functions of the many buildings have been changed. More extensive shopping centres instead of local shops have been set in the Street. The area's user profiles have changed; the reasons were based on the change of investors regarding the policy of the municipality and the governmental decisions.

The rapid population growth, transportation infrastructure improvement and economic development dramatically changed the area's urban potentials (Arslanli et al., 2017). We understand that the transformation also caused a decline in the area's socio-economical potentials.

One of the most related works with this research's theme entitled 'A Soundscape Research on the Route Gezi Park–Tunnel Square' aims to get the perceived soundscape characteristics of the route between the Gezi Park and Tunnel Square in Istanbul. The study used a combined method through the questionnaire and soundwalk conducted on the route (with 40 participants), which consisted of Gezi Park, Taksim Square, Galatasaray Square, and Tunnel Square. According to the results of subjective evaluation of loudness and acoustic comfort evaluation, Galatasaray Square on the Street is found very noisy and uncomfortable, and Tunnel Square is found neither quiet nor noisy and neither comfortable nor uncomfortable. Taksim Square and Galatasaray Square are usually perceived as unfavourable. Besides, Tunnel Square has a more positive soundscape because Street artists usually perform in Tunnel Square (Bahali and Bayazit, 2014). This aspect makes the Tunnel area more positive than Taksim Square and Galatasaray Square (detailed information given in this thesis's literature review). The findings of this work matched with the auditory experiences-based discoveries of this research.

Yelmi's 'Soundscape of Istanbul' project uses the online survey, interview and soundwalk, and tries to analyse Istanbul's contemporary cultural soundscape in the context of the intangible cultural elements. The project suggests that collecting contemporary cultural soundscapes is particularly urgent. This point is crucial for presenting sonic environments to following generations. As Istanbul is an enormous city with an urban fabric that is constantly and rapidly changing, the cultural sounds can be endangered in the changing nature of Istanbul's everyday life circumstances and variable factors. She says some cultural sounds of Istanbul need to be initially recorded before they would disappear (Yelmi, 2017). This study informed us that some cultural sounds had been missed to be recorded and archived (such as narghile sounds in Tophane and fishermen's sounds in Kumkapı districts in Istanbul). The missed sounds have had great importance for the neighbourhoods where they were located (detailed information about this study and other studies is in the literature review).

The studies mentioned above support the initial assertions of this research. As they say, the latest transformation process hurt the area's tangible and intangible dimensions and experiential features. The area's multi-layered socio-cultural and architectural structure changed dramatically in a controversial way, especially from the 1990s to now. Through these previous works, we could see the recent changes brought in by the local municipality and global actors dimmed and toned down this district's intrinsic character. Briefly, Taksim Square was concreted (as the Square has sat like a giant concrete field after its controversial pedestrianization project). Construction of the Demirören Shopping Mall, clearing out of the Cercle d'Orient building and demolition of the Emek Movie Theater, forced relocation of Inci Patisserie and Robinson Crusoe bookstore, closure of Rebul Pharmacy along with the evacuation of century-old second-hand bookseller Librairie de Pera located in Tunnel Square have been controversial. Also, apparent disregard of public interest in projects such

as Narmanlı and Rumeli Khan, Kelebek Korse shop's move, the closing of the iconic theatres, and some cinemas such as Alkazar and Sinepop became the most prominent markers of the transformation taking place. It has been Istiklal Street that ended up negatively influenced by all of this. In the immediate aftermath of the Gezi Protests in 2013, the Street's liveliness could not be retained. Due to some interventions deterring people from coming to the area, Taksim Square and all roads leading to Istiklal Street have been affected due to the process. The new urban policies have sped tenants' eviction combined with regulations and bans on outdoor spaces for restaurants and cafes. Moreover, the decreasing number of activists and street bands caused the relocation of the young and upper-middle classes. People groups -that hanged out in Beyoğlu in the area- have shifted towards Beşiktaş and Kadıköy vicinities to be socialised. Some attacks led to the further desertion of places in the area, and the 2016 coup attempt resulted in a declining flow of tourists to Istiklal Street. All resulted in the perishing of many places that have become emblematic for the neighbourhood—the process brought about the Street's unique, hybrid constitution's rapid disintegration (Url-35). The pictures from the good days on the Street declined. However, Istiklal Street has continued to be one of Istanbul's addresses despite some destructions on its tangible and intangible identities.

The Street has embodied neoliberal urbanisation issues from government-driven, top-down, massive projects in the most extreme ways possible. This process has generated highly problematic spatial dynamics within the Street (Ekmekci, 2012; Ekmekci, 2014). The controversial side of the latest developments has been related to the speed and overwhelming governance role in the process. Unavoidably, the area's transformation has been criticised mainly due to the excessive centralisation of decision-making and the lack of consultation with citizens before projects surfaced (Pierini, 2013). The area has been risked for missing its diversity and valuable components linked to its multicultural past, historic architectural and cultural heritage (Eder and Öz, 2014). The Istiklal Street's case has been one of the symbolic circumstances in the transformation that Istanbul has been going through since the 1990s.

#### **1.4 The Method: The 'Sensewalking' Practice on Istiklal Street: Why is this method chosen?**

Here, we explained the empirical grounding related to the thematic focus of the research. We know a phenomenological study must employ a holistic, multi-sensorial approach to describe the experience, where people and the place interact (Holl et al., 2006; Pallasmaa, 2005a). However, as Lambert says, the founder of the Canadian Centre for Architecture, *"the whole gamut of 'sensorial' phenomena that create prominently in daily experience, are strikingly absent from urban studies"* (Lambert, 2005:14). Most urban studies disregard 'sensorial phenomena' parallels absences or biases in other realms of research and practice. If brought into connection, it could contribute properly to comprehending the multisensory urban places (Mattern, 2009). Zardini reveals that the sensory attitude is *"...a different way of talking about, describing, and planning our cities; they suggest thinking of them as places for our bodies...; they remind us how mutable is our way of perceiving the urban environment;... in addition, they reveal to us the possibilities provided by the urban environment in its various aspects – those of sound, smell, touch, vision, and climate – and invite us to look at them in new ways"* (Zardini, 2005: 24). Here, the most critical aspect of this research comes to the fore; we say that Istiklal Street is more than a vision. A comprehensive, deep understanding becomes necessary to grasp the multi-sensory urban dimensions beyond the visual senses. So, multi-sensory approaches need to be within the investigation of the urban experiences.

A cognizance of multi-modal experience is something that many qualitative methodologies disregard, such as the effects of bodily participation in the city areas (Adams, 2009). Walking is a

sensory, embodied character, presents the core action and field of research for this dissertation. As an inescapable element of our daily life, walking is a bodily performance to define lived attributions as it is a way of experiencing the place (Wunderlich, 2008). Walking as a fundamental activity of human beings and interacting with the environment has taken poets, writers, artists, philosophers, and social theorists (Bassett, 2004). 'Walking activities' ensure a sensorial interaction between the body and its environment (Psarras, 2015). Pink underlines the significance of the sensory experiences' examinations through the embodied methodologies (Pink, 2009). According to her, the body must be integrated into the production of a sensory ethnography. Moreover, the poly-sensory encounters on how people experience their environments need to be considered (Pink, 2009: 37). Rubidge and Stones (2009) say exercising multisensory walk about the individual experiential modalities may have high potentials. To picture, interpret, and criticise Istiklal Street's sensory experiences, this study uses the method of 'Sensewalking' as a tool by which researchers may "*...investigate and analyse how we understand, experience, and utilise space*" (Adams and Askins, 2009). Sensewalking is a fieldwork technique used to examine the sensory attributions of an embodied experience of the physical environment obtained by walking (Kljenak, 2014). This method is realised in various forms and contexts. Commonly, it is centred on the multisensory experience of being in a location (Adams and Askins, 2009) and may involve a researcher walking alone or with one or more participants through urban environments (Bruce et al., 2015). Alternatively, it may be realized by the participation of a solo walker reporting their sensory impressions of their surroundings during and after a visit to a defined area (Kljenak, 2014). The sensewalking method uses the walk for enabling participants to define and interpret the sensory experiences of a place (Adams and Askins, 2009; Henshaw, 2014). So, a sensewalk focuses upon one or more aspects of the sensory environment to move beyond the visual senses' hegemony.

Sensewalking is one of the most appropriate tools to analyse and evaluate Istiklal Street. It regards the experiential and perceptual relationship between the inhabitants and place through the sensory components. The first advantage of the 'sensewalking' method lies in the possibility to discover the recognizable sensory features that are available through directly experiencing the area, while it is difficult to reach them by utilizing other methods. The method offers attractive benefits on mainly neglected features such as 'in situ', 'immediate', 'corporeal' experiences in the area (Degen, 2008; McLean, 2014; McLean, 2017). While many methods could disregard the effects of bodily participation, the sensewalking method would allow us to think about bodily interaction with the area. We know a questionnaire would be a tool consisting of questions to gather information from respondents about the area. However, a questionnaire or surveying could not offer data on the lived experiences of the Street. So, getting humanistic knowledge about lived sensory features of Istiklal Street would be insufficient without the method of Sensewalking.

Istiklal Street's sensewalking would be an effective way to concentrate, catch and record the sensory attributions in this urban settlement with or without technology, personally or in teams. Under the examination of group sensewalking, both examiner and participants would share the field area simultaneously. So, they would also face the sensory interactions of surrounding while walking simultaneously. Through sensewalking, the place users would be in the case study process easily. This research sees that all these mentioned advantages of this method are worthwhile. Therefore, the method 'Sensewalking' used here was a qualitative and phenomenological research tool to understand Istiklal Street's multisensory dimensions and experiential characteristics. To investigate 'how sensory dimensions of Istiklal Street are experienced and assessed by people', 'group Sensewalking sessions' and 'solo sensewalking' have been designed on the selected route on Istiklal Street. The 'group sensewalking sessions' have been the primary fieldwork of this research. The additional sensewalking study named 'solo sensewalking of Istiklal Street' has functioned as a complementary

study to enhance the sensory urban experiences' dataset of the case study (please see Chapter 4 to get extra info about the design and application of the sensewalking method of this research).

The research defends that the urban transformation of the area is a re-coding of the place. By changing the place's physical arrangements, we would alter inhabitants' sensations (Degen,2002: 19–35). Therefore, the post-urban transformation process needs to include the sensory mapping of the area to provide insight into the interplay between the site's sensory experiences (Degen et al., 2016a; Degen et al., 2016b). Sensory mapping of an urban place would be helpful as a form of simplifying the complexity of sensations by using a cartographic sense (McLean, 2014). In this research, the sensory mapping represented the participants' temporal recordings of subjective experiences (McLean, 2016b; McLean,2014). In this perspective, the way of 'sensory mapping' has been offered here to picture and interpret the findings of Sensewalking of Istiklal Street. The sensory record-keeping and representation of the findings via maps aimed to portray the personal responses to place.

### **1.5 The Originality, Hypothesis, Questions, Aim and Objectives of the Research**

Istiklal Street has been a distinct urban area in Istanbul, Turkey, with its socio-cultural complexity and architectural probabilities. The matter of how people sense this urban environment needed to be examined after some critical changes happened in the area. A consideration based on the 'bodily-sensory experience' has been necessary to understand the Street's transformed sensory characteristics. The mainstream studies have not studied Istiklal Street by considering its multi-sensorial aspects. The non-physical qualifications -which relate to the intangible heritage, cultural memory and symbolic importance of the place- have not been regarded profoundly after many modifications in the area. The conventional or stereotype methodologies and attitudes have ignored the value of intangible dimensions, sensory perception or sensory characteristics of the place. This research intends to see how the consequences of modifications have influenced the area's intangible qualities and non-physical features. Therefore, it offers a novel, sensory experiences-based methodology to generate productive responses. We say the information about Istiklal Street's multi-sensory qualities would be precious in terms of the individual case of the area. Besides the individual case, the research's approach would have the ability to be helpful universally, as we discussed below. This research has been the first that is based on the multiple sensory properties of the area.

Here, the hypothesis, research questions, aims and objectives of this sensory perspective-based research has been given.

The Hypothesis:

- The sensory dimensions -which have great importance in terms of the Street's intangible qualities- deserve to be recorded, decoded, and promoted as expeditiously as possible.
- Istiklal Street's sensory experiences need to be considered to provide new insight into understanding the sensory reflections of the area's latest urban changes and transformations.

The Research Questions:

The central question is designed as follow:

- How are Istiklal Street's current sensory characteristics identified/experienced by the sensory qualities on the Street?

The secondary research questions derived from the primary research questions are as follows:

- How have the latest adjustments and modifications reflected sensorially on the area? How have the latest changes affected the intangible qualities of Istiklal Street?
- How might the urban sensory experiences of Istiklal Street supplement the urban understanding of the area?
- How do we experience Istiklal Street beyond the area's visual senses regarding sound, smell, touch, and taste qualities?
- How Istiklal Street's current urban form has been shaped? What has been lost, gained, changed, and is still changing?
- How would the 'Sensory mapping' be an alternative way to basic urban representations?
- How would the 'Sensewalking' be a helpful tool, and what does it assist us those other methods cannot?

The aims:

- Re-exploring Istiklal Street through a phenomenological approach based on the direct experience, identification and investigation of its sensory modality
- Increasing the collective awareness about the distinctive sensemarks and intangible sensory qualities of the area. It is crucial for further applications and studies that consider the sensory dimensions of this area in urban design and planning
- Challenging with the influence of 'ocularcentrism' on the Street's conceptualisation by considering the place's different sensory qualities
- Showing the advantages of a public participatory and sensory approach to generate humanistic and sensory data in the urban environment
- Transfer the sensory data of the Street to the future generations. The transferring of this research's data would support the intangible modes and probabilities on the Street. The detections on the area's sensory qualities would help us display how they can be evoked and promoted. This point would also generate some suggestions for other urban cases in Turkey and a universal perspective.
- Making people gain knowledge of their roles -as the user of the place- and encourage them to take part in the sensory-based urban studies as the participants
- Promoting new design solutions or tools to improve the affordances of the sensory experiences in urban environments

The objectives:

- Recording the visual, haptic, olfactory, auditory, gustatory qualities of the Istiklal Street through the way of 'sensewalking'. This research assumes that recording all sensory experiences' impossibility needs to be acknowledged, not as worrying over or overcoming.
- Decoding the current sensory experiences and the 'sensemarks' of Istiklal Street
- Creating the 'Sensory mappings' of the area to picture the sensory experiences of the area

Here, we highlight that approaching the 'in-situ', 'lived' urban sensory experiences would have significant potentials beyond the case of the Street. This research has addressed a representative case regarding the urban transformation stories in Istanbul's multi-cultural, historic streets. Therefore, the sensory insights into Istiklal Street would be a helpful way to overcome the lack of understanding of Istanbul's public spaces' transformations. Over the years, many urban areas of Istanbul have seen rapid development and regeneration processes because the changes in urban places are inevitable. However, Istiklal Street's case is so remarkable as local and non-local people have witnessed drastic changes and consequences that have taken place.

Moreover, we say this research's argument on the multi-sensory urban dimensions would also create interesting responses beyond Istanbul's cases. New strategies related to the external or internal factors of urban perception such as the typography, social-cultural conditions, or climate may be added to the argument. And they may be used for urban planning and management of diverse urban typologies and built environments. The transformed or regenerated areas around the world may be examined with the help of inhabitants' sensory responses. New kinds of design and development solutions may be created for different urban contexts. All points would help us to overcome the lack of inhabitants' experiences in universal cases. New urban investigations may be produced through mobile methods to defeat the dominance of visual-based urban conceptions. Also, people may discuss new sensory codes in diverse urban typologies. The new sensory recognitions would extend the urban designing and planning criteria for diverse types of users in different urban contexts. New age, gender, body-type profiles may be discussed in the context of the sensory affordances of the urban areas by universal perspectives. So, the urban designers or policymakers of diverse urban contexts may regard new conceptions to the user's experiential qualities. We could get some creative perspectives that make creating new urban models possible. New ways of representation techniques, such as online and interactive mapping, may be extensively used to interpret and decode the sensory experiences of different cities in the world. Such universal-based sensory urban symbols may be discussed. So, we could say that the spreading of the sensory qualities-based research attitudes would get positive replies even in other urban contexts. The sensory recognition-based practices and theories may increase globally for urban areas' examinations. All the mentioned points may prove that this humanistic, sensory experiences-based attitude would be novel; even the argument may work for the diverse urban forms and probabilities.

#### **1.6 The possible reflections of the research: Why this research would be valuable?**

The research relates to the sensory characteristics of the urban areas. We know the idea of sensory urbanism has not been new. The discussions on the sensory properties of urban places are increasingly being considered. However, it has been insufficiently thought of in practice. It is a challenge to examine the sensory properties within unpredictable and changing natural and human-based conditions. Also, it is challenging to achieve the desired level of parameters to understand the effects of sensory properties on people. We believe all the related debates and initiations would be helpful to the existing body of knowledge. As the sensory experiences' knowledge should be understood as an embodied thinking (Pallasmaa, 2009), we may not comprehend our surroundings without sensory examinations. We know Istiklal Street has embodied highly problematic spatial situations; for years, the Street's tangible and intangible accumulations suffered. The valuable sensory features related to its multicultural past, historical architectural elements, and cultural heritage components penetrated somehow. Many distinctive sensory modes have got risks losing their diversity; they started to be standardised. However, some critical sensory elements are still distinguishable on the Street. Istiklal Street's sensory characteristics would be a multisensory body practice based on the perception and cognisance of the environment's sensory modes.

This research's worth is basically related to its method and data quality based on the sensory experience-based examination of the urban environment. In this stage, we would discuss some universal examples that examined urban places' sensory characteristics with the help of mobile methods. The mentioned studies below could support this research's possible positive reflections. They could also disclose that the obtained data of this research would have a capacity to be compared and integrated with other sensory-based studies. This point would mention the usefulness of the research method 'sensewalking' beyond the Istiklal Street case. It also would highlight the high

capacity of transferring the research findings to other urban contexts. The possibility of transferring the case to other urban contexts has supported the research's usefulness.

One of the important works, the 'Sensory Cities Network project' of Urban Sociologist Monica Degen and Cultural Historian Astrid Swenson - funded by the AHRC- took place in three European cities (London, Cologne and Barcelona). This project discussed how we would research, design, and represent urban sensory experiences (Degen and Swenson, 2015). In this project's context, a 'Sensory Cities THiNK-KiT' has been developed to frame a range of practical approaches and suggestions about examining urban experiences (Degen et al., 2017). Another urban sensory project, 'the Sensory Smithfield', was led by Urban Sociologist Monica Degen, Social Anthropologist Camilla Lewis, Cultural Historian Astrid Swenson, and Geographer Isobel Ward. It aimed to experiment with the Smithfield Market's sensory engagements that characterised the area over twenty hours. The project focussed on the memories, sensory characteristics, and sensory experiences of the Smithfield Market. A mixed type of data, including photographs, sound recordings, oral histories, interviews, and observational noting, has been used to generate the project's mappings. Then, the generated maps of the area have been converted into a digital resource with the help of a digital artist, Manuela Barz, with a range of mapping techniques (Degen et al., 2017). Another ongoing project, 'SENSOTRA' is a European Research Council (ERC) Advanced Grant funded project conducted by Helmi Järviluoma (a professor of Cultural Studies in the University of Eastern Finland) and Lesley Murray (a lecturer in Social Science at the University of Brighton) and Rajko Muršič (a professor in Ethnology and Cultural Anthropology of the University of Ljubljana). The project discusses the changes in people's sensory environmental relationships in three European cities between 1950–2020. It focuses on the topic of the transformations in mediations of embodied senses in the cities of Brighton (UK), Ljubljana (Slovenia), and Turku (Finland) (Järviluoma et al., 2016; Murray and Järviluoma, 2020). These examples show us that evaluating the urban sensory components in different world areas would be productive. These examples support the idea that urban changes do not only physically, economically or socio-culturally restructure the place. They can also radically transform the sensory dimensions of the place, affecting an individual's place experiences (Degen et al., 2016b). This argument has created the novel and easy-transferable perspective of this research that is offered to analyse the sensory effect of urban modifications.

The studies (Degen and Swenson, 2015; Degen et al., 2016b; Degen et al., 2017; Järviluoma et al., 2016) have revealed that mobile methodologies can focus on the sensory-spatial matters of the urban areas. Creating a participatory approach would help us discuss urban matters more efficiently in terms of the methodology design. As Degen et al. (2016b) stated that experiential sides of the urban areas need to be carefully thought by urban practitioners. Through the sensory experiences-based data, the policymakers of Istanbul would get more robust feedback mechanisms before planning Istiklal Street and its vicinity. This research's outcomes may be integrated with the further design applications and practices, and the new urban models may consider the sensory references of the Street. The previous projects proved that examining the 'sensoryscape of urban places' provides us with a new understanding of the case area's multisensory evaluation and intangible qualities. In this way, the absence of how people perceive the Street would be weakened. Personal sensing, feelings, judgements about the area can be achievable. Moreover, having an awareness of the urban sensory dimensions would enhance and expand the potentials. The development of multisensory urban pedagogies would be possible, and new sensory-directed ideas for architectural projects and urban studies would be approachable. This research approach provides the inhabitants' sensory urban experiences and produces new insights into the changes and transformations' debates beyond physical points.

Briefly, this research would be instrumental from an academic and non-academic point of view; it would create a short-circuit between our sensory perceptions and the modes of urban research.

### 1.7 An Outline of the Thesis

We know 'how people sense and experience an urban place with their sensory qualities' is crucial in urban ethnography, anthropology, and urban sociology besides urban studies and architecture disciplines. The sensory experiences have a crucial position in the examination of human and world interrelations. In our everyday life, different sensory compositions are integral parts of our environments. Therefore, employing a multi-sensorial approach to study the urban environments that we are interacting (Holl et al., 2006; Pallasmaa, 2005a) would be necessary and worthy. Istiklal Street is important for Istanbul's history, tangible and intangible heritage, cultural memory, and social and community life. Istiklal Street's matters touch the fields of architecture, urban sensory studies, and intangible heritage studies. However, as we searched the case studies related to this Street, Istiklal Street's 'multi-sensorial phenomena' is in infancy as it has been some absences in the research and practice. This research would be an alternative sensory examination of Istiklal Street. The case study follows the idea that the Street's sensory experiences need urgent identifications and explorations as the sensory experiences help to frame the area's sensory affordances, experiential practices, and intangible heritage agents.

The 'sensewalking' - a qualitative way to catch and record individually identified sensory experiences of the urban places- has been devised in Istiklal Street to collect data. The sensewalkings offered significant benefits on 'in situ', 'immediate', 'bodily' experiences of the place; this created the method's creative side. However, there are no strict ways to grasp or decode the urban areas' sensory experiences; but this research method took advantage of the multi-sensory nature of the walking practice in the Street. This point made possible generating humanistic and sensory data possible to see and criticize Istiklal Street's current sensory composition.

In the **first** chapter, the introductory of the thesis has been given. The motivation, scope, conceptual background, the problem has been presented in the first three parts. Then, the hypothesis, questions, aims and objectives of the research have been given. The research method 'sensewalking' and why this tool has been chosen as the primary research method has been briefly explained here. The possible reflections and value of the project have been told in the introductory chapter of the thesis.

In the **second** chapter, the first parts have talked about the general story of the urban modifications in Turkey and Istanbul. These parts have explained briefly what attitudes and actions prepared and accelerated the transformations in the case area, Istiklal Street. In the main parts of the 'Narrative', the case area's transformations and breakpoints have been disclosed. The Street's changes and transformations' background process have been comprehensively disclosed to clearly understand the research's problematization. A discussion on the area's formation has been made to show how the Street has been shaped historically and laid at the behind stages. However, the focus has been based on the period from 1990 until today. Here, the text widely criticised the points in which mechanisms and actions the area transformed and come today. The questions of 'how important changes have happened in the Street after the 1990s', 'who has had the responsibility from this process', and 'who has been behind the process' have been answered in the debate.

The **third** chapter has addressed the literature review of the research. The theme 'multi- sensory' in urban experiences have been mainly discussed here. This chapter has underlined that the sensory



dimensions -as the constituent part of the urban places' experiential character- need to be examined beyond the visual features. The modifications in the urban area would result in changes in the sensory features as well. Therefore, a convenient tool to record and decode the urban place's sensory features needs to be used. In this way, we could see and criticise what kind of sensory experiences would occur in the urban environment. Also, using a sensory method would enhance the sensory understandings of urban places. This chapter has two main sections discussing the 'main themes' and 'method' of research. The first section of the chapter discusses the relationship between the 'body, sensory experiences, and place'. This section's debate has been the skeleton of this research to conduct a sensory analysis in the urban place. In this first section, some early efforts have been demonstrated firstly. The previously done studies mentioned that visual hegemony should be overcome by having a multisensory approach. It would not be possible to consider human and place relations while just looking at the visual experiences in an urban environment. The following parts in the first section of the literature review discussed the conceptual core of this research. The link between phenomenology, place, and M.M. Ponty's perspective has been explained. In this part, we mentioned the importance of M. Ponty's ideas to create the core point of the thesis. In the latest part, 'the sensory experiences in the urban place' and 'sensory reflections of the place's transformations' have been debated. Especially, the question 'how the transformations would challenge urban sensory features in the urban place' has been issued. The second section of Chapter 3 has focused on the research method, 'sensewalking'. The previously done sensewalking studies have been given extensively to reveal the multi-sensory urban experiences' investigations. The matters of 'what does walking experience mean', 'what are the links between walking practice and urban experiences', and 'what the multisensory characteristic of walking in an urban place' have been disclosed here. The debates have been done for going further beyond the visual dominance in the body of knowledge. The background related to the research method 'sensewalking' has been described. And, the emergence and progress of the method have been given here. The question of 'how the sensewalking method has been using in urban and sensory studies' has been answered. Also, the questions of 'how sensewalking would be beneficial and how does 'sensewalking' assist us those other methods cannot?' 'have been spoken. The most related previous studies that used the 'sensewalking' method as the research tool have been given here. The studies have been revealed according to the visual, haptic, auditory, olfactive and tasting experiences' investigations of the urban place.

The '**method** chapter has answered how the 'sensewalking' method has been used in this research. Here, we have pictured how this humanistic, participatory mobile methodology has been applied in Istiklal Street. This chapter has got two main sections. In the first, the primary fieldwork 'group sensewalking sessions of Istiklal Street' have been issued. Here, the process has been told before, during, and after conducting the 'sensewalkings' in the case area. The additional fieldwork 'solo sensewalking of Istiklal Street' has been presented. In this chapter, the design principles and key points of the research method 'sensewalking' have been detailly addressed. The data collection, organization and analysing have also been explained in this chapter.

In the **fifth** chapter, the discussion of the data processing, interpretation, and outcomes of the sensewalking fieldworks have been investigated. This chapter offered an encompassing and critical overview of fieldwork results in the context of the research topic. In the part of 'sensory mapping of Istiklal Street', the visual, haptic, auditory, olfactive and gustatory results of the sensewalkings have been revealed. The representation of the fieldwork's outcomes has been done with the visual, haptic, auditory, olfactive and gustatory experiences' mapping of the area. The contextualising of the fieldworks' applications and data have been revealed too. In this thesis's division, the information obtained from the 'narrative' of the case study has been integrated into the sensewalking results. The

discussion has got a comprehensive perspective that emphasized the importance of the case area's sensory understanding.

In the '**conclusion**' chapter of the thesis, a brief discussion on the research themes and findings have been given. Here, the original contributions of the research to the body of knowledge have been discussed. In this chapter, the advantages of the 'sensewalking' method were argued to show how the research moved beyond the visual knowledge dominance's analysing of Istiklal Street. Also, critics of the research have been made here. The shortcomings of the weak and negative sides of 'sensewalking' have been presented. Moreover, possible improvements to the method have been evaluated here. Then, some arguments have been made about possible applications that would be generated after the thesis. Lastly, the recommendations and final words have been given to the reader.

## **CHAPTER 2**

## **CHAPTER 2: THE NARRATIVE: CHANGES, LOSSES, AND CHALLENGES ON TRANSFORMATION OF ISTIKLAL STREET, ISTANBUL**

### **2.1 Background**

This section discusses the pre-2000 period of Turkey's urban story and then focuses on Istanbul's individual urban transformation to understand where Istanbul stands in Turkey's urban story. After the declaration of the Turkish Republic in 1923, new urban alteration campaigns were created in Turkey. The new Republic's early period had significant actions on shaping Turkey's urban places after the Ottoman period spanned more than 600 years. During the single-party period from 1923 to 1945, the state's power was able to disseminate official philosophy in Turkey's urban and rural areas. The one-party rule has got some negative influence on the urban story in Turkey's cities. The dominance of the top-down urban ideologies started to be weakened after the 1950s. But, the political actors could not approach the urban areas by considering the changing economic conditions and social identities (Zeybekoğlu, 2015). At worst, several distinctive buildings from the Ottoman era and Byzantium were destroyed due to the wrongly applied modernisation actions. We could say the modification process of Turkey's urban areas was discussed in unclear conditions through spontaneous and unsustainable decisions (Gül, 2012). Therefore, nearly all the urban modifications in Turkey's big cities have become highly arguable matters. However, Istanbul's city was at the top of the debates' hierarchy as it has been a microcosm of all urban life probabilities of Turkey. Istanbul affiliated with world capitalism after 1980. So, an attitude that parallels the global tendencies and liberal policies began to be followed by Turkey's local and central governances. This part of the thesis reveals what attitudes and actions prepared and accelerated the modifications of the urban environments of Istiklal Street, Istanbul.

We have experienced diverse urban transformation projects being implemented all over Turkey after the election of the neo-liberal Motherland Party (ANAP) (Zeybekoğlu, 2015). After the 1980s, the integration with globalisation gained pace; the modifications have multiplied, all linked with Istanbul's race towards becoming a global city. Some remarkable changes in socio-spatial and architectural organisations have occurred in the case place, Istiklal Street. The below narrative would support the idea that 'the consequences of modifications would influence the Street's sensory qualities because they would impact the non-physical features of the place'.

#### **2.1.1 The story of the urban changes and transformations in Turkey before the 2000s**

The urban transformations or changes that took place in Turkey can be framed within four different stages. These four stages can be seen as follows. The first period refers to the period from the second half of the 19th century of the Ottomans to the foundation of the Turkish Republic. The second covers the period from the Republic's first fifty years. The third one shows the period from the 1950s to the 80s. The last period depicts the period after 1980. The first period was based on the Ottoman Empire's economic relations in the period of decline and the early capitalist and industrial-based countries. We could say the Ottoman Empire attempted to realize various reforms to not fall behind from the industrializing countries. These reforms had a significant impact on the social life and spatial formations of the big cities under the realm of the Ottoman Empire. So, the big cities began to be urbanized with a new understanding (Tekeli, 2011: 266-268). At this point, we need to say that equating Ottoman urbanization with urbanization in industrializing countries would be wrong (Keleş, 1997). Urbanization in the Ottoman Empire was not born as a reaction or a supporter of industrialization. So, urban approaches like utopias produced in early industrialized countries did not emerge in Turkish literature.

In the first years of the Republic, rapid development and modernization in the whole country's socio-cultural area were realized besides the changes in the spatial formations. In this period, a strict modernist approach suggested changes in the country's physical structure. Subsequently, new planning and urbanization approaches have been used as a helping strategy to form society. Especially with Ankara being the capital, the state's commercial and bureaucratic structure located in Istanbul migrated to Ankara. However, Istanbul's renewal movements, which started in the second half of the 19th century, gained a pace, and Istanbul started to be re-planned spatially (Uğurlu, 2010: 200-201; Akpınar, 2014a). In the 1950s, industrialization and mechanization paced; this increased the needs of the labour force in Turkey's big cities. The migration from Anatolian villages to the big cities rapidly increased. Then, a new type of urbanization in Turkey has emerged as various problems based on migration (Dinçer, 2011). After World War II, industrial investments supported by land investments caused rapid land purchases and sales changes. In this period, providing cheap labour to rise industrial sector supported by political power. Moreover, the city governances allowed the workers to build their dwellings by themselves. The new type of housing of the labours did not have the efficient infrastructure, so the shantytowns emerged in Turkey's big cities due to the labours and migrated people's dwelling problems (Uğurlu, 2010). During this period, traditional houses in the city centres entered the process of being apartment buildings. This situation helped to make visible the unplanned urbanizations in Turkey's big cities (Uğurlu, 2010: 208-9). With the transition to multi-party life since 1945, wide streets were opened in parallel with the modern urbanism movement (Özden, 2008: 277-8; Erkan, 2002: 225-6). But unfortunately, various historical buildings were destroyed to open space to big streets and avenues. Some important public spaces in Istanbul have been formed without a sense of logic especially. The spatial, political and socio-cultural factors crushed the authenticities of the regenerated or transformed urban areas. Therefore, a reactive approach, especially against the destructive face of the unplanned urbanization approaches and spatial actions, emerged after the 1950s.

According to Keyder, Turkish urban sociology studies -by the period until the 1950s- did not understand the dynamics of Turkey's societies. Also, they disregarded the actual urban components of Turkey's cities. The European-based urban theories were taken as they were to review the socio-spatial transformations in Turkey. The studies related to urban transformation in Turkey's early years have had a superficial perspective (Keyder, 2000). The urban actions have not managed to evaluate the social-cultural dynamics and everyday life's habits of Turkey's societies. The idea of the nation-state has got a stronger position with the Republic's foundation in 1923; this situation began to be reflected in Turkey's academic areas. In the 1930s, many academics and scholars fleeing Nazi persecution in Europe began to work in Turkey's universities (Keyder, 1999). This situation has brought a new breath to sociology departments in Turkey; urban sociology debates have enlarged. Thus, urban issues of Turkey began to be explored considering the social and economic conditions.

From the 1950s to the 70s, Keynesian policies began to affect Turkey besides the governance conscious silence towards the developing slums areas in the big cities. At that point, some visible efforts were made to develop the private sector for the planning and reconstruing the urban places in Turkey. Some speculation about the land areas was done to make the urban areas as economically income-generating places. This situation has led to the exclusion of the lower-income group in planning city areas unavoidably (Uğurlu, 2010: 208-9). Since the 1970s, a neo-liberal order has affected Turkey deeply. With the developing free-market economy, the largest cities of Turkey started to become open markets. During this period, liberal planning approaches were developed by local governments of the cities. The rights transferred to local governments have increased the effects of local administrators on planning. Opening the private sector-led areas to projects brought more

income and prestige (such as shopping malls, luxury residences). In the spatial planning approaches, the vacated city centres started to be purchased by private sectors. The shantytowns started to be approached as income areas by high-income groups with the post-capitalist process. Accordingly, sharp physical transformations were made in city areas (Keyder, 1999; Keyder, 2000). In urban changes and transformation debates that emerged between the 1950s and 1970s, we could see that the contradictions between the rural and urban areas have been discussed for the first time. By the phenomenon of new urbanization, newly occurring slums areas became critical. Also, some points on the distinction between modern-traditional urbanization come to the fore. Moreover, the agricultural and industrial society issues opened a vast space in academic debates. The immigrants' integration into the social structure of big cities such as Istanbul, Izmir caused unbeatable problems (Keyder, 1999). By the 1960s, some socialist-based movements gained pace in Turkey, but the centre party CHP (Republican People's Party) was insufficient to offer solutions to urbanization-based problems. We could say the Party CHP has had visible negative opinions on the slum's areas; even it was portrayed the Anatolian-based migrants or workers as 'uncivilized' people (Yonucu, 2013). In parallel to this, the academic discussions about the phenomenon of unplanned urbanization lacked deep analysis to understand social conditions in the early 1960s. The slums areas were evaluated as elements that would not suit the city's shape (Uğurlu, 2010: 210; Tekeli, 2011: 234-5). The debates of those years were incapable of reviewing the harms of the cities' rapid industrialisation. Additionally, the effects of the capitalization process on the city area's existence were not issued in the urban studies effectively.

In the 1980s, liberalist and neo-capitalist economic systems led to the planning approaches; they increased individuals' consumption (Uzun, 2003). The approaches based on the authority and government planning institutions were replaced by the relations between the city dwellers and building contractors (Ersoy, 2007: 86-92). In the 1980s, globalization began to boost its power in the cities' spatial organisation by directing the circulation of capital (Yalçınan et al., 2014). In this period, urban transformation projects offered solutions by ignoring the public interest. The projects aimed to bring high profits to increase the global capital flow into the city. In this context, large projects which would bring income preferred instead of social housing planning approaches that consider the low-income social groups in the cities (Gümüşboğa, 2009: 44-5). In the 1980s, the abandoned central regions in the big cities were re-articulated to the city in different ways to provide capital based urban transformation projects (Keyder, 1999). During the 1980s, Turkey was greatly influenced by global policies. Various globalisation-based strategies became visible in that period (Mulgan, 1995). In the 1990s, the problems of integrating the benefits of globalization into the cities within the framework of human-oriented and sustainability understanding were still unsolved in Turkey (Keyder, 1999; Sennett, 2009). Turkey's urban strategies were based on integrating with the exterior capital (Tekeli, 2011). With the globalization process, the big cities of Turkey played as passive actors of capital accumulation (Uğurlu, 2010: 214-6). So, the urban areas in big cities converted into important actors to control the capital. The internal migration and housing problems also gained pace in the big cities as well. Due to the migration from emerging countries to Turkey's big cities, Turkey's social problems and housing issues were raised from the 1980s until recent years.

Depending on globalization's harsh results, newly emerging socio-cultural changes -besides the physical transformation of the urban areas- began to be regarded in urban studies after the 1990s (Ergun, 2004). In this context of the changes taking place in Turkey's big cities, the matters on the land issues, global capital flows, and migrations produced plenty of discussions. The urban researchers started to focus on the problems in labour-capital relations, production-consumption activities in the city areas and their reflection on social life (Keyder, 1999; Keyder, 2000; Uğurlu,

2010). Before the 2000s, Turkey's big cities experienced consumption and capital based spatial changes. The phenomenon of urban transformation came to the fore as a critical element of the new urban policies. The transformation process of the big cities in Turkey was directed to maximize the urban land rent with the national and international real estate sector demands. Therefore, the urban spaces became important means of capital accumulation. Looking at the spatial transformation projects realized in Turkey, most failed to produce sustainable solutions to urban issues. Also, these projects could not have a rational strategy in providing site-specific, problem-oriented suggestions. This situation would explain the social consensus has been away from the significant parts of Turkey's urban actions.

### **2.1.2 A brief outlook on the city Istanbul's Modification**

Istanbul of Turkey is a sophisticated urban fragment with an urban population of over fifteen million today. It is settled down more than sixty kilometres along the Marmara shores. It has a Eurasian character due to its position on two continents; the western side of Istanbul is Europe, and the eastern part is Asia (please see Figure 3 below). The qualifications that make Istanbul specific among the world cities are its distinctive past, socio-cultural, architectural diversities, and core stations of international transmissions. Through the years, different variables have impressed the changes in Istanbul's urban configurations. The multiple factors have interrelated, such as internal socio-economic and political movements and the shifts originating from external global elements (Behar and İslam, 2006). Being one of the oldest cities in the world, Istanbul hosted various civilisations. It became the capital city of the Roman Empire (years between 330-395), the Byzantine Empire (years between 395-1204), the Latin Empire (years between 1204-1261) and the Ottoman Empire (years between 1453-1922). Istanbul accumulated a distinct cultural legacy (including art, architecture) and diverse religious and cultural groups through those various historical eras. Regardless of losing the title of 'capital city' to Ankara with the Republic of Turkey's establishment in 1923, the city Istanbul maintained its functions as Turkey's socio-cultural and trade centre (Eraydın et al., 2017).

We could say Istanbul has lived two major breakpoints during the 20th century of the Turkey Republic that has determined its urban story and physical shape. The first one overlaps with the beginning of Turkey's industrialisation during the 1950s and 1960s (İnceoğlu and Yürekli, 2011). The most effective phase has been related to integrating the Turkish national economy into the global economy in the 1980s as neo-liberal and global actions started to take place. Istanbul slowly became "...a business platform for the transnational corporate elite as well as a playing field for the cosmopolitan consumers of global lifestyles" (Keyder, 2009). The emergence of new service sectors, including tourism, culture, and real estate development, has directed the economic changes about the rise of new urban configurations to live (Keyder, 2009). In the 1980s, Istanbul was re-functionalized following the vision of becoming a world city (Tekeli, 2011: 258-9). This point of Istanbul caused a gentrification and modification movement (Keyder, 2009) and many gentrified and transformed neighbourhoods in Istanbul's historical areas (Behar and İslam, 2006).

In the acceleration of urban transformation projects, lower-income groups were excluded from many urban spaces. The actions emerged based on the inclusion of higher-income groups in these regions, so the poverty of the city's poor groups has increased. Therefore, a few ghetto areas where low-income groups started to live emerged. Some shantytowns become the marginalized regions in the city (Uzun, 2003). The abandoned areas directed municipalities to develop new strategies. Municipalities started to develop some approaches to increase falling land income (Keyder, 2005). With the gentrification efforts, some historical urban places in Istanbul were seen as areas that needed

to be recycled. We know gentrification is generally a period directly transferred to urban transformation projects, and motivation would frequently emerge to increase market mobility (Lees et al., 2008). In Istanbul, the city centre's historical areas started to be restored with the power of the capital and market strategies. The local municipalities sought to obtain high rent from the city dwellers (Uğurlu, 2010: 214-6). The changes in historical urban areas were visible in Istanbul after the 1980s. Minorities living in the central urban areas in Istanbul, who are economically in good condition, totally left their residences because of a series of events (Uzun, 2003). Some residential areas abandoned by minorities have turned into alternative housing areas for many immigrants who come to Istanbul to catch the job facilities. Physical, economic, and socio-cultural problems occurred in these areas where immigrants started to settle. The changes experienced in Istanbul's historical housing areas started to be framed by new social and spatial dynamics, especially with the economic restructuring after 1980 (Keyder, 2000; Mulgan, 1995). From the 1990s, the municipalities and authorities of Istanbul accomplished dramatic and drastic changes in the city's urban form and fabric. The globalising developments have been accelerated after the local elections in Istanbul in 1994. The authorities governing Istanbul started to look for new ways to market the city. The policies have been designed to give the city a global image, through which it could equal other globalising cities in the world (Karelse, 2015). Towards the end of the 1990s, Istanbul took place within the world's global cities, regarding several global functions (Eraydın et al., 2017; Alvarez et al., 2016). Then, the AKP (Justice and Development Party) was elected for the central government in 2002. The strategies to put Istanbul on the global stage were aimed at the first base of Turkey's central and local governances.

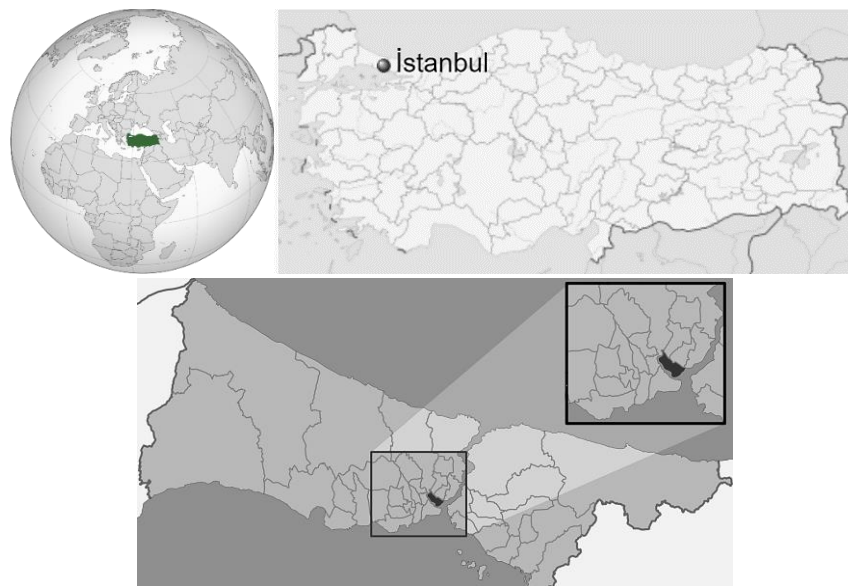


Figure 3: The photos show the locations of Turkey (Url-31), Istanbul (Url-30), and Beyoğlu neighbourhood within Istanbul Province in Turkey (Url-32) (from up to the bottom).

Briefly, since the mid-1980s until now, the changes in Istanbul's urban face have been linked with a series of local and national governance actions reflecting the global and neoliberal goals (Öz and Eder, 2012). In this era, we see that the mayor's office became very powerful. The emergence of an entrepreneurial local government facilitated the planning and implementation of a series of urban transformation projects in Istanbul's urban areas (Eder and Öz, 2012). The global determinations, capital-oriented urban development strategies, wrongly driven gentrification dynamics, and conflicts with local inhabitants caused an unpleasant restructuring of the urban places of Istanbul.



## 2.2 The case of Istiklal Street, Beyoğlu, Istanbul

Istiklal Street has witnessed many breaking points since its inception over a century ago. As the main thoroughfare in the Beyoğlu area, it rose to prominence as the '*Grande Rue de Pera*' in the 1850s and became the central artery in Istanbul's heart by the century. In its beginning, it housed European citizens and non-Muslim Ottomans such as Greeks, Armenians, and Jews. After nationalist sentiments swept through the country in the 1930s, an exodus of the area's minorities has happened. The demographic characteristics shifted significantly in the 1960s as the migrants from Turkey's countryside moved into the empty homes in the area. Later in the 1980s, the students and artists arrived; the area tried to revive as the arts and culture events such as film festivals sparked. After the 1990s, diverse urban transformation projects have been implemented in the Street; the integration with globalisation gained pace, the renovations, alterations have been multiplied, all linked with Istanbul's race towards becoming a global city. All of them have caused changes in terms of Istiklal Street's spatial, socio-cultural, economic organisations. But the focus of the narrative in this research is based on the process that started in the 1990s that gained momentum after the 2000s.

As this research problematises, due to the transformation of Istiklal Street after the 1990s, the locals have stopped hanging around, most of the art, culture and entertainment places on the Street have been closed, such as old taverns, bookstores, theatres, and especially movie theatres shut down (Url-5). Many vital figures have left the area amid disruptive construction projects (Kömürcüler, 2018). Greed to earn more has caused empty stores on the Street while the identical faces have been the victims of the process (Çelik Nacar, 2016). The spatial patterns have changed in the area, and the socio-spatial diversity has started to dissolve due to the urban policies pursued (Adanalı, 2011a). Istiklal Street's cosmopolitan heritage turned into a trademark for Istanbul's global city projects (Tekin and Akgün Gültekin, 2017). Most intellectuals, including artists, columnists, and musicians, agree that the area has gradually lost its soul, glory, and magic. They have got some negative commentaries toward the implemented projects in the area (Prehl, 2015). The area is far from a joyful area (Url-2). For years, the problems could not be solved, although the Street has been remade frequently. The Street was converted into a Street with reduced green areas, no trace of previous energy. The changes in the area indispensably injured the distinctive features of the region. Istiklal Street hopes to recover from the problematic years after suffering from some crucial setbacks which still running.

### 2.2.1 The breakpoints of Istiklal Street

#### **From the beginning of the 1900s until the Nationalist Movements of the 1930s and Turkification of the Street**

Istiklal Street, which sits within Pera (Beyoğlu) area, burgeoned in the 18<sup>th</sup> century as a part of Galata— an autonomous Genoese and Venetian walled city across the historical peninsula before the conquest of Istanbul (Kayra, 1990). It has been called '*Grand Rue de Pera*' (big Street of Pera) by non-Muslims and '*Cadde-i Kebir*' (Big Street) by Turks (Üstdiken, 1994: 266). The Ottoman economy's unification and association with the European economy significantly benefited foreign traders (Dökmeçi, 1990). For the significant steps of the 'westernisation' process of the Ottoman Empire, some new concepts related to the country's socio-cultural life and architecture were produced. After the 1800s, the governors applied essential improvements and modifications to the rights of non-Muslim people of the country (Murphey, 1999). For example, '*Tanzimat Fermanı*' (Ottoman Reform Edict of 1856) caused non-Muslim populations to gain more privileges (Batur, n.d.). Then, European style buildings and new social organisations have started to be built in the

area. By the way, foreign embassies and churches' construction created a semi-European, Levantine, and minority rooted Ottoman bourgeoisie (Arslan, 2012) who have started living around these embassies (Güney, 2015). Thus, Istiklal Street has evolved quickly into the Ottoman Empire's non-Muslim focus of life and symbolised the most international side of the Empire in terms of architecture, demography, and lifestyle.

The district turned into a central area mainly from the second half of the 19th century. Urban innovations have been exclusively intensified in the area (Akın, 2002) to be vital samples of the city's urban planning. As a result of non-Muslim dwellers brought their traditions, customs, and cultures (Üstdiken, 1994: 266), the theatre, concert, circus, carnival, and various feast events have been organised in the district; and the dwellers of Istanbul started to meet in the theatres, cafes, clubs, confectionaries, restaurants, bars, and hotels (Akın, 2002: 56). Since then, Pera has gained the statue of the 'entertainment centre' within Istanbul with its shops, restaurants, patisseries, cafes, perfumeries, hairdressers, photograph studios, and bookstores; it has also been the 'trade centre' of the city with its trading houses and bureaus as the marks of contemporary urban life (Akın, 1994). The places that opened in the region altered the physical environment and daily life; they offered different socio-cultural organisations compared with other city regions (Güney, 2015). New social relations have occurred. The European lifestyle became prestigious among Ottoman intellectuals (Batur, n.d.); the area has been a focal point where high society met to spend time and wandered by looking at shop windows (Faroqhi, 2008). The spatial designs that emerged in the area through the end of the 19th century affected the inhabitants' social behaviours (Köse,2011: 388-389). The ethnical dissimilarity elements and the multilingual and multi-cultural composition of the area have been quite visible in this era.



Figure 4: Left, 1905 dated Pera and Galata map of Charles Edward Goad (Url-33) (Istiklal Street area is pointed with a red axis by the author), right, the photo illustrates Istiklal Street ('Grand Rue de Pera') in the late 19<sup>th</sup> century (Url-6).

In the early 20<sup>th</sup> century, the shopping arcades, theatres, music halls, fashion houses, passages were built in various styles. They have been beautiful examples of Ottoman-era Neo-Classic, Art Nouveau and Neo-Ottoman styles. These buildings have shaped the identical architectural composition, which has been one of the vital signs of the area's visual qualities. Istiklal Street's cosmopolite structure was retained by the end of the first quarter of the 20th century due to regulations favouring non-Muslim residents, such as the declaration of Constitutionalism II in 1908. In those years, the area was a place where many languages were spoken, and many different ethnical groups have shared urban potentials for living, entertaining, and shopping together. Istanbul lost its position as the capital, and Ankara became the capital of new Turkey after the Turkish Republic's proclamation in

1923. The embassies in Beyoğlu moved to Ankara; the minorities also left the area. However, Istiklal Street could sustain its cosmopolite attributions in the 1920s (Bartu, 1999). One of the contributions of cosmopolitanism of the area has been made by White Russians who migrated to Istanbul due to the Russian Revolution in 1917. The arrival of Belarusians in the aftermath of the First World War supported the Street to experience its heyday in this period (Adanalı, 2011a). However, insufficient planning for the modernisation of Turkey and underestimating Istanbul as the old capital of the previous state Ottoman Empire influenced the cosmopolite attributions of the area to some degree. Istanbul and its elements based on cosmopolitanism were approached as somewhat ragged remnants of an ancient Ottoman past (Url-6). Consequently, after the 1920s, a modification in terms of the spatial and social structure of Beyoğlu has happened, such as the widening of the Street, demolishing old structures, and constructing new buildings (Yada Akpınar, 2010). The rise of nationalist movements in the world after the 1930s influenced Turkish nationalism movements and the new Republic's Turkification policy; therefore, the decline of the cosmopolite lifestyle for Istiklal Street began. One of the indicators of this process has been the alterations in the names of elements of the Street with Turkish ones, so the name of the street, *Grand Rue de Pera*, has been changed into Istiklal (Independence) (Batur, n.d.). Also, the projects of the late 1930s, such as Taksim Gezi Park and Park No II, showed that the physical infrastructure of the region has begun to be altered (Unlu Yucesoy and Guvenc, 2010). As a socio-economic factor, the Wealth Tax enacted in 1942 resulted in the bankruptcy of non-Muslims (Tekin and Akgün Gültekin, 2017). Moreover, by the end of World War II, Istiklal Street gradually started to lose its multi-dimensional nature after foreign residents lost their will to remain in Beyoğlu.



Figure 5: Three photos from the middle up to the right below respectively, Istiklal Street after the declaration of Constitutionalism II in 1908 (middle up) (Sargut Gelen, 2019), Istiklal Street in the 1910s (left below) (Url-7), Istiklal Street after the foundation of the Turkish Republic in 1923 (right below) (Beyoğlu Belediyesi ve Mimar Sinan Güzel Sanatlar Üniversitesi, 2012).



Figure 6: Istiklal Street in 1930s (up left) (Url-8), Istiklal Street in 1940s (up right) (Url-9), and Istiklal Street in 1950s (below) (Url-10).

#### **Istiklal Street turning into an area of decay: The 6-7 September 1955 Case and the Migration, fleeing of merchant and non-Muslim families in the 1960s**

One of the significant attempts against the multi-cultural lifestyle was the 6-7 September events in 1955 because of the attack of provoked people against non-Muslim minorities living around in Beyoğlu district (Mills, 2010: 119-128). The fake news about Kemal Ataturk's (the founding father of the Republic of Turkey) house bombardment by Greek people has caused a suitable environment for provocation (Batur, n.d.). The 6-7 September events occurred under the circumstances of anxiety or nervous excitement due to fake news. The non-Muslim population who lived in the Beyoğlu area reduced quickly after the events (Dokmeci and Ciraci, 1988). Moreover, some cancellations of the Greek people's residence permit that reflected the new, half-baked policies caused visible problems. As the result, nearly 8600 Greeks of Turkish nationality had to abandon Istanbul following 1964 (Cezar, 1991). This event caused trauma on Istiklal Street's cosmopolitan composition, which the area inherited from its Ottoman's period. So, an accelerated emigration of minorities from Istanbul has actualised. As a result, a mass exodus of the foreign population has happened, and many buildings in the area have been left vacant.

With the fleeing of merchant and wealthy families from Beyoğlu after the late 1950s, the region began to answer the cheap residence need of Anatolian migrants who immigrated to Istanbul in the 1960s (Dokmeci and Ciraci, 1988). As the abandoned houses in the area have been occupied by newly arriving immigrants (Adanalı, 2011a), Beyoğlu's dwellers started to change. The multi-ethnic and multilingual composition of the region was destroyed rapidly after the 1960s (Tekin and Akgün Gültekin, 2017). In the 1960s, the migration to Istanbul from rural areas of Turkey for work facilities changed the physical environment and the social and cultural structure of Istiklal Street and its surroundings. So, brothels have been opened around the area, and drug pushers became common; therefore, any remaining affluent residents moved to other parts of the city (Üstdiken, 1994: 266). As the industrialisation of Istanbul has improved, the marginalised groups such as sex workers,

intersex people, and gipsies and low-income factory workers and their family members began to settle in the area because of the abundance of abandoned buildings.



Figure 7: Istiklal Street after 6-7 September Events in 1955, left photo (Url-11) and right photo (Url-12).

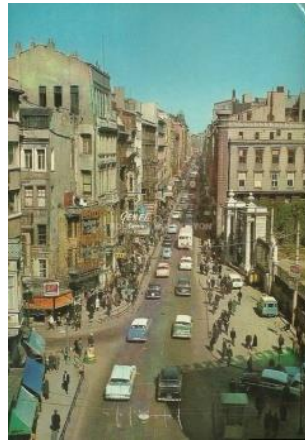


Figure 8: Istiklal Street in the 1960s (Url-13).

### **Social, demographic transformation and physical disruption in the 1970s, the first waves of Globalization and Neoliberal attempts, and Military Coup in the 1980s**

After the social, demographic transformation and physical disruption, which triggered an increase in the rates of crime and prostitution in this area (Tekin and Akgün Gültekin, 2017), in the 1970s, Beyoğlu has become associated with miserable gangland lifestyles and petty crime on the edges of Istanbul society. The bourgeois and prestigious Pera has turned into a place that would have been unrecognisable except for its architectural style that remained. It has stood with its impressive facades from among the shabbiness of the environment (Url-6). The 1980s was when the urban transformation processes based on neoliberal policies began to occur in Turkey (Enlil, 2011; Yalçintan et al., 2014). In the early 1980s, the January 24th decisions taken by the Turkish government has been the starting point of economic bonds with international capital (Öktem, 2011). In the period called as ‘first neoliberal wave’ (Boratav,2008), the import substitution strategies have been replaced by neoliberal policies based on free-market economy, and it downsized the public sector’s role in the economy to provide foreign traders and investors (Öncü and Weyland, 1997). Istanbul seemed to have the capacity to be a global city with being at the centre of the capital flows that reach both the East and the West, also an economic and political hub for both Turkey and the region. Therefore, Istanbul's urban places became the most critical elements related to the global

networks that came into the agenda in the early 1980s. For this reason, local authorities put much effort into turning the areas of the city into international trade, finance and culture focus on Europe and the Middle East (Isık, 2010). In that context, the new urban renewal campaign has been created to advance Istanbul to a 'global city' status, so the city's urban places have been acted as new arenas for the consumers of global lifestyles. There have been built dozens of shopping malls, high-rise office buildings, and mass housing settlements (Keyder, 1999). Simultaneously, luxury hotels and world-class restaurants have been opened one after another to attract tourists; international conferences, film festivals, and biennales have also been organised as necessary cultural actions (Güney, 2015). Keyder defines Istanbul's preparations to anchor global networks as a success story since it has been a business platform for the transnational corporate elite and a playing field for the cosmopolitan consumers of global lifestyles (Keyder,2009a: 1-3). However, most urban regeneration and renewal projects have been discussed in unclear conditions through spontaneous decisions (Akpınar,2014b: 32). Therefore, the city's modifications have become highly arguable in academia, media, and the community.

In Beyoğlu, the transformation experienced in the 1980s has been linked with the actions of the Municipality. The series of urban renewal projects directed by the metropolitan Major Dalan fostered the region's uncontrolled development (Turan,2011). Major Dalan's projects aimed to attract private entrepreneurs of Istanbul, based on the perspective that Beyoğlu has been a place that should be rehabilitated and partially demolished; therefore, the area's architectural texture has been highly penetrated (Tekin and Akgün Gültekin, 2017). To convert Istanbul into a 'world city' and advance the attractiveness of Beyoğlu, new cafes, restaurants, hotels, cultural buildings, art galleries, bookstores and theatres have been opened in the area (Ozus and Dokmeci, 2005). In this process, the Association of Beautification and Preservation of Beyoğlu was established in 1985 (Güney, 2015) while large-scale demolitions have been carried out for new construction practices (Tekin and Akgün Gültekin, 2017). In 1988, Tarlabası Boulevard (a long Street sits near Istiklal Street) had opened after demolitions at Tarlabası area. This situation generated so many debates; also, the Chamber of Architects stated that the destruction of the old texture meant the loss of the distinctive architectural framework of Beyoğlu (Bartu, 1999, 34-5, 42), unescapably the opening of the boulevard influenced the patterns of the environment of Istiklal Street (Can, 2012). Unavoidably Beyoğlu has experienced a significant transformation between 1984 and 1989.

The coup of September 1980 caused a military rule until 1983. Beyoğlu district has been badly affected; mainly, the middle class stayed away from the area, so the district has become a place of danger and ill repute. Hence, the recovery needed a long time (Ash, 1997). Briefly, in the 1980s, considerable changes have occurred in the urban places in Istanbul, crucial urban renewal projects, and gentrification actions have started (Öncü and Weyland, 1997). Famous brands began to leave Istiklal Street because of losing brand values and significant falls in sales (Ertep, 2009). The 1980s has been a period of Istiklal Street, and its backstreets have been occupied by homeless people, gangsters, drug addicts, especially in the evenings. All the events of the 1980s have been vital for creating the area's peculiar but particular urban identity.

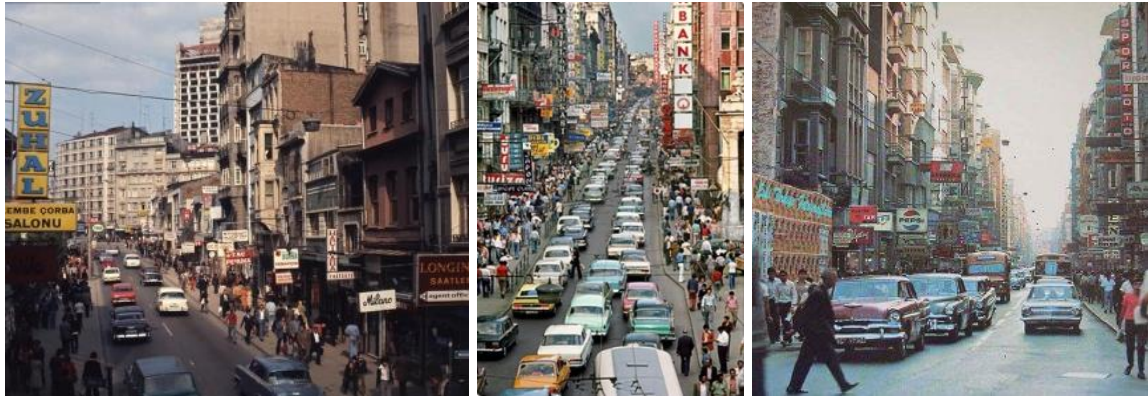


Figure 9: Istiklal Street in the 1970s left photo (Url-14), middle photo (Url-15), right photos (Url-16).



Figure 10: From up left to below middle, Istiklal Street in the early 1980s (Url-17), Istiklal Street in the time of 1980 Turkish Coup d'État (Url-18), and the construction works of Tarlabası Boulevard parallel to Istiklal Street in 1986 (Url-19).

### **The 1990s: Globalisation and Neoliberal Challenges, Modification with highly controversial projects**

After opening Tarlabası Boulevard, Istiklal Street was pedestrianised in 1990 to improve the area's attractiveness for the business sector, tourists and locals of Istanbul. After many attempts, the area was declared an urban heritage zone in 1993 (Ozus et al., 2012). The identity of Istiklal Street has changed significantly since this pedestrianisation. Before the pedestrianisation, many stores were suffered. Subsequently, only a small number of people came to spend time there. However, after the

tram started running along the Street after the pedestrianisation (Paramita et al., 2014), the Street has been supported with the energy of festivals, art galleries and places of entertainment. The multi-cultural and multi-layered composition of the Street has resurfaced with different actors' co-emergence (Tekin and Akgün Gültekin, 2017). After the local elections in 1994, some regulations were made. Beyoğlu Municipality has removed the tables and seats on the side streets to make the Street more accessible for pedestrians (Güney, 2015). The cosmopolitan identity of the area has been approached with symbolic importance in terms of reviving the 'Ottoman model' (Bartu, 1999: 39-40) because Beyoğlu was one of the most prominent public places and a sign mark of the cosmopolitan structure of diverse communities under the Ottoman rule. Diverse urban transformation projects were implemented all over the neighbourhood of Beyoğlu in the 1990s; within the process, local voices have not been considered enough (Say, 2016). Except for the discussions that social scientists have put forward, urban planners and architects, the enormous amounts of discourses in social media showed that Istiklal Street's multi-layered socio-cultural and architectural structure had changed dramatically in a controversial way.



Figure 11: From left to right, respectively, the pedestrianisation works of Istiklal Street in 1990 and Istiklal Street in 1992 (Url-20).

### **From the 2000s until now: Beyoğlu Municipality and capital-oriented urbanisation comes to fore**

Beyoğlu Municipality has been one of the most important actors in transforming Istiklal Street after the 2000s (Adanalı, 2011a; Güney, 2015). Istiklal Street has been filled with a “... full of ambiguity and variety, can host different social and economic relations, intertwines the formal and the informal...” (Adanalı, 2011a). So, it has required radical intervention according to the perspective of the Municipality. Except for the municipality-led urban renewal projects, major local and foreign capital real estate investments have considerably formed Istiklal Street's transformation. Hence, sales and purchases directed by investors led to essential changes speedily (Adanalı, 2011a). Many cultural activity places such as veteran cinemas on Istiklal Street have been closed (Güney, 2015). Some concert halls and small theatres have transformed into more profitable ventures like hotels and shopping malls. The place's cultural exuberance signposts have disappeared (Arango, 2016). The area has lost its 'intellectual centre' of the city (Url-5). However, with the rapid actions of real estate investments made by local and foreign capital, some new art centres have been opened on the Street by sponsored significant banks and corporations and prestigious stores owned by big brands. This situation may support the idea that Istiklal Street has been shaped by the role of capital within a



process in which urban transformations and cultural policies have been intertwined (Adanalı, 2011a). Many bookstores like Cumhuriyet Book Club, İstavrit Book, and Can Bookstore, served before the 2000s, have closed (Tekin and Akgün Gültekin, 2017). The garment sector chain firm MANGO, although it has already had a store on the Street, purchased a building that included Istanbul Bookstore. Robinson Crusoe 389 Bookstore used to be one of the oldest bookstores and one of the most attractive places on the Street in terms of interior and exterior design, but it could not resist raising rents (Güney, 2015). Many bookstores have abandoned the Street to go back to Cağaloğlu, where much of the publishing industry in Istanbul is located (Tekin and Akgün Gültekin, 2017). İstiklal Street started to transform into a marketplace for national and international goods and services to serve high-income groups with large-scale projects and interventions after the 2000s.

The sectors driving integration with global networks have increased space usage, such as hotels and apart-hotels. The presence of hotels on and around İstiklal Street has jumped after 2005, the catering and entertainment facilities have turned into hotels and motels as hotel management is profitable. Several international real estate firms and foreign funds have bought some buildings (Taş,2010; Adanalı, 2011b) such as Şark Aynalı Passage, Nil Passage, Mısır Building (Tekin and Akgün Gültekin, 2017). However, after the investors bought the buildings -which once had various facilities-, the buildings have lost their public usage. Also, most boutique hotels have been converted into hotels by big enterprises; for example, the Rumeli Khan has been restored and merged with the building groups situated in the same parcel for a hotel project. Some theatres have also been transformed into hotels, such as İkincikat Theater House and Beyoğlu Terminal Theater examples. These area changes have related to the development plan drawn up for Istanbul in 2009; the Istanbul Plan gave investors more initiative to determine the function of a building. The plan aimed to ‘create gentrified, cleaned out, and upgraded built environments to be attractive for tourists and moneyed classes’; in this direction, the area has been adjusted for a new class of users and dwellers. A new tourist profile of people coming from Gulf countries has increased in the area, parallel to the new styles’ cafes and shops such as narghile cafes have been proliferated since many Syrian refugees lived in the city (Arango, 2016; Tekin and Akgün Gültekin, 2017). İstiklal Street’s user profile and entertainment sense have changed because of the efforts to turn it into a primarily tourism-oriented Street.

Istanbul has been the 2010 European Capital of Culture (Adanalı, 2011a); this influenced both the physical and cultural modification of the environment (Keyder, 2010). After this occasion, Istanbul Shopping Fest (ISF) was organised in Spring 2011 by a partnership between public and private enterprises and supported by shopping malls and big brands to ‘transform Istanbul into the world’s shopping, culture and entertainment centre of the world’. The fest went on for 40 days. The transfer of public energies and resources to events such as Istanbul Shopping Fest resulted in problematic urban developments in the area, such as Demirören Shopping Mall (Güney, 2015). In the summer of 2011, the Municipality removed the tables outside of the cafes in the area. People, especially the students, have started to go to other quarters like Beşiktaş, Karaköy and Kadıköy because of declining outdoor spaces (Tekin and Akgün Gültekin, 2017). İstiklal Street developed as a single wide street consisting of sub-Streets and sub-spaces intersecting with it. On the backstreets of İstiklal Street such as Asmalımescid, setting up tables has been more difficult for bars, restaurants, and cafes due to new regulations, so the loss of the outdoor facilities has sent people elsewhere ‘where they can smoke, drink and eat freely’ (Arango, 2016).

As one of the significant symbols of globalisation in the district, Demirören Shopping Mall opened in 2011 (Güney, 2015) after demolishing its original 1930s style structure. Its facade is rebuilt ten

meters taller than the original height of the former Deveaux Apartments, and the new interior design of the building has some spatial problems (Tekin and Akgün Gültekin, 2017). Therefore, the new form of the building has received criticism from diverse segments of society (Adanalı, 2011a). The opening of this shopping centre has proved that visitors' socio-economical targeting profile has been turned into high-income groups. Subsequently, the number of people visiting the Street has been influenced, and the visitors' profiles have changed. Unfortunately, the area converted into a place with insufficient space for students, people with lower incomes, or activists (Cusack, 2018). This shopping centre caused to quicken the elimination of places that characterised Istiklal Street. Beyoğlu Municipality's demands to make Istiklal Street a consumption cluster have converted small businesses into national or international chain stores (Güney, 2015). Small-scale cafes and bars have come on the edge of shutting down their businesses. Also, some cafes and bars which have attracted people in different income groups have been moving to Beşiktaş and Kadıköy (Tekin and Akgün Gültekin, 2017). For example, the patisserie Inci which has been served since 1944, has moved in 2012. The solo sensewalker E.T. says, "... *the images in my mind of taking down the historical decorations of Inci Patisserie trigger the memories that make me feel bad...*", this statement revealed the symbolic importance of this building for the place. Ağa Restaurant, another veteran restaurant in the area, has closed its doors after years of struggle (Adanalı, 2011a). Simultaneously, the global or local chain stores of food sector such as Starbucks, *Kahve Dünyası*, *Güllüoğlu*, and *Mado*, have opened at least one shop on the Street. The changes in this area have pursued the construction of the Demirören Shopping Mall. The historical Cercle D'Orient building (next to Demirören Shopping Mall) containing Emek Movie Theatre has been converted into another concentrated shopping area under Grand Pera's name (Tekin and Akgün Gültekin, 2017; Say, 2016). Some veteran stores at the entrance of the Cercle d'Orient building have been closed with the conception of creating a new 'culture-arts-entertainment gastronomy and fashion centre' in the area (Say, 2016). Other small theatres nearby have closed their door; Emek, a veteran movie theatre on Istiklal Street, got marked for closing in April 2013. Then some protesters gathered for a sit-in. The protesters highlighted the importance of Emek in terms of the city's memory (Cusack, 2018), but the local voices have not been considered enough. Moreover, in 2013, the Emek movie theatre was pulled down (Özlu, 2016); it has been an emblematic example of the area's transformation process. Some demolition or functioning of the buildings ingrained in the memory of the area and Istanbul have got speed, and they have adverse reactions.

In 2013, as part of the region's urban renewal, the government had announced the reconstruction of the 19th-century barracks in the Gezi Park area. Gezi Events has been preceded by smaller-scale reactions against the Demirören Shopping Mall's construction, the demolition or re-functioning of the buildings such as the Emek Theater and Narmanlı Khan. A civilian resistance happened in the Gezi Park in 2013, intending to object to the reconstruction decision of the Topçu Barracks. Topçu Barracks was constructed in 1806 as a military barrack building under the modernization actions of the Ottoman military system. It has had a unique architectural composition with its distinctive facade. In 1940, it was demolished during the renovation works of Taksim circle due to the Istanbul's plan of French architect Henri Prost (Yıldırım and Erdem, 2016). During Gezi protests, Istiklal Street has turned into a fighting scene (Tekin and Akgün Gültekin, 2017). Then, the protest has spread across the country (Cusack, 2018). In 2014, the iconic Taksim Square began to transform into a pedestrian area of 100,000 square meters. The entire area was paved by concrete; the area needed more humanistic green space. Afterwards, a law has passed to allow the eviction of the tenants of over ten years in Beyoğlu. 'Kelebek Korse', one of the Street's unique shops, has closed because its tenancy agreement has been terminated (Tekin and Akgün Gültekin, 2017). Istiklal Street has seen the world's second-highest rent increases after San Francisco's Union Street in 2014 (Kömürçüler,

2018). Due to this tenancy agreement, the Street's rooted stores have left the area as they could not afford the rising rent.

Istanbul Metropolitan Municipality had launched changing the Street floor in December 2016 due to ageing infrastructure and broken or removed granite pavement. Therefore, the water, sewer, gas, and communication network passing underneath the Street has been completely renovated. In November 2017, Istiklal Street's renovation and infrastructure work ended after a year it was launched, revamped Istiklal Street opened and received mixed reactions from the users of the place (DailySabah, 2017). In the section between Taksim Square and Galatasaray High School, green plastic material has been laid on the ground beneath the tram rails to absorb the tram's vibration. However, the Street floor colour choice and the new look of the Street floor have mixed reactions in social media, many users liken the pavement to synthetic football pitches, and a few 'the green mile' jokes have been made (DailySabah, 2017). In the view of columnist Basturk, the problem lies in "*the endless renewal appetite*", although "*the same stones have been on the Streets of some world cities for a thousand years as a sign of respect and care*" (Url-2). The lack of trees has affected the Street's humble and humanistic walking experiences. While the tram carries people among trees lined on both sides of the rail, pedestrians could walk under trees' beautiful freshness (please see Figure 12 below).

The Cushman & Wakefield report has revealed that in 2017 the passenger traffic on Istiklal Street declined, the revamping of the street's floor has had a considerable effect on this situation (Kömürcüler, 2018). In 2017, a mosque construction began across Gezi Park (Walton, 2017) sits 16 thousand 220 square meters (Url-28). In 2020, we saw that the mosque's construction in Taksim Square is close to completion (Url-27). The mosque's height rises to an equivalent height of the Hagia Triada Greek Orthodox church nearby (Dönmez and Yaman, 2019). In May 2021, the new Taksim Mosque -designed as a complex with an exhibition area, a library, and a car park- opened after "*...thousands attended the ceremony, with some praying in the square...*" (BBC News, 2021). The solo sensewalker E.T. talks about the new look of the Square; he pictures the scene of Taksim Mosque construction and says, "*...on the right side at the beginning of Istiklal Street, some building materials belong to the Taksim Mosque construction. I think it does not look bad. Hagia Triada Church standing magnifically behind Burger King...*". The mosque project has been completed within complicated, slippery processes of political and sociological controversies of decades. However, as soon as the mosque construction was completed, it was set amid the site's beautiful architectural and socio-cultural polyphony. Besides these amendments, the Ataturk Cultural Center on Taksim Square was demolished to rebuild anew under the new decision (Cusack, 2018); the new centre has been under construction since 2019 (Url-29). We see many controversies powered after the protests in 2013; the urban policies followed the motto of 'beautifying the area by glorifying its past'. However, unfortunately, it has caused some rapid and non-logical urban renewal actions in the area.



Figure 12: From up left to below right respectively, Istiklal Street in 2000 (Url-21), Istiklal Street in 2005 (Url-22), Istiklal Street in 2010 after the trees were cut, and old floor coverings have been changed (Url-23) and Istiklal Street in 2015 (Url-24).

Briefly, in the 2000s, several historic buildings have passed through a change of identity and function under the urban transformation and renovation projects. Especially, the specific businesses have had risks of losing their buildings because of the obligations and regulations; they have been heavily affected by the distressed environment set by multiple matters. We have witnessed the disappearance of music shops, second-hand dress shops, and antique shops inside Istiklal Street's famous arcades. Especially veteran bookstores have perished, the publishing offices, including periodical, book, and newspaper printing houses, have started leaving the Street. Once shined out with its spatial and user diversity, Istiklal Street began to serve as one big shop window for displaying consumer goods. These years have been when Istiklal Street has faded due to neoliberal economic policies, global challenges, and capital-oriented urbanisation, so all the procedures damaged the area's distinctive composition.

The <b>breaking points</b> of the <b>transformation process</b> on <b>Istiklal Street</b>	from the 1900s until 1940s (from Grand Rue de Pera to Istiklal (Independence) Street)	The foundation of Turkish Republic in 1923 and <b>Nationalist Movements</b> after <b>1930s</b> and <b>Turkification of the Street</b>
	between the 1950s and 1970s	the <b>6-7 September 1955 Case</b>
		Istiklal Street <b>turning into</b> an area of <b>decay</b> : The <b>Migration, fleeing of merchant</b> and <b>non-Muslim families</b> in 1960s
	the 1970s	the <b>social, demographic transformation</b> and <b>physical disruption of the area</b>
	the 1980s	the <b>first waves of Globalization</b> and <b>Neoliberal Challenges</b>
		the <b>demolitions impacts</b> on the <b>distinctive texture</b> of the street
	the 1990s	<b>Military Coup</b>
the <b>pedestrianisation of the street</b>		
from the 2000s until today	the <b>multi-layered</b> composition has <b>resurfaced</b> and the <b>creative part</b> of the area has <b>revived</b>	
	<b>globalization</b> and <b>neoliberal challenges</b> and <b>modification</b> with highly <b>controversial projects</b>	
	Beyoğlu Municipality ( <b>municipality-led urban renewal projects</b> )	
	<b>capital-oriented urbanization</b> (real estate investments of big local and foreign capital) <b>come to fore</b>	

Figure 13: The graphic shows the main spots in Istiklal Street's transformation process (Source: Author).

### **2.3 A Summary**

In Turkey, which immediately affiliated to world capitalism after 1980, the pioneer of globalisation is Istanbul (Cavusoglu, 2010). An attitude parallel to the global tendencies and liberal policies resulted in Istanbul's socio-cultural, economic, and spatial modifications (Keyder, 2009b; Keyder, 1999). From the 1990s until now, the urban modifications influenced Istiklal Street's urban texture and socio-cultural life (Güney, 2015; Tekin and Akgün Gültekin, 2017). Istiklal Street has staged remarkable changes in terms of spatial organisations and zonal differentiation. The diversity in spatial use has declined; due to the rapid construction, renovation, and restoration projects, almost every single section of Istiklal Street has transformed. With new urban policies, small scale trades and local brands began to disappear gradually. Mainly the small shops in the Street have faced severe challenges. The number of major brands stores has increased, and the rents have increased accordingly while the Street has been transforming. The spirit of this Street has been penetrated by the Street's long-standing enterprises closing one by one. Once a cosmopolitan place of old cinemas, bookshops, outdoor cafes, and dive bars, the Street has evolved into a tasteless urban space dominated by chain stores and shopping malls. Istiklal Street's user profile has changed while the authentic character and atmosphere of the Street began to disappear. Some social exclusion has been carried due to the projects in the area. Some regulations or restrictions concerning street musicians and activists have influenced Istiklal Street's colourful and perhaps some minor unruly components. So, Istiklal Street has begun to lose its fragile, humble sensory uniqueness in the city of Istanbul.

## **CHAPTER 3**

## **CHAPTER 3: THE LITERATURE REVIEW: MULTI-SENSORY PERSPECTIVE IN URBAN EXPERIENCES' INVESTIGATIONS**

---

The research skeleton is combined around the fundamental concepts of body, experience, sense, and place. The thesis mainly asserts that the urban places' experiential character needs to be examined beyond the visual features; especially, the sensory impacts of the changes and modifications in the urban places need to be discussed broadly. Therefore, in the first section of the literature review, we have mainly discussed how a sensory approach would solve the theme 'multi-sensory experiences' of urban places. The second section addressed the research's main method, 'sensewalking'. We addressed how a mobile and participatory-based technique have been used to examine the urban experiences beyond visual experiences. The chapter has also discussed how sensewalking would be a beneficial and coherent tool for dealing with Istiklal Street's case study.

### **3.1 The Body, Sensory Experiences, and Place Relations**

We have started this section to clarify how phenomenology and French philosopher Merleau-Ponty's notion help us create the conceptual base of the research. This section has continued to debate some initial sensory-based studies to handle the visually based urban perspectives. Then, we debated the sensory consideration of the urban matters; specifically, we pointed to the sensory sides of the places which witness transformations.

#### **3.1.1 The Phenomenology, Place and Merleau-Ponty**

Phenomenology is an umbrella term encompassing both a philosophical movement and a type of research approach. Although it is a primary philosophical subject discussed by philosophers such as Kant, Fichte and Hegel, then Husserl formulated the concept of 'phenomenology' as a new way of doing philosophy (Ricouer, 2007; Gallagher, 2012). Later it is detailly pictured by Bachelard, Gadamer, Heidegger, Sartre, and Merleau-Ponty in varied ways (West, 1998). The central attitude of phenomenology intends to understand, comprehend and investigate the phenomenon through directly experiencing it (Moran, 2008). It attempts to capture the lived human experience through qualitative and descriptive analysis. The phenomenological perspective has been used extensively by architectural theoreticians and architects in debates and designs. For grasping the phenomenological discourse of architecture, the ideas of Juhani Pallasmaa, Peter Zumthor, Karsten Harries, Christian Norberg-Schulz, Kenneth Frampton, Steven Holl, David Seamon and Perez-Gomez could help (Shirazi, 2016). The phenomenology comprehends our built environment as the departure point of human experience (Basyazici-Kulac and Ito-Alpturer, 2013). The main perspective of this research aims to follow a path for unfolding the dimensions of our human experiences that we have and sense in the 'place'. So, phenomenology does this job to establish a unique understanding of the phenomenon of the 'place' and recommend a bodily experience-based attitude for analysis.

We already know that the 'place' has been a central issue in humanities and social sciences; so, it has been heavily discussed primarily in human geography, anthropology, ethnography, environmental psychology, besides architecture and urban studies. Various researchers examined different aspects of the place, such as its components, scales, factors, and dimensions, to deal with this issue as a multidimensional concept. But, Merleau-Ponty's idea of the body as the focus in the place's experience has been ground-breaking (Boyle, 2011). Merleau-Ponty's phenomenology perspective pays attention to the importance of bodily experiences (Ardoin, 2006). He identifies the



body as the mediator between our surroundings and bodily affordances (Merleau-Ponty, 2002: 167, 311). In Merleau-Ponty's understanding, we can grasp place through the body (Merleau-Ponty, 2002: 340-350), so he says we cannot experience place unless our bodies (Baldwin, 2004a:295). For Merleau-Ponty, our body opens a world where we can approach things and people, so our body is our anchorage in a world (Merleau-Ponty, 2002: 167). Merleau-Ponty defines the role of the body as the origin of the experience of place. According to him, we comprehend the world, things, and others through our body (Merleau-Ponty, 2002:182-185). He says, "*we are in the world through our body, and in so far as we perceive the world with our body*" (Merleau-Ponty, 2002:239). For the notion of Merleau-Ponty, the body inhabits the place (Merleau-Ponty, 2002:172-175); by inhabiting the place, we can capture the place, which is based on our bodily experience (Merleau-Ponty, 2002:230-233). While he stressed that the place can be explored only with an examination of the bodily experiences of the user (Merleau-Ponty, 2002:117-120), he critiqued ocularcentrism (Boyle, 2011). His concept mentioned the multi-sensory nature of bodily perceptions (Spence, 2020). We understand Merleau-Ponty regards the place's multi-sensorial concept produced through the relationship between the body and place. His notion supports the idea that the place cannot be adequately understood by one-directional and passive seeing. This attitude provokes the research's core idea that a sensory perspective between individual and place needs to avoid the dominance of visual sensation. So, this research's conceptual background grounds on the ideas of the phenomenological perspective, which is derived from the ideas of Merleau-Ponty.

We said that the conceptualization of phenomenology emphasizes the place associated with the experience (Parsa and Torabi, 2015). The place is a medium providing direct sensory experiences of the world (Relph, 1976) and contains messages and meanings which people perceive and decode through their experiences (Rapoport, 1990). The body is an agent of experience (Pink, 2009). A deep understanding of a place with its experiential dimensions would help us see the place with its sensual complexity (Dovey, 2010:17). To examine spatial experience under the framework of the sensuous interrelationship between body and environment (Howes, 2005b), we need to be aware of the roles of senses on experience (Baldwin, 2004b: 12). As people make sense of the place through our multi-sensory experiences (Mace and Thornett, 2017), a place just can be understood through our bodily experiences. So, a phenomenological-based approach is one of the best ways to represent the qualitative descriptions of our bodily experiences.

We are aware that every sensation is spatial, and the senses connect us to the surrounding. Each sense has a close relationship within the urban environment through the body. Without the senses working simultaneously, an individual would never be able to understand their surroundings. In order to understand experiencing a place, it is vital to mention place-body relationships. Within the interactions between body and environment, the experience becomes multi-sensory. This statement tells us that we need to focus on bodily experiences' qualities by paying attention to the multi-senses that anchor us to the world. The eye collaborates with the body; the other senses are strengthened and articulated by this interaction of the senses. In other words, our multi-senses experience the place in different ways.

### **3.1.2 Early efforts for overcoming the Visual Hegemony and steps in Architecture and Urban Studies**

This part reveals some early works that challenged the ocular-centric approach in humanities and social sciences. The below debate has answered why we need to focus on the multi-sensory mechanisms instead of focussing only on visual-centric ways.

One of the previously under-theorised but commonly applied humanities and social sciences aspects was ocular-centric human experiences. The hegemony of vision covered the importance of the other senses in assessing human-place relations (DeFazio, 2011). Visual-centric research approaches dominated others (Classen, 1998). The domination of vision or ‘ocularcentrism’ became a topic of many critical discussions (Belova, 2006). Since then, sensory contents began to be examined in the humanities and social sciences due to the rise of experimental psychology, life philosophies, and phenomenology in the early 20th century (Howes, 2005a; Howes 2005b). They have drawn attention to the importance of the human experience.

Howes (Howes, 2011; Howes, 2013) presented a comprehensive anthology of the most important contributions. According to Howes’s anthology, we learnt that one of the first attempts was made by philosopher and psychologist William James on sensory-based humanistic research. In his book ‘The Principles of Psychology’ of 1890, he paid attention to the significance of examining senses in psychology based on the sociology of the senses. Under the influence of Georg Simmel, American urban sociologists Robert Park and Ernest Burgess published ‘Introduction to the Science of Sociology’ in 1921 dealt with the interaction between people and the environment. In the 1950s, two anthropologists Margaret Mead and Rhoda Metraux focussed on the meaning of the senses and their social context. In 1962, structuralist anthropologist Levi-Strauss published ‘The Savage Mind’ concerning the embodied attributions such as colours, odours, sounds to understand the world through sensible qualities and complex sense-based taxonomies. In 1971, American anthropologist Ashley Montagu published ‘Touching: The Human Significance of the Skin’, which contributed to sensory studies’ subfields by dealing with the sense of touch. In the following year, in 1972, a visual culture study was made by John Berger’s ‘Ways of Seeing’. In 1984, cultural geographer Denis Cosgrove published ‘Social Formation and Symbolic Landscape’ to suggest replacing the landscape concept with the term ‘*sensescape*’ such as soundscape, smellscape, bodyscape and so forth. This study made a significant contribution to the awareness of sensory relationships in spatial formations. In 1985, philosopher Michel Serres published ‘The Five Senses’ focused on the role of senses. Through these examples, sensory matters have been more visible in the humanities and social sciences (Howes, 2011; Howes, 2013). All these mentioned works criticized the assessments, which considered the human and place relations with only a sense of sight (Howes, 2013). The research mentioned above stressed the dynamical, reciprocal, intersensory dimensions of our everyday engagement with the world. They helped us have a holistic, inter-sensory, and multisensory understanding of urban investigations and research approaches.

After the 1980s, sensory studies<sup>3</sup> influenced various disciplines powerfully, and Howes called this shift a ‘sensory turn’ or ‘sensorial revolution’ (Kljenak, 2014). Zardini says, “*the human and social sciences, from anthropology to geography, have undergone a ‘sensorial revolution’ as a primary shift, and we employ to observe and define our fields of study*” (Zardini, 2005: 22). This shift has significantly deepened our understanding of previously under-theorised non-visual aspects of people (Stoller, 2004; Rhys-Taylor, 2013). Several sensory-related studies have tried to catch the multi-sensorial interpretation of the world.

---

<sup>3</sup> In 1988, the nucleus of the Centre for Sensory Studies was formed through a research program called by ‘The Varieties of Sensory Experience’ organized by sociologist Anthony Synnott and anthropologist David Howes aiming to take the study of the senses and sensation out of the psychology laboratory and into everyday life, as well as back in history and across cultures. As well as Howes and Synnott, cultural historian Constance Classen joined the team and formed CONCERT (Concordia Sensoria Research Team) all together. Thanks to the foundation of CONCERT, a lot of publications have been published, a lot of research have been conducted and several laboratories have been found since 1988 and the field of sensory studies were established (Url-34).

Although these studies have generally multiplied, relatively few architectural products have been done by considering the architectural environment's multisensory experience even if it is generally agreed that we experience the built environment with all senses (Rasmussen, 1957; Pallasmaa, 2005a). The Modernists' introduction (1890-1940) of the hegemonic sense of vision can be illustrated by the statements of Le Corbusier (1887-1965) "*I exist in life only if I can see*" (1991: 296). Bloomer and Moore asserted that architects would overlook a realm of human spatial experience with a "*historic overemphasis on seeing as the primary sensual activity in architecture*" (Bloomer and Moore, 1977). In this perspective, the place was a concrete and material object, represented by the concentration of buildings, roads, public and private spaces, and people (Ultramari and Firmino, 2010). This visually dominant sensory approach in architecture and urban studies would threaten the examination of the user's multi-sensory interaction within the place (Basyazici-Kulac and Ito-Alpturer, 2013). The eye's dominating role separates us from a sense of the world, and we become spectators on a just visual journey (Theart, 2010). This point caused insufficient considerations about the urban environments that were based on just the tangible visual compositions. That point was critical for the starting of this research's conceptual schema.

But, as this research asserts, an individual's experience of a place is more than visual, and it is not only understood through the eyes. It is experienced through all the body's senses as one moves through it and actively interacts with it (Pallasmaa, 2005a). The research was undertaken to provide alternatives to vision-centred perspectives tells us that the sensing place goes beyond the visual impressions (Belova, 2006). Sullivan and Gill (1975: 181) say, "*sight paints a picture of life, but sound, touch, taste and smell are life itself*". Frampton emphasized the importance of considering the experiential qualities of places in addition to the visual (Frampton, 1983). Pallasmaa thinks that each sense is attached to place, and all the senses except sight offer a specific quality and a new way while they pull us into place. He says, "*while our experience of the world is formulated by a combination of five senses, much architecture is produced under consideration of only one: sight. The suppression of the other sensory realms has led to an impoverishment of our environment, causing a feeling of detachment and alienation*" (Pallasmaa, 2005a). In his 'fragile architecture' concept, Pallasmaa notes that looking at architectural matters should be multi-sensory to overcome the visual bias in architecture (Pallasmaa, 2005b). Pallasmaa (2005a) stressed that sight separates us from the world while the other senses join it. Pallasmaa's notions play a vital role in the senses and sensory experiences of the places. His concept of 'multi-sensory bodily experience' reminds us that "*experience of architecture is multi-sensory; qualities of matter, space and scale are measured equally by the eye, ear, nose, skin, tongue, skeleton and muscle...*" (Pallasmaa, 2000: 78–84, 207). Apart from Juhani Pallasmaa, few architects whose design highlights the multi-sensorial experience, such as Steven Holl, Peter Zumthor, Jacques Herzog, and Kengo Kuma, regard architectural design as a multisensory effort (Mattern, 2009). The sensory approach in architectural context considered how the place, users and sensory experiences come together in data formation. It has been sought methodological ways for the examination of sensory dimensions (Low, 2015). The sensory-based architectural discussions also have dealt with the effects of urban sprawl, modern technologies. They regarded diminishing sensations capacities in public (Howes, 2005a). However, we could say that architects and urban designers mostly think and design very visually. In fact, we need to replace a one-dimensional attitude with a multi-sensory bodily approach in architecture, especially in urban studies.

The biological fact partially causes focusing of perception onto one's visible surroundings (Kavanagh, 2004), while other sensory stimuli are more rarely in focus. Therefore, visual perception is the primary way of understanding the experience within the urban place. However, the other senses

provide us to understand authentic relationships with place. An urban place comprises impressions from different sensory spheres that always overlap and complement each other. The place can only be perceived as a dynamic multi-dimensional multi-sensorial medium. The senses cover the plurality of senses – and not just of sight. Thus, the identity of the urban place depends on the combination of sight, hearing, smell, touch, and perhaps also taste, and all emphasise the experiential value of immediate experience (Sepänmaa, 2003). The senses mediate our interactions within the urban context through the body in a multi-sensorial way (Degen, 2010). We know architects began to concern the sensory dimensions of architectural environments in the 1960s thanks to the architectural theory's movement concerning sensory qualities of the material world. Since the late 1960s, the sensory sides of urban places have begun to be examined. The 1970s has been when the new dimensions generated the sensory context of humanistic-based research (Howes, 2011; Howes, 2014). The 'sensorial turn' in the late 1980s accelerated the investigations of urban experiences beyond visual terms. After the sensory shift, researchers' intimate sensory involvement in the understanding and interpreting of the urban place has been advocated within new approaches.

The Canadian Centre for Architecture in Montreal hosted the 'Sense of the City' exhibition between 2005 and 2006. The exhibition has been crucial as it displayed an 'alternative sensory approach' to architecture and urban studies. For challenging the dominance of vision, the exhibition "*offered a rethinking of latent qualities of the urban places, proposing complex analyses of the comforts, communication systems, and sensory dimensions of urban life – thus advancing a new spectrum of experience and engagement*" as Mattern pictured (Mattern,2009). The work was divided into some sections. In the 'Nocturnal City', the night-time city and its illumination were figured, and audio-tactile maps were presented. In 'Sound of the City', exhibition visitors have headphones to hear various cities' unique soundscapes throughout the world. 'Surface of the City' paid attention to the cities' colour, texture, and smell by encouraging people to touch and smell some samples belonging to the cities. In 'Air of the City', the air quality was discussed, and the regulation of the urban atmosphere with heating, ventilation and air conditioning systems were issued. In the exhibition, the visitor also sniffed bottled 'urban scents' ranging from 'subway detergent' to 'garbage' (Mattern, 2009). The exhibition presented the cities' multisensory sides by showing the graphics, models, recorded sounds, bottled aromas, and tangible artefacts of the cities. The visitors experienced the samples by their eyes, ears, nose, and skin which belong to the cities' sensory sides. In fact, this work presents us with a great source of inspiration.

Whether we think of a lively outdoor marketplace or a flat parking area, an attractive historical centre or a casual subway station, the way we relate to those places is based on the sensory experience they involve. It is light and colour, sound, smell, touch, heat, and how we walk, move, and relate. Urban ambiances operate each time a complex mixture of sensation and movement. Smells, smoke, heat, and sounds are not only the parts of the physical characteristics of a place, but they also denote and express a human presence (Thibaud, 2011a; Thibaud, 2011b). An urban space provides multiple ambiances to be felt with all the senses.

In the Beyoğlu area, Istiklal Street is always multi-sensory. We wade through the sounds of the urban place (Classen, 2008). Except for sight, we experience the tastes and drinks in the urban place's sensory atmosphere (Kekou and Marangoni, 2010). The Street contains everyday rhythms, activities, routines, and other urban encounters. They come with a range of 'multisensory bombardment' (Butler, 2006) deriving from both human and nonhuman sources. We know urban experiences are inevitably filled with sensory perception, reception, and production (DeFazio, 2011). The sensory structures would depend on the building materials, morphologies of the urban fabrics, urban

furniture, and dynamic components (Signorelli, 2015). The motor vehicles, horns, voices, music, nature, and tactility are some of the wide range of possible examples that form the place's sensuous character. There is a superabundance of sensory affordances situated within the place (Degen and Rose, 2012). Urban sensory experiences comprise social relationships, memories, emotions (Low, 2015). Although the built environment's sensory dimension would often be overlooked in the case of Istiklal Street, we know the houses, streets, and cities are not two-dimensional printing or pictures. They have a rich sensory brew of sounds and odours, textures, and colours (Classen, 2008). The sensations in the area produce a kind of sensory symphony; all the tangible and intangible qualities of the area create the sensory experiences of its users. The urban environment of the Street needs to be considered as a product of different blends of sensory conditions. As the Istiklal Street consists of a range of multisensory elements, a sensory constitution emerges from the diverse sensory affordances shaped through time, applications, and people's actions.

### **3.1.3 The Sensory Sides of the Changes and Transformations in the Place**

This thesis flows the idea that the urban place originates from visual and non-visual sensory experiences, and they combine the sensory character and distinctiveness of the place (Swanwick, 2002:3). Such constructions or destructions may produce and unsettle new urban configurations because an urban place is dynamic and evolving. We can say that the transformations in the urban areas can be defined as a regeneration of the physical capacities and socio-economic dimensions in public life (Roberts and Sykes, 2000). There is no one dominant approach to urban place' transformations and changes, nor should there be. The modifications in the urban places cannot be understood as a fixed or strict form. The urban environments need to be examined from the angles of sociological, political, formal, aesthetic, economic (Celik and Favro, 1988). However, this research considers the sensory reflections of the changes and transformations that occurred in the case place. Therefore, this part of the thesis has discussed the alteration points on the sensory sides of the urban modifications.

The sensory experiences significantly impact portraying an urban environment (Howes, 2005a). Different dimensions can be added to the spatial dimension of sensation to examine the links between sensations and the urban environment (Howes, 2005a). We could say concerning sensorial aspects of urban experience dated back to the beginning of the 20th century. Some critical theorists such as sociologist Georg Simmel and philosopher and cultural critic Walter Benjamin (1971, 1979) emphasized the importance of a sensory approach to understanding the new experiences of life in a modern city's rapidly changing environment (Degen and Rose, 2012). In his profound work 'The Metropolis and Mental Life' (1961) [1903], Simmel discussed how urban stimuli affect actors who inhabit city places. He dealt with the modern urban structure's reflections on the inhabitants. This work of Simmel was one of the initial examples that focussed on the emotional character of the modern urban components; he particularly mentioned the dwellers' alienation occurred because of the new kind of urban situations (Low, 2015). Sociologist Lefebvre says sense analyses should be multimodal to identify the sensory embodied practice through activity and sensory rhythms. Because according to Lefebvre, decoding sensory space is one instrument for interpreting the urban's socio-spatial transformation (Lefebvre, 2003 [1970]). According to Lynch's consideration, the inhabitants' physical/architectural structures and multisensory embodied experiential interactions are combined (Lynch, 1960: 119). Michel de Certeau's (1984) and Guy Debord's interest in 'everyday urbanism'

(1957); to Yi-Fu Tuan's<sup>4</sup> (1972) work on environmental perception; Marshall McLuhan's notion of the 'sense ratio' and Edward Hall's 'proxemics' tried to capture the sensory aspects of the urban experience, so the sensory works have been crucial to moving beyond the visual experience while examining an urban place (Zardini, 2005: 18–19; Howes 2005a; Mattern, 2009). Through all these debates, looking at the immediate human experience has been extended; therefore, new understandings of the transformed place's experiential dimensions have been declared. These works remind us that an urban place is more than the sum of its spatial and social structures; they resonate, smell, and sound (Mansell, 2018). Scholarly investigations of the transformed urban environment become increasingly to the intangible experience. They represented us an investigation of the felt, the sensed, and the embodied urban places.

We could say that the transformations in the built environment display changes in structural political, economic, cultural areas and result in changes in everyday life experiences of inhabitants (Degen and Rose, 2012). Cultural Sociologist Monica Degen's analysis of the regeneration process's effects through a sensory paradigm says that the physical layouts of cities reflect sensory regimes (Degen, 2008:14). She argues that the physical and spatial changes and alterations would cause a reconfiguration of the existing sensescapes (ibid.:4). Degen shows us the contrasts in the sensory experiences between regenerated and non-regenerated places of El Raval in Barcelona (Degen, 2018). The sensory formations in the urban environment relate to the external factors; therefore, changing urban areas' qualities would alter sensory experiences (Bruce et al., 2015). The sensuous re-organization excludes or includes expressions and practices in urban places (Degen, 2008: 4, 14). As the urban places and bodies are mutually constitutive, the form/structure of the urban places influences our embodied experience elements (Degen, 2010). The transformation and changing physical structures of urban parts would influence on sensation and experience of the inhabitants (Degen, 2002: 19–35; Low, 2015). In other words, they are the methods of re-coding the urban places via the altering sensations of inhabitants.

It is clear that urban places shape human, and then human shape them continuously. This reciprocal relationship forms the characteristics of human and places interactions (Kljenak, 2014). Nothing is more specific than change; the changes ensure the continued viability of every human-made and natural system. As Sheller and Urry say, places “...are like ships, moving around and not necessarily staying in one location. They travel, slow or fast, greater or shorter distances, within networks of human and non-human agents...” (Sheller and Urry, 2004). The changes may be the lifeblood for economic, social, and political systems in an urban environment. They may support the built fabrics facilitates and urban affordances (Dovey, 2001, Lynch, 1960). We know there is considerable intellectual adventurousness across the urbanists in the social sciences and humanities to grasp the contours and consequences of emergent urban changes and transformations. They dealt with deciphering the transforming urban places in the fields of planning, architecture, and design. This research goes against the studies that consider transformed urban places just with their physical structures. This research sees that emotional compositions, social relationships, memories in an urban environment are essential. So, the effects of urban alterations bring about some vital sensorial re-configurations besides the physical changes in the urban place.

---

<sup>4</sup> One of the initial attempts to research spatial context of senses was made also by Yi Fi Tuan (Tuan, 1972). He firstly drew attention to the spatiality of the senses and their role in shaping emotional relationships of people to their habitat.

### **3.1.4 A Summary of section**

This section's debate has shown how a sensory perspective would help us gain more illuminating understandings about the links between body, experience, and transformed urban places. We know urban environments are experienced as the blends of the senses and environmental conditions, which provide different resonances with our individual experiences. Historically, vision maintains a dominant and hegemonic role in sensing place (McLuhan, 1962; Sepänmaa, 2003; Pallasmaa, 2011). As Simmel (1961) [1903] argued, other senses were alienated and isolated due to the marginalisation of visual sensing. Therefore, the visual comprehension of urban places was in a central position during the 20th century. Thanks to sensory studies' contribution, individual senses began to be examined widely (Bruce et al., 2015). Then, the artists, engineers, designers, and researchers from various disciplines have continued investigating the sensory dimensions in an urban place; they challenged with aesthetic, epistemological, and political natures of the urban experiences (Mattern, 2009). The examination of senses in a multi and inter sensorily way inevitably caused us to pay attention to the questions of how we engage to places via our senses beyond the visual senses (Adams and Guy, 2007; Howes, 2005a). It was paved the way for generating new definitions based on sensations such as 'smellscape', 'visuallandscape', 'auditoryscape' (Howes, 2013). So, it becomes evident that an urban environment should be considered with visual, auditory, olfactory, tactile, and gustatory elements as well as possible (Kljenak, 2014; Zardini, 2005; Mattern, 2009). Degen's investigation on the effects of urban transformation under the sensory paradigm perspective revealed that the places' physical layouts shape senses. An urban transformation process influences the urban area's sensory regimes and 'sensescapes' (Degen, 2008; Degen, 2018). The effects of globalization and capitalism form the built environments (Henshaw et al., 2009). Urban regeneration puts into practice the organization of the senses (Palipane, 2011). It is a fact that places are dynamic and continue to regenerate as people adapt to new things, but the loss of a place's physical character would affect people's sensory experiences (Ujang and Zakariya, 2015). In the experience of an urban place, different senses overlap each other, and the urban experience would be characterised by diversity and interaction between inanimate matter and living organisms and various phenomena. Therefore, changes in the physical structure of places would cause changes in the experience of the senses.

## **3.2. The 'Sensewalking' Method as A Multi-Sensory Urban Practice**

This part of the thesis answers why sensewalking was used as the primary research method. Here, the nature of the 'sensewalking' has been given. The question 'how the sensewalking way has been used as a qualitative research tool in the urban and sensory-based studies' was explained in this chapter. The most related previously done studies have been discussed below.

### **3.2.1 Why walking? How walking helps us to cope with visually-oriented urban experience' investigations?**

We know a complex urban construct such as a Street would confront significant methodological challenges usually. Thus, there is no singular methodology to look at a Street; instead, many approaches produce different outputs. This research's problematization is based on the current sensory understanding of the case place. We know Istiklal Street's sensory character has been created by the physical and intangible medium of the area. As explained in the narrative of the thesis, the Street's sensory qualities have transformed due to the new conditions, stimuli, and changing faces in the area. Therefore, the Street's current tangible and intangible elements have offered a new sensory palette for people. As this research grounds to learn the Street's multi-sensorial bodily experiences,

the current 'sensemarks of Istiklal Street' beyond the visual are crucial. All have impacted the urban perceptions of the people. For this reason, this research aimed to avoid isolating one sense from other senses. Moreover, the walking tool -in the form of sensewalking- has been used in this research to record and capture Istiklal Street's multi-sensory experiences.

Walking is constituted as an expression with artistic, cultural, performative, emotional, even political inclusions in the works of Baudelaire (19th), Benjamin (early 20th), Debord (1957), de Certeau (1984), Amin and Thrift (2002), Rossiter and Gibson (2003), Rendell (2006). The new dialogues within the 21st century have underlined walking's sensory significance (Psarras, 2015). The sensorial walking within the urban place has been widely argued (Sennett, 1994; Edensor, 2000b). Walking is a manner of synchronically exploring the urban environment (Wunderlich, 2008). It is a good way of gathering data. Walking is also a way of moving, knowing, describing and observing (Ingold, 2011: xii). Especially, it lets us access embodied knowledge of the place (Jacks, 2007: 270). So, walking in Istiklal Street would be productive to reveal our bodies' experiences.

Sensing and movement cannot be 'separable features of experience' (de Vega, 2010: 398-399). As Ingold emphasises, we sense the world through bodily sensations (2000). We immerse ourselves in the urban environment through walking (Porteous, 1985); therefore, it can effectively analyse the multi-sensory urban shaping. The walking practices ensure a sensory method of defining and evaluating bodily experiences in urban places. An urban place is experienced by one's bodily experiences (Low, 2015). We can come into the sensory sphere through walking which allows us to discover the urban environments' hidden palimpsest (Signorelli, 2015). The urban environment of Istiklal Street is a multisensory environment. A multisensory activity like walking would be helpful to discover the case place, Istiklal Street, within its sensory elements.

Walking is a multifaceted performance that produces information on how we sensorially interact with the place (Savic, 2017; Adams, 2001). Walking activity intensifies our links with city areas. Moving through places via bodies generates a continuous and fluid spatial experience (Degen, 2010). The multi-sensual dimensions of pedestrian motion are mediated by people's paths to feel their surroundings (Wunderlich, 2008). Moving through the place is characterised by sight and other senses while walking. Walking creates a multisensory process that enriches the walker's perception. All five senses are in interaction within the environment, triggering the walker's perception of the environment and conducing to the generation of sensations (Psarras, 2015). Adams notes that "[t]o walk through a place is to become involved in that place with sight, hearing, touch, smell . . . proprioception, and even taste" (2001: 188). Walking generates a 'tuning up of senses' of the surroundings and produces knowledge about them (Howes et al., 2013). Walking is about moving through place and time; when a walker begins to walk, s/he builds a rhythm by activating senses and creating a motion that produces emotion (Bruno, 2001). Walking is a practice of mobile sensory ethnography (Sheller and Urry, 2006: 217-218); step by step, one leg after another, we create a lived ethnography between the place and the walker.

We see strong arguments favour exploratory walks to investigate the senses of urban places. The above examples have been given to disclose the multisensory characteristic of walking in an urban place. By walking, we would get the sensory stimuli of a street-level view in Istiklal Street. The link between senses and walking flows as our steps launch a motion through the place (Rodaway, 1994). The place's pattern of images, sounds, textures, smells and tastes (Psarras, 2015) would be opened by the walker's actions. This research's walking method offered to overcome the difficulties to get individual identified sensory qualities of the area. While the mobile body relates to various sensory components, this sensory stimulation would cause the generation of sensory narratives in the area.



### 3.2.2 What is sensewalking?

Sensewalking, which Mags Adams and Kye Askins describe as a varied method by which researchers might “...investigate and analyse how we understand, experience and utilise space” (Adams and Askins, 2009), focuses upon one or more aspects of the sensory environment to move beyond the hegemony of visual senses (Henshaw, 2014). Sensewalking occurred in the 1960s to examine aspects of life's physical and cognitive experience within defined surroundings (Henshaw et al., 2009). It has come into the open as a qualitative method and one such tool of discovering everyday life's bodily, sensory, and cognitive experience within an urban settlement (Henshaw et al., 2009). The technique emerged when the attention for ecological perception arose in the latter half of the 20th century. This emergence was parallel to perceptual geography's appearance, humanistic and phenomenological approach of the environment appeared (Henshaw et al., 2009). Since its entrance into the research fields in the late 1960s, the method of sensewalking has been used by various disciplines in distinct approaches for search, educational or documentation aims (Henshaw, 2014). Sensewalks have subsequently been incorporated into a wide range of various studies (Adams and Askins, 2009; Rubidge and Stones, 2009). Researchers from across disciplines used sensewalks, soundwalks, listening walks and smellwalks to work with beyond the visual senses by including the users of the place in the process of research discourse.

The method is centred on the multisensory experience of being in a location (Adams and Askins, 2009). It involves a researcher walking alone or with one or more participants through urban environments (Bruce et al., 2015). It uses the walk to enable participants to define and interpret the reciprocal link between experiencing a place with the bodies and senses (Adams and Askins, 2009). Sensewalking is grounded on perceiving the environment's sensory attributions through walking to connect with it (Kljenak, 2014) directly. Sensewalking method may give us different advantages in analysing sensory qualities within the physical settings (Bruce et al., 2015) by using a variety of data collection techniques such as structured/semi-structured interviews, questionnaires, participant/direct observations, photosurvey, video recording, and mapping among other innovations/adaptations (Adams and Askins, 2009). So, there are no agreed, definite models by which to describe the sensewalks; there are creative ways to design a sensewalk.

### 3.2.3 The Emergence, progressing of ‘Sensewalking’ method

After the 2000s, developments have been in the innovative use of ‘sensewalking’ to examine how we comprehend and experience the place. Before identifying its usage elaborately, it is important to mention the origins of ‘sensewalk’ practice. One of the earliest recorded instances of the sensewalking method was conducted by Southworth in 1969, focusing on the sonic environment of Boston’s centre (Henshaw, 2014; Henshaw et al., 2009). During the World Soundscapes Project in the 1970s at Simon Fraser University, Schafer presented the concept of ‘soundwalking’ to discover, record, and characterize the soundscapes in Vancouver (Schafer, 1994; Henshaw, 2014; Bruce et al., 2015). Another team associate of the World Soundscapes Project, Westerkamp (Westerkamp, 1974), identified soundwalking as ‘any sightseeing whose major aim is listening to the surrounding’. Westerkamp stressed the educational role of soundwalking performance to improve acoustic awareness (Adams, 2009). When we come closer today, Thibaud and his co-workers at the CRESSON laboratory used walks in 2002 and 2003 to discover people’s reactions and sensations to get sensory information of the city areas (Henshaw, 2014). In 2004 and 2005, some sensorywalks were conducted by the University of Salford and University College London in the Vivacity2020 Project. They examined city spaces quality, and the sustainable design of cities has been discussed

(Adams and Askins, 2009). The walks have been realized with eighty-two inhabitants of Sheffield, Manchester and London. For the project, the inhabitants were questioned to choose a path to identify their sensory experiences, and they took the photos before the walk. Then post-walk interviews have been done. The smell experiences and perceptions have been debated as a minor part of the interviews. The soundwalkings were utilized to generate a multi-modal technique to search city spaces (Adams, 2009; Henshaw, 2014). In 2006, Porteous suggested the mapping of smellscapes based on the smellwalks. The work was based on Lynch's production of mental maps. The questionnaires and interviews have been done with a group of highly sensitized nose-trained experts to evaluate the environmental smells (Porteous, 2006). In 2007, Berrigan and McBean developed downloadable audio clips recorded at chosen points of a walk around the Nolita (North of Little Italy) (Henshaw, 2014). As part of The Positive Soundscapes Project<sup>2</sup>, the research examined expectancies and experiences of the sounds in 2008 and 2009. The soundwalks have been applied in Manchester and London with forty-two architecture professionals, acoustic advisors, local inhabitants (Bruce et al., 2015). In 2009, the Intangible Territories project of the University of Barcelona School of Fine Arts focused on Catalonia's characteristic sounds and soundscapes (Kljenak, 2014). Also, in 2009, a project was carried out by Degas in Grenoble, France. In the project context, the sense of smell has been debated as a sensory and embodied way of experiencing the place (Henshaw et al., 2009). In 2010, the research was carried out by Giuliano Anzani, who investigated how the chiming of church bells in thirty villages of Monte Stella, Italy, generated the area's soundscape character (Kljenak, 2014). In Vienna in 2011, the philosopher Madalina Diaconu conducted a project discovering the relationships of the tactile and olfactory qualities of the urban areas with a methodology based on walking (Diaconu, 2011a). With the aim of the investigation, the multisensory qualities of the urban space, Diaconu analysed the olfactory maps after the smellwalks have been done with non-expert participants' help (Savic, 2017). Victoria Henshaw, in 2012, carried out sensewalkings to characterize the smells in city areas, first in England and then in the cities around Europe and North America. Her work displayed interesting results on the olfactory attributions and perception of the urban places' scents (Kljenak, 2014). Then, some sensory walks began to be considered the participants' expectancies on the sounds and smell of the city areas (Kljenak, 2014). Degen and Rose undertook a study in two British towns; they used the 'walk-alongs' method that contained a sequence of walks through the city atmospheres. 17 participants in 13 walks along with Bedford and 16 participants in 12 walks along Milton Keynes participated in the study. The participants identified "... *the colours, patterns, sounds, temperature and the smells of the two town centres*" (Degen and Rose, 2012). In 2013, Natalie Bouchard at the University of Montreal, Canada conducted smellwalks, then she interpreted the smellwalk's data to the map of scents. The participants walked through defined paths in Montreal's multicultural districts, such as a busy retail Street, a residence area, and a public park. Bouchard's work discovered how olfactory memory changes the urban environment's perception (Henshaw, 2014). The above examples were based on challenging ocularcentrism. On the contrary, they have focused on individuals' sensations by dealing with different urban issues. These examinations have presented us with important insights into the sensations and sensory characteristics of the urban experiences of people. They supported the idea that 'walking practice' would be useful to record and decode sensory conceptions of Istiklal Street. This acquisition has been vital for this research's methodological conceptualisation.

### **3.2.4 The Possibilities of ‘Sensewalking’**

Here, the questions of ‘how sensewalking method would be a beneficial practice in terms of investigation and how does ‘Sensewalking’ assist us those other qualitative methods cannot?’ answered.

Firstly, ‘sensewalking’ affords participants to react ‘in situ’ experience, and it activates participants to emit individual and sincerely interactions with a place (Adams, 2009; Rubidge and Stones, 2009). The sensewalk would offer a rethinking of the experience of being within the place (Henshaw et al., 2009). The technique focuses on the multisensory experience of being in a defined area, performing the walk to get information on the sensory experiences (Rubidge and Stones, 2009). It has various versions; therefore, it can be adapted according to the study topic’s requirements. A sensewalking may be undertaken in a quiet or debating atmosphere to perceive the environment. It is possible writing down one’s impressions during or after a walk. It is also possible to not note anything while walking. It might be carried out for one or more sensory attributions. With or without tools and technology, it might be done to record or concentrate perception, in open or closed areas, personally or in teams (Kljenak, 2014). The walking process would answer the questions on the sensory experiences beyond visual experiences. This chance of walking has crucial possibilities to evoke or provoke new experiential responses (Rubidge and Stones, 2009). Sensewalking gives the participant a close reference share with the examiner within the environment under examination. It would make a co-production of knowledge between examiner and participants (Henshaw et al., 2009). The sensewalking analyses how people utilize sensorial aspects by emphasizing non-visual clues (Vasilikou, 2016). Through sensewalking, we can be more powerful to empathise, connect, and explain what we sense via hearing, feeling, seeing, and smelling the place. It allows for an extensive attachment between the participant and the urban area (Adams, 2009). A sensewalk may be conducted by participating the users of places, experts, or external communities (Henshaw et al., 2009). Through the practice of walking, a new kind of narrative emerges that is impossible in a stationary interview; also, different sort of perception levels would be captured than a traditional questionnaire (Moles, 2008). The integration of semi-structured questions during a sensorywalk would be beneficial (Henshaw et al., 2009). It gives a spatial and verbal collage of collaboration. Wandering through the place (Psarras, 2015), chatting with participants would enable us to enter a conversational sharing of lived experiences and sensory attributions of the surroundings. The method would open a dialogue on the move; it would also produce emerging groups of sensorial experiences, emotional expressions and reflections between the case place, researcher, and participant.

### **3.2.5 The previously done most related ‘Sensewalking-based’ samples**

In this part of the thesis, we have documented the existing literature in the mobile sensory methodologies by focusing on five (sight, hearing, smelling, touch, and taste) sensory qualities’ sensewalking practices.

The sensewalking on Istiklal Street would be based on the individual experiences of the place’ users. It investigates the sensory dimensions of the Street and how they are perceived and assessed by people. The sensewalk on Istiklal Street is a mobile ethnographic method that is part of the area’s liveness and sensuousness. We know the bodily movement and attention to senses would collaborate well while walking (Back and Puwar, 2012). We say people would evaluate spatial qualities as a combination of different senses (Gibson, 1966; Rasmussen, 1957; Pallasmaa, 2005a; Middleton, 2010). So, in Istiklal Street’s multi-sensory experience, we perceive the interaction and fusion of

sounds, smells, colours, and textures (Trejo, 2011). The method would bring the senses to the front line because the walking experience would initiate a dialogue within the case area through a multimodal sensory practice. Through sensewalking, it would be obtained knowledge on sensory features of Istiklal Street.

In the context of this research's sensewalking method, five sensory modalities (sight, hearing, smelling, touch, and taste) would be used to explore the sensory features of the case area. The five-sense categorization is based on the environmental psychologist Gibson's consideration. He classified the five sensory systems as the visual system (seeing experiences), auditory system (listening experiences), haptic system (touching-based experiences), taste-smell system (smelling and tasting experiences), and basic-orienting system (Hadjiphilippou, 2016; Dischinger, 2000). All they play a dominating role in the spatial perception of people. Each of the five senses benefits from a different perception range (Hadjiphilippou, 2016). We know Gibson challenged the environmental senses (Gibson, 1966); he claims that the human environment is the source of all stimulation (Dischinger, 2000). Gibson's strategy regards the senses as active environmental information systems that the body deals with (Donner, 2012; Vasilikou, 2016). Therefore, through walking on Istiklal Street, the five senses would provide us with a sensory spatial knowledge of the area.

In the case of Istiklal Street in this research, sensory mapping has been selected as a representation tool to present the sensory elements of the area that would be collected via sensewalkings. The examples -which we would see below discussions- would also present some mapping examples of the previously done sensewalking studies. We could say the sensory mapping after conducting the sensewalks is still in the early phases of development. The expression 'map' is derived from the Latin word '*mappa mundi*', which means the world's cloth. Mapping techniques may qualitatively and quantitatively present information about the urban environments. This spatial abstraction tool would involve information about societies, cultures, everyday life, and time (Bayrakçı et al., 2017). We know that there are no strict depictions to define auditory, olfactory, tactile, gustatory, and other urban experiences. The description of such data still depends mainly on the researcher's selection or each participant's idea. Also, the size of the case area might pose an obstacle in mapping sensory urban characteristics and conducting sensory walks. Creating the sensory map of the urban places such as a neighbourhood or even a town is undoubtedly less complicated than for bigger cities, regions, and larger areas (Kljjenak, 2014). The case area of this research is a street; therefore, we have eliminated the difficulties of extensive sized urban places' mapping. We also know the absence of a system of symbols results mainly from the lack of a generally accepted classification of sensations. For instance, Henshaw et al. (2009) note that there is no universally accepted classification of smells. The same is true of other non-visual urban characteristics as well. Therefore, such symbols might help present an experience's aesthetic and emotional character (Kljjenak, 2014). So, the mapping would be grounded on its inventiveness as an effective practice (Waghorn, 2011:197-208) as we applied in the Istiklal Street's case.

The case area's sensory (bodily) mapping would be offered in the research to picture the current sensory experiences. By picturing the sensory experiences of the area, we aim to have some piece of information on the effects of the urban transformations in the area. Sensory maps would allow us to represent, share, and keep sensory experience data. Mapping the visions, sounds, smells, tactile sensations, and tastes would be a multisensory product of Istiklal Street's urban understanding. Mapping would operate a good performance for understanding, interpreting, and criticizing Istiklal Street with its sensory formations. The mapping of the Street would present the sensory-spatial features in a high capacity than the other representation ways. The sensory experiences mapping of

Istiklal Street would uncloset a set of different interpretations, so mapping would be a good representation tool to picture a place's multi-sensorial features.

### **The samples on the 'Visual Sensory Experiences' of the urban place**

*What does 'visual qualities' mean in an urban place, and how do the studies consider them?*

Vision has a privileged position in the place experience; the built environment is often defined with a visual appreciation (Vermeersch, 2013). The visual experience usually overlaps with all the other systems, and it regards the forms, depth, and distance instantly and simultaneously. Vision controls the movements of the objects and individuals in the place; it conveys information about the environment's spatial layout. Moreover, it is the only sense that detects variables of colour and transformations in light by permitting us to foresee both distant and close objects in space. Therefore, the visual experience is essential to orientation in the place (Dischinger, 2000). Visual sense can define the physical room (its volume, distance, proportion, and orientation) depending on light, shadows, reflection, and colours. Vision highly correlates with the tangible possibilities of the place in most cultures, and it also determines the intangible character of the place. This notion of the visual experience contributes towards the sensations of the place.

2nd international AHRC Sensory Cities Workshop conducted by Monica Degen, Astrid Swenson & Manuela Barz in 2016 investigated the 'sensory experiences' of the urban places in Eigelstein, Cologne. The research team used 'sensewalk' through the help of mixed groups of academics and practitioners across Europe. In the context of the study, critical methodological assessments have been done; the experimental nature of the urban senses has been discussed (Degen et al., 2016a). In the context of 'City of Vision' in Eigelstein, Cologne, the first group focussed on the visual features and the multi-sensorial awareness of the urban places. For the sensewalk study, the participant group was in some ways the least heterogeneous; all members lived in the city, studied the city's history. They explored the historical and political knowledge about the city before the walks. The participant group used a 'walk along' method; they talked about what they saw and sensed. The method of the work was combined with visually-driven questions about the architectural fabric. Also, some conversations with inhabitants and visitors have been made during the walks. The participant group mainly used photography to get information on the visual characteristics of the case area. As the output, the team created some sensory maps focusing on the Street's visual features (Degen et al., 2016a). The study shows us that historical traces are essential to the visual experiences of an urban place. Multi-sensory investigations would be productive to enhance the visual understanding of a place. Moreover, sensory awareness would also help see the high potential of the visual components in an urban area.

We know sight is the dominant sense in separation and investigation, but it cannot reveal the physical environment fully without the other senses' experiences (Dale, 2010). As Merleau-Ponty says, "...my perception is [therefore] not a sum of visual, tactile, and audible givens; I perceive in a total way with my whole being: I grasp a unique structure of the thing, a unique way of being, which speaks to all my senses at once" (Merleau-Ponty, 1993: 141). Therefore, we do not only perceive with eyesight but with all the sensing qualities of our body. Istiklal Street is a place more than a visual atmosphere, but it can be defined as a visually oriented urban hub. The Street's visual features have been widely debated in architecture and urban studies. Except for the academic fields, the Street buildings are widely documented visually through the pictures and drawings on social media channels. We could say the shortcomings of non-visual data gathering techniques and the

advancement of visual representation ways have resulted in negligence of the Street's non-visual experience in the research. Therefore, the user's multi-sensorial recognition of the Street has been largely disregarded. However, understanding the Street's sensory conception needs attention to its sensory dimensions, as this thesis asserts. We are aware that the Street's visual experience is crucial; therefore, the visual components are precious to picture what kind of urban experiences take place in this area. Through the Sensewalking tool, the walker's eyes would perform a scanning activity while walking in the place. So, the new insights into the Street's sensory characteristics -after controversial transformation stages took in the area- would be obtained.

The visual experiences' findings of Istiklal Street have similarities with the study of Degen et al. (2016a). One of the outcomes of this research presents us that the non-historical buildings of the case area were experienced visually unpleasant by the participants. Also, the buildings that were the products of the area's ongoing conversion and restoration phases were stated as unpleasant. The increased number of constructions in the area have produced unpleasant visual traces in the area. The visual experience result also shows the unpleasant sensed effect of capital-oriented urbanisation and marketing in the area. The findings of Istiklal Street's pleasant sensed visual experience tell us the visual characteristics of the old, historical, and authentic buildings have been considered primarily pleasant. The result demonstrates to us that the historical buildings have shaped the pleasant visual characteristics of the Street. We can say the distinctive visual features of the area need to be examined by regarding other senses to promote the Street's sensory atmosphere. This point has also been a critical collaboration point of the research's findings with previous studies in the sensory urban studies field.

### **The samples on the 'Haptic Sensory Experiences' of the urban place**

*What does 'haptic qualities' mean in an urban place, and how do the studies consider them?*

The haptic sensations have been issued mainly in the literature of geography and anthropology (Classen, 2005; Paterson, 2009) before architects and designers started to regard the haptic features of the architectural places. Exploring the place's haptic experiences focus on the 'kinaesthetic' (relating to a person's awareness of the position and movement through muscles and joints) and 'tactile' (relating to the sense of touch) experiences in the environments. Tactility is usually used synonymous with haptic sensations, and it may refer primarily to the experience of touching the body. Imagining our surroundings is impossible without ever having felt the texture; therefore, an urban place is determined by haptic sensations described by Pallasmaa (Pallasmaa, 2005a; Pallasmaa, 2009). Touch provides information about an object's surface, its consistency, and form; accordingly, an urban place's tactile experience refers to the potential of bodily relations within the environment (Diaconu, 2011a; Diaconu, 2011b). Unlike other senses, haptic sensation enables us to modify and manipulate the world around us (McLaughlin et al., 2002). In this way, a piece of reliable spatial information is revealed through experiencing a built environment (Herssens and Heylighen, 2012). Haptic perception goes far beyond visual-spatial perception and refers to a more complicated experience involving positional awareness, balance, and movement (O'Neill, 2006). Contrary to the hegemony of visual understanding of the urban areas, the haptic experience is essential. So, the haptic experience should be understood as embodied thinking.

While walking in the city, various intellectual voices have considered the sense of tactility (Amin and Thrift, 2002; Edensor, 2000). In the 'City of Touch' project -of Monica Degen, Astrid Swenson & Manuela Barz-, the second group experimented with haptic (tactile) experience of the urban places Eigelstein. In the project context, a range of issues was discussed. The questions 'how we understand

the urban places through touch' and 'how the haptic sensation in the urban places would be interpreted in a tangible representation?' Three different methodological ways have been used in the study; the first involved walking blindfolded through the field area. Then, this blindfolded person described in detail what s/he could feel. The second method has been related to the social interactions of the haptic experiences. The last method consisted of people from different age groups to observe and evaluate the environment's haptic interactions (Degen et al.,2016a). As we understand, the walking practice develops a special relationship with our skin and the urban places' surfaces (Edensor, 2000). The tactile experience of a pedestrian may know the surface of a tangible object in an urban environment. So, feeling the size, shape, firmness is possible through walking the Street. Every facade would be sensed due to a haptic connection between the walker and place (Herssens and Heylighen, 2012). Touching is the only sense which deals with the three-dimensional world as we experience it (Trejo, 2011), so its experience can clarify the distance and depth of such an object or something; this is not feasible in other senses (Herssens and Heylighen, 2008; Vasilikou, 2016). The haptic system consists of the complex intermingling of subsystems with no specific 'sense organ'. This co-operation turns the whole body into an active organ of perception (Dischinger, 2000). Through the sense of touch, we would sense the shape of an object or place and its materiality, weight, resistance, and temperature. In the lack of haptic sensations, we would not be able to explore the place efficiently. The haptic sense or the sense of touch is unlike any other sensations as it may have a high potential to perceive the lived sensory information of the urban place.

The study named 'a sensory walk in Elephant Park' was conducted by Valerie Mace and Lucy Thornett in September 2017. The participants of this workshop invented to explore and map the sensory experiences of the area. In the journey through the park, the participants stopped at six different points, including the start and endpoint. Each time the participants stopped, they indicated the source of their experience on the map. Then, they recorded their sensory experience on the map of the previously given handouts. As the method, they took photographs of the area and recorded videos, sound recordings of their sensory experiences. As the final step, the participants have been asked to bring back their findings to interpret them into the sensory maps. The 'event descriptor' of this study – as you see below- showed how the participants wrote down the adjectives that best represent each sensory experience's qualities. The participants drew a shape or a series/cluster of shapes according to their associations with their experiences. Also, the participants defined their immediate impressions though writing the colour name – which they associated with their sensory experiences - on the event descriptor (Mace and Thornett, 2017). This study shows us that haptic experiences connect with the environments' physical situation.

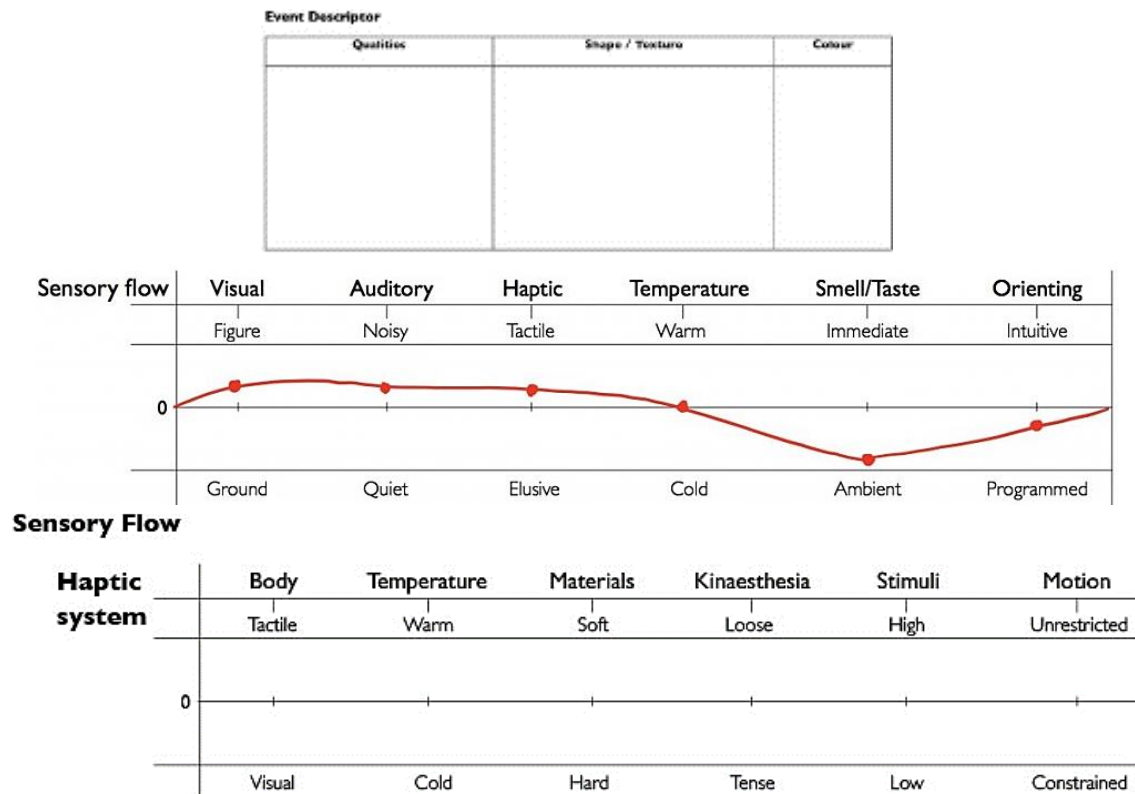


Figure 14: Above, an event descriptor of the study. Middle, a sample of how the completed sensory flow diagram looks like. Below, the haptic system's sensory flow diagram, in which the participants were asked to place a dot to show the characteristics of their sensory experience (Mace and Thornett, 2017).



Figure 15: The above figures show the mapping process after the study's sensorywalks (Mace and Thornett, 2017).

We understand that people recognise and define the place by its sensory composition that acts collaboratively. Haptic sensory modality would offer several recognisable features. As Hesselgren (1975) explains, it is unnecessary to touch the object or buildings' surfaces to sense a surface or texture in the Street. The eyes would expose the surface or object characteristics of the surfaces or objects. This situation would sculpt a three-dimensional image for the observer during the sensewalks. Haptic perception of the Istiklal Street would involve the place's enhanced memories. It may resonate more profoundly within the walking than the other sensations' ways. So, the sensewalking would offer us a haptic engagement within the buildings' facades on Istiklal Street. This point would generate more emotionally rich experiences and increase the area's spatial formation in mind (Buelow, 2011). The haptic recognition of the Street through the way of sensewalking would involve an integration of the human and non-human tactile features in the area. Hence, the haptic side of walking would afford the Street's textures, spatiality, positional awareness



with the diverse dimensions, as they can be combined into one holistic walk (Herssens and Heylighen, 2007). This matter would affirm the complexity of the haptic experiencing the Street.

The result of this research related to haptic experiences of Istiklal Street touches on some similar outputs of Degen et al. (2016a), Vasilikou (2016), and Diaconu (2011b). The result on the Street's haptic characteristics shows us the facade portions that are 'in bad condition-damaged-demolished surfaces' have been sensed unpleasant remarkably. This case says the haptic characteristics of the facade of the area began to be abandoned. The 'construction-renovation materials on the surfaces' were also sensed as unpleasant; this point would be linked with the construction stuff above the buildings' facades. The 'renovated-restored surfaces' have been defined as unpleasant, which could show the area's wrongly directed renovation or restoration procedures. The unpleasantness of 'big advertisements, signboards on surfaces' would present the harmful effects of globalisation on the Street's haptic identity. Istiklal Street's pleasant sensed haptic experiences could show that the unique texture/material/graphic characteristics are still the essential elements in the Street's haptic definitions. So, the area's distinctive haptic features may be acted carefully not to hurt the sensory practices within the area; this would be highly valuable in terms of the Street's future. The haptic narratives which the sensewalkings would gain would support the haptic modes and probabilities on the Street.

### **The samples on the 'Auditory Sensory Experiences' of the urban place**

*What does 'auditory qualities' mean in an urban place, and how do the studies consider them?*

The ear is a complex organ devoted to collect vibrations from the air and convert them into meaningful auditory perceptions with the help of nerve impulses and the brain (Rodaway, 1994). Sound helps us identify our spatial surroundings (Dale, 2010), and it provides a feeling of inferiority on the place's sensations by people (Trejo, 2011). In the book 'Orality and Literacy', Ong emphasises the importance of auditory experiences to identify being in a place (Ong, 1982). Auditory experience of the place would allow us to measure the pattern of sounds (Rodaway, 1994: 91). It may be defined as the hearing and listening knowledge of the environment. Pallasmaa says, "*we are not aware of the significance of hearing in spatial experience, although sound often provides the temporal continuum in which visual impressions are embedded*" (Pallasmaa, 2005a:49). The hearing or listening knowledge would "*describe the sensuous experience of sounds in the environment and the acoustic properties of that environment through the employment of the auditory perceptual system*" (Rodaway, 1994: 84). We know the aural perception of the place is more transitory, more unfocused and unsolid, less precise in terms of orientation and localization compared with the other sensations (Porteous, 1996). An "*auditory knowledge (...) is based on empathy and divergence, allowing for careful understanding and deep involvement in the present (...)*" (Labelle, 2010: xvii). Each place has a unique auditory characteristic that triggers some elements such as familiarity, conflict, relaxation, discomfort, anger, and friendliness (Vasilikou, 2016). The combination of sounds can successfully decipher the auditory environment of the place.

Through sound and walking correlation, many scholars from across various disciplines thought on urban matters. In his essay 'Walking in the city', de Certeau describes the link between the walking and hearing experience. He says that we need to see walking as an embodied way to experience the world, and the sounds would help us grasp the sensory connections in the environment while walking (de Certeau, 1984). The walking activity is interpreted and adapted by various research groups to individuate sound components and sound effects qualitatively and quantitatively (Signorelli, 2015).

Westerkamp (1974) summarizes the soundwalk's central purpose "*...is listening to the environment and looking at its artificially lit components*". A soundwalk is a way through the urban environment that can be performed alone or in a group, focusing on the surroundings' auditory stimuli. The auditory urban features -that we can perceive- carry information about our surroundings back to us through walking.

In the 'City of Sound' project, the third group studied the soundscapes of the city Eigelstein. The team looked at a particular part of some pathways in the city and recorded different sound sources to present the spots' soundtrack. The study says that urban places have their rhythms, and the sounds of the city spaces would change within 24 hours. The sound sources would usually mix and create their symphony in the seasons, such as in winter, inside and outside sounds are separated; in summer, they are mixed with the sounds that come from open windows and doors. The study supports that although some sound levels can be measured and assessed, sound perception is subjective depending on the listeners' role and occupation. According to the findings of this study, traffic noise sounds are often associated with negative feelings in the city Eigelstein, and music may have the ability to evoke positive reactions. In the study, the participants defined some sound sources as constant streams (such as the sound of ventilation, distant traffic), faded away sounds while hearing (such as the sound of a train, cars, people passing by), and some sound events (such as the sound of the bell of a bicycle, a burst of laughter). The city's specific auditory information is defined with the signature sounds, such as the Cologne cathedral bells. The study also revealed that a place's auditory sensation would depend on various factors such as time and environmental factors (e.g., wind) (Degen et al.,2016a). The study supports the idea that although the mechanical recorders may pick up everything in range, people do not. People blend out, concentrate on the sounds, then react to the sounds. Finally, people remember/reflect on the sounds they have previously heard. This work expressed that the auditory information of an environment is created through a conscious process requiring decisions.

In January 2010, McCartney conducted a soundwalk project (The Soundwalking Interactions) with a sound class from Multimedia University in Kuala Lumpur's downtown at the Masjid Jamek train station. The case area is historically significant as it brings together many cultures integrated into Malaysian culture (McCartney, 2014). The project documented some public soundwalks through the ways of sound recording, photography, and video recording. Each soundwalk was followed by an open-ended discussion with the participants of the walk. One of the soundwalks comprised no image; it was based only on practices of sound listening. The walk has had no previously given description or identification on the location (Mccartney and Paquette, 2012). The project explored the alternative conceptions and approaches of soundwalking fieldwork. It pointed to the intimate relationships between the movement and listening.

In a Rome case study, the soundwalks were done in June 2017 by the XXXII Italian Congress of Geographers' organisation. The walk types were categorized according to purposes such as educational and research purposes. The team conducted some silent soundwalks, or they commented on soundwalks, solo soundwalks. The aim was to investigate the quality of the soundscapes through both qualitative and quantitative data. The walks have been realized by the 10 participants in a predefined path. Before the start of each walk, a short introduction has been given to the participants. Then, the questionnaire, which was filled during the walk, were handed out to the participants. The questionnaire consisted of 4 questions; they were identical for each evaluation spot on the path. In the first two questions, the participants have been asked to rate the locations' darkness and quietness. The spots 'lightscape' and 'soundscape' were ranked in a 5-point linear scale (from not dark to very light; from not quiet to very quiet, respectively). The third question addressed the pleasantness of the

environment in each location. The participants have rated the spots' pleasantness through a 5-point linear scale (from not pleasant to very pleasant). Through the final question, the participants were asked to describe how the environment made them feel. For this question, the participants have filled in a blank space with free text. The free comments of the participants provided some adjectives such as noisy and bright. The adjectives were classified to describe the most used ones related to the locations' soundscape and lightscape (Radicchi and Henckel, 2018). The subjective valuation of urban liveliness and insights about the sonic and light environment were integrated into Rome's city's urban analyses and planning processes.

The 'Soundscape of Istanbul' of the project analysed the city of Istanbul's contemporary cultural soundscape in the context of the intangible cultural elements and asked basically 'what are the most characteristic sounds of the city of Istanbul, and which sounds are culturally most significant?'. The project asserted that the sonic cultural values need to be collected systematically and over specific periods, to observe the acoustic reflections of transformations. In the context of the project, a mixed-method has been used to collect Istanbul's cultural sounds; Yelmi conducted the way of online surveying (with 421 people), interviewing (with 43 people, both locals and foreigners), and the soundwalking. The soundwalks have been conducted in four neighbourhoods of Istanbul: namely, Galata, Karaköy, Beyoğlu and Eminönü. During one soundwalk, a maximum of 15 people participated in the walk, and for the four soundwalks of the project, 38 people (27 females and 11 males, average age: 32) contributed to the project. In the process of the soundwalks, the participants have made 15-second recordings of the sounds with their smartphones or professional sounds recording devices if they had. For field recordings, the historic neighbourhoods have been selected namely Karaköy, Galata, Beyoğlu, Eminönü, Beyazıt, Ahırkapı, Kumkapı, Fatih, Eyüp, Balat, Beşiktaş, Ortaköy, Kadıköy and Büyükdada. As a result of this research, the sounds of traffic and car horns, ferries, seagulls, sea and waves, call to prayer, church bells, nostalgic tram, street vendors, markets and bazaars, crowds (protests, cheers), sirens and announcements, animals (cats, dogs, birds), construction noise, street musicians, music from shops, street food & leisure activities (kokoreç, nargile, tea, backgammon) have been given to defining Istanbul's cultural sounds. In the Beyoğlu neighbourhood context, the most crucial soundmark has been defined as the nostalgic tram's bells on İstiklal Street (Yelmi, 2017). The work suggested raising public awareness of Istanbul's urban cultural sounds; all sonic values of Istanbul have great importance to have a general idea of how the intangible cultural elements changed over time.

The study named 'A Soundscape Research on the Route Gezi Park–Tunnel Square' gave us information on the perceived soundscape characteristics of the route between the Gezi Park–Tunnel Square in Istanbul for a specific period. The study used a combined method through the questionnaire and soundwalk on Gezi Park, Taksim Square, Galatasaray, and Tunnel Square. The soundwalks were conducted with 40 participants consisting of 25 males and 15 females. The ages of the participants ranged between 19 and 35. Most participants were students of engineering, architecture, or philosophy. The selected participants lived in Istanbul for at least one year, and most knew the route well. Generally, for the route's soundwalk, the participants walked the route silently, focusing on the sounds; they stopped at each key location and marked some given descriptive words according to how they had listened to the location. At the end of the soundwalks, the participants were given a questionnaire to evaluate the whole route's soundscape characteristics. According to the subjective evaluation of loudness and acoustic comfort evaluation, Galatasaray is found very noisy and uncomfortable; Tunnel is found neither quiet nor noisy and neither comfortable nor uncomfortable. Taksim Square and Galatasaray have similar features that are usually perceived as unfavourable. Besides, Tunnel Square has a more positive soundscape because the Street artists usually perform in

the Tunnel area; this makes Tunnel more positive than Taksim and Galatasaray areas. In Tunnel Square, the density of people and the traffic transitions on the avenue decrease. However, the number of Street artists increases, and this makes Tunnel Square more buoyant and comfortable. Gezi Park has a different soundscape from the other 3 locations as the area is covered with trees and green spaces; therefore, most of the bird and water sounds can be heard from the Gezi Park. So, the Park is defined as the most silent and comfortable one (Bahali and Bayazit, 2014). In detail, the study results show that the soundscape of the route is mainly affected by rubbish/cleaning cars, people who are walking/talking, Street artists and street vendors. The most positive sounds are birds, Street artists, and water; the most negative sounds are rubbish/cleaning cars, traffic, and construction sounds.

When we compare the results of Yelmi (2017) and Bahali and Bayazit (2014) with the findings of the auditory experience of this research, we would see they are highly compatible. There is a visible connection between the result of these studies and the outputs of this thesis. The 'group Sensewalking sessions' fieldworks of this research have been done with fifty adults' participation, and, in the 'solo sensewalking' fieldwork, two people walked on the Street. The main sensewalking have been conducted in the autumn session of the area (in October and November), while the solo walkers have walked in the summer sessions (in August). The unpleasantly sensed sounds of the Street have been respectively grouped the 'mechanical, transportation, traffic-based sounds', 'human-based sounds', 'security presence-based sounds', 'construction-related sounds', 'music-based sounds', 'street vendors-based sounds', 'sounds derived from shops', 'sounds of bell song and Ezan (call to prayer)', and 'nature-based sounds'. As we look at the pleasantly sensed auditory experiences of Istiklal Street, the 'music-based sounds', 'human-based sounds', 'nostalgic tram sound', 'street vendors-based sounds', 'Ezan (call to prayer)', 'nature-based sounds' have been ranked from the biggest to the smallest. The data shows us that the current auditory experiences have correlated with the impacts of the latest dramatic changes in the area—the recognisable auditory aspects of Istiklal Street have begun to be eroded through the current processes of transforming stages. The modifications turned into a partial loss on the auditory dimensions, which have importance in terms of the area's intangible qualities. The result also underlines that the Street's distinctive auditory qualities would deserve to be considered within new perspectives for further processes. This aspect would say that increasing awareness about the Street's auditory dimensions by new urban practices would be valuable. We see that the outcomes of this research have matched with the previously done sound studies of the area.

Briefly, the sounds would represent the natural, cultural, and historical features of the place. They can be defined as the 'soundmarks' (Schafer, 1985; 1994), and the sounds create a particular knowledge of the place. So, the sounds can create a sonic sense of place while building an acoustic picture of the urban place (Truax, 1996). Indeed, they would carry traditional and historical knowledge of the place. They would carry social memories about the place and people (Kato, 2009); all of them may give the place its distinctiveness and contribute to a place's ambience. Therefore, a listener has an active role as "*a dynamic system of information exchange*", so the urban place is perceived and understood in this way (Truax, 2001: 11). Pallasmaa says the sense of hearing makes us a part of the experience of space. He expresses that the "*buildings do not react to our gaze, but they do return our sounds back to our ears*" (2005a: 49). Through listening to a place, we would identify the sounds of the place. In order to understand the multifaceted meanings embedded in the soundscapes of Istiklal Street, sensewalking would be a useful methodological tool to get a human-centred approach. By practising sensewalkings, we would become aware of the sounds in Istiklal Street, which would tell us about the Street's socio-cultural, economic, political, and spatial features.

The sensewalking study would be designed to enclose the Street's auditory perceptions. This matter would enrich the sensory understanding of the area.

### **The samples on the 'Olfactory and Gustatory Sensory Experiences' of the urban place**

*What does 'olfactory qualities' mean in an urban place, and how do the studies consider them?*

The smell is considered as one of the essential aspects of an urban's experience; they would become identifiable features of the place (Urry, 2011). An urban place can be characterised by smells (Diaconu, 2011a). The smelling experience within an urban area triggers a unique feeling and perception, so "...a city without smell is like a man without character" (Böhme, 2017: 339). Unlike hearing or seeing the place, smell has a unique connection to memory (Henshaw, 2014). For example, the smell of perfume or cigarette' smoke may provide a sensory trace of past or current practice of the place (Thibaud, 2011a; Thibaud, 2011b). Pallasmaa expresses this situation like that "*a particular smell makes us knowingly re-enter a space completely forgotten by the retinal memory; the nostrils awaken a forgotten image, and we are enticed to enter a vivid daydream*" (Pallasmaa, 2005a:54). The odours or scents would create a sense of smell related to past experiences in the place, and the 'smellscape' would contribute to the place's identity.

Henshaw has done remarkable research on the relationship between the smells of urban places and the user's experiences. She portrayed a relevant concept in her smellwalkings and conducted several smellwalkings in different cities to explore the smells that people sense. Henshaw answered the questions on 'what scents shape the city, how does scent contribute to placemaking, how do we design smell environments in the city'. She used the method of 'smellwalking' and generated a 'smellscape' of the urban environment. Besides the smelling experiences of the urban areas, she mostly emphasized the relationship between the form of the place and the urban smelling experience component (Henshaw, 2014). The work that examined the significant role of smell in some English towns and cities' urban experiences portrayed a crucial contribution of smelling to the formation of a sense of place (Bruce et al., 2015). Henshaw stresses that the 'smellscape' of the place can be used as a toolkit by designers and city managers for managing and controlling the urban environments (Henshaw, 2014). She claimed that the scent had been crucially overlooked in urban planning and designing. Sensory data-finding of smelling experience needs to be regarded while looking at urban matters (Henshaw, 2014). Henshaw drew attention to the influential role of smelling on urban life through 'smellwalking' and generated the 'smellscape' of the urban environments.

McLean expressed that the smellwalk would be an efficient source of data for creating a human perceived smellscape mapping'. She stated that five methods could be used for smellwalking as 'solo', 'group', 'smellfie', 'buddy' and 'digital' smellwalking. She intended to initiate a smell dialogue to generate a smelling database. A methodological toolkit also has been created by McLean to enable non-specialists to deliver smellwalks on their own (McLean, 2016a). As in the example of the study 'Smellfie kit: a smellwalking guide', participants have been asked to focus on catching smells and taking smell notes (as phase 1-passive smelling). They recorded the sources of smells come (as phase 2-active smelling). A free smelling was then done by participants based on the passive, active or combined smelling and notetaking (as phase 3). The caught smells were noted on the note sheets through colourization with different colours in the fourth step. This study's data taking process has been realized through the walks that took a maximum of 45 minutes (McLean, 2015a). In this study, McLean classified the smells into three categories as 'curios/ unexpected smells' (the short-lived smells of the place such as perfume on a passer-by, smells of metal, paint, old books);

‘episodic smells’ (the smells come from specific areas of the city such as smells of wet fish, fried food, flowers); ‘background smells (the constant smells come from canal dampness or humidity of the place). She identified this classification as an ‘urban smellscape pyramid’ (McLean, 2015a). McLean’s study has been important to show the individually experienced olfactory reactions of the urban areas following the steps.

/smellwalk stage 1

: smell ‘catching’ / passive smelling



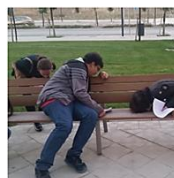
/smellwalk stage 3

: ‘free’ smelling



/smellwalk stage 2

: smell ‘hunting’ / active smelling



/smellwalk stage 4

: decide on a ‘summary’ smell



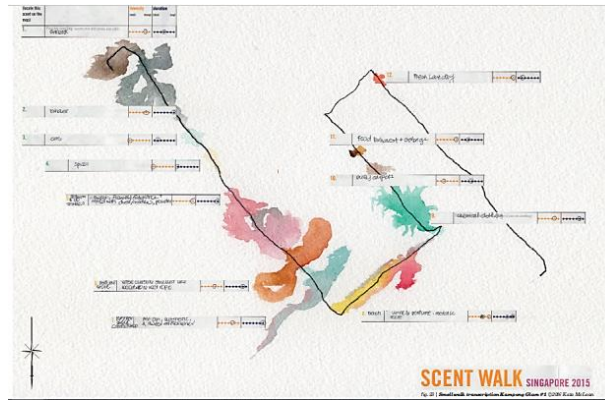
Figure 16: These illustrations show the stages of the smellwalk in the context of the study. Stage 1 includes the passive smell catching. The second stage is called ‘hunting’; it means active smelling in the area. The third stage is called ‘free smelling’. The fourth stage contains the colouring of the smells on the previously given note sheets (McLean, 2015a).

Smell # (locate this smell on a map)	Name of smell	Smell intensity		Smell duration		Smell like/ dislike		Expected smell?		Your associations. Your thoughts. Based on this particular smell...
		(weak)	(strong)	(short)	(long)	(dislike)	(like)	(yes)	(no)	
1.	Smell Catching / Passive smelling	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●	●	
2.		●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●	●	
3.		●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●	●	
4.		●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●	●	
5.	Smell Hunting / Active smelling	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●	●	
6.		●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●	●	
7.		●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●	●	
8.		●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●	●	
9.	Free smelling (your choice of smell catching and / or smell hunting)	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●	●	
10.		●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●	●	
11.		●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●	●	
12.		●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●	●	
13.	Summary smell (indicative scent of this walk)	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●	●	Smell colour:

Figure 17: The above graphics show the handouts as ‘Smellnote’ of the study given to the participants to record (McLean, 2015a).

In the article ‘Smell and the Urban Environment’, the questions such as ‘what scents are commonly found in the urban places, how citizens perceive them, and what kind of toolkits can be used by professionals to design and search urban environments’ have been issued. The team (Henshaw et al.,2011) organized smellwalks with the local people, including the built environment professionals in some English cities. They tried to gain data via semi-structured interviews. In the context of this study, smellwalking was conducted to collect a range of odour experiences. The walks have been done in various temperatures, including snowy weather and hot weather. The participants walked on different days such as weekdays, weekends and different times such as day and night. At the end of interviews and smellwalks, the smells have classified as ‘vehicle generated odours’ (such as cars, buses ), ‘industrial odours’ (such as breweries, factories, abattoirs, sewage works), ‘food and beverages odours’ (markets, ethnic foods, fast food restaurants, cafes, alcohol ), ‘tobacco smoke’ (such as filtered and roll-up cigarettes, cigars, pipe and marijuana), ‘cleaning materials scents’ (toilets, bleach, lemon cleaning fluid), ‘waste scents’ (such as dustbins, litter, urine, and vomit), people (body odour, perfumes, flatulence, the smell of the smoker), ‘artificial odours’ (perfumes), ‘natural odours’ (trees, flowers, planting and so on), ‘environmental odours’ (drains, tarmac, wood, construction sites), ‘non-food items odours’ (such as cardboard, leather) (Henshaw et al.,2011). The study asserted there would be a link between a sense of place and the smelling experiences of people. The study said some odours might be more preferred than some odours, so these kinds of preferences or smelling experiences need to be considered in urban planning.

McLean mapped the smellscape of the city of Singapore by benefitting from smellwalking. In the example of her work, ‘Ex-formation as a method for mapping smellscapes’, she focused on subjective olfactory experiences. She used mapping the smells, which would be one of the best ways to beat the supremacy of the visual experience. In the context of this study, the participants defined the urban smells as the episodic smells and background smells in the route of smellwalkings. The smellscape mapping of this study represented the temporal recordings on the subjective smelling experiences of the participants. The main aim of the work was to pay attention to more evanescent aspects of our environment. Such as the intangible sensory qualities that we are unaware of during daily life in urban environments. Also, the importance of the urban place’ depiction through the maps has been stressed in the study (McLean, 2016b). In the Summer Streets Smellmapping Astor Place NYC’ study, McLean created the smellscape maps- after she conducted three smellwalking occasions- to visualise the olfactory experience of people about Astor Place, New York (McLean,2017). In the sample of the ‘Smellmap: Amsterdam – Olfactory Art & Smell Visualisation’ study, we could see the generated smellmaps of Amsterdam. This work of McLean included the representation and visualization of the olfactory data of Amsterdam obtained from outputs of several smellwalkings. The smellwalks of this work were conducted throughout different routes in Amsterdam. During the walk, the participants answered the researcher’s questions about their expectations, personal associations, and reactions. In that way, the participants identified distinct aromas from specific locations (McLean,2014). In the article ‘Smelly Maps: The Digital Life of Urban Smellscapes’, the urban smellscape taxonomies have been generated according to the scents perceived by London's citizens (Quercia et al.,2015). The study said different tools need to be used to represent the dynamism of the changing nature of smelling urban places. The designers, researchers, city managers need to provide new practical comprehension to assess the role of smell in urban areas.



- LEGENDS**
- Fast Food= Buttery Yellow
  - Perfume= Pink
  - Exhaust= Grey/Black
  - Cut Grass= Vibrant Yellow-Green
  - Saturation = perceived intensity of odours
  - Size of the Marks= duration of smell

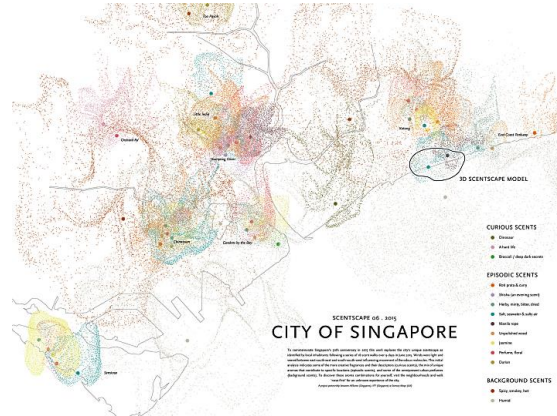


Figure 18: Up, the ‘Smellwalk’ transcription of the Kampong Glam area in Singapore (McLean, 2016b); below, the picture shows the ‘Scentscape City of Singapore’ (McLean, 2016b).



Figure 19: Up, the figures show how the visitors of the study marked their sniffing experiences on a large map of Astor Place (McLean, 2017); below, the illustrations show the sketches and notes of people that were created to picture the smells of Astor Place (McLean, 2017).



# Smell Map Amsterdam SPRING 2013

Odour Intensity						
0	1	2	3	4	5	6
no odor	very weak	weak	distinct	strong	v. strong	intolerable

Smell # (locate on map)	Description	Odour Intensity (0 - 6)	Expected smell? Y/N	How does it make you feel? Please describe any immediate memories or associations you have with this smell.	Smell rating (1 - 5) 1 = Dislike 5 = Like
1.	Fresh paint, solvent	3	N	Home improvement	2
2.	Entrance of T&S's shop - leather	2	Y	Soft leather, new shoes, first day of school	4
3.	*Fierce* (Abracombie & Fitch)	4	N	New York, 5th Ave, Entrance of the A&F Playship.	5
4.	Bakery	4	Y	Comforting, familiar smell	5
5.	different kinds of tulips	3	Y	orange tulips: spicy, soft, waxy-like red tulips: <del>from</del> poetry-like: lavender garden	5
6.	Road tulips	4	Y	sweet rose, honey-like - cosmetic cream	5
7.	Dry grass, hay-like	3	Y	countryside, holidays, sun	5
8.	Fried/Rotten onions	5	N	garbage, waste disposal	1
9.					
10.					

Figure 20: The graphics show hand-written data capture of the participants in the context of Amsterdam's smellwalks (McLean, 2014).

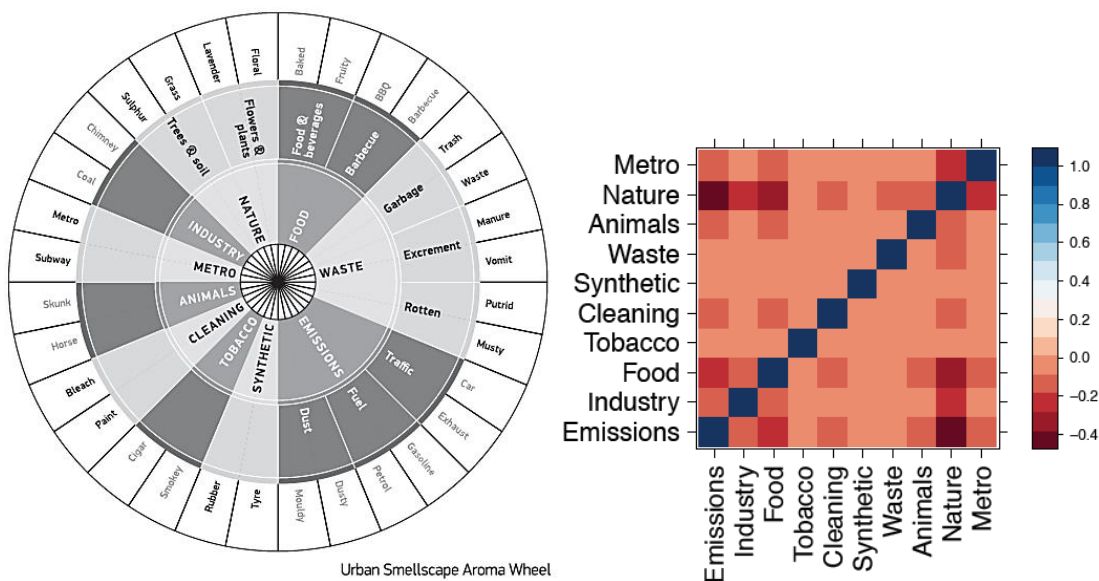


Figure 21: Urban smellscape aroma wheel and taxonomy of Quercia et al. (2015). Top-level categories of the smells are in the inner circle, second-level categories are in the outer ring, and the examples of words are in the outermost ring. The right picture shows a dual correlation between smell categories at the street level in London (Quercia et al., 2015).

In Istiklal Street's case, the role of senses beyond vision is significant, especially what the olfactory encounters within the environment of Istiklal Street need to be looked at closely. As we said earlier, previously done studies dealing with Istiklal Street have tended to consider this place just with its visual structures. This research asserts that if we could get more understanding of the area's olfactory interactions, we would gain new insights into the Street's sensory characteristics and intangible dimensions.

*What does 'gustatory qualities' mean in an urban place, and how do the studies consider them?*

James Gibson (1966) grouped the senses of smell and taste in one perceptual system as the 'taste-smell system', as both senses are deeply connected. There is no sense of taste without the sense of smell; it is a need to smell the odours while perceiving the flavour (Trejo, 2011). The other senses also influence our gustatory sensations. Olfactory sensing may amplify the sense of taste, visual and tactile senses may attract the sensation of taste (Hadjiphilippou, 2016), such as some colours and textures may play an essential role in the sense of taste.

The sense of taste is usually experienced in conjunction with the other senses (Theart, 2010). The 'City of Taste' project of Monica Degen, Astrid Swenson and Manuela Barz investigated the tastescapes of the city Eigelstein with photography and observation methods. The visual maps of the food types, restaurants, and supermarkets have been used to trace what foods and tastes have expanded in the case area (Degen et al., 2016a). We know our environments are the containers of our experiences (Gibson, 1986); every sensory experience would create one of the components of a place's identical features. Gustatory experiences of a place would have the capacity to decode the socio-cultural qualification of the place. Also, the taste identifications would be related to the memories and feelings (Dale, 2010). Pallasmaa says that every place has its spectrum of tastes (Pallasmaa, 2005a: 55). The conjoined senses of smell and taste play an important role in transmitting intangible features across generations through the place. So, exploring the sense of taste would enhance our urban experiences' understanding (Theart, 2010). Taste explorations would play an essential role in individual and public aspects of daily life, socio-spatial compositions of Istiklal Street. Although the gustatory qualities are the contributors to the area's sensory experiences, the tasting traces of Istiklal Street have been implicitly disregarded in the previously conducted studies.

When we return to the studies of Bruce et al. (2015), Henshaw et al. (2011), McLean (2016b), and Quercia et al. (2015), and Degen et al. (2016a), we can see some similarities and connections between the outputs of this research and these investigations. In the context of this research, the unpleasant sensed smells of Istiklal Street have been grouped as 'cigarette, hookah smoke and tobacco smells', 'food smells', 'exhaust smells', 'garbage truck and trashes smells', 'cosmetics, paint odour and perfumes smells', 'body odour (sweat) smells', 'carbon-based, and asphalt smells', 'construction smells', 'urine and restroom smell', 'drain smells', 'alcohol smells'. As we look at the pleasant sensed olfactory experiences, the smells have been grouped into 'food smells', 'drink smells', 'perfumes smell', 'flowers smell', 'hookah smoke and cigarette smells', 'detergent smells'. The result stresses that the current olfactory features of the Street are based on food products. So this situation reveals the food spots have remarkably expanded in the area while some important places have been diminished following the users' new preferences. This research's result also says that the flower-based smells are sensed in the Street as it is located near Gezi Park. However, nature-based smells have not been experienced much. The gustatory properties of the Istiklal Street show us some of the 'chain stores', spots of 'doner meat-kebab', 'dessert shops', 'local food spots', 'Turkish jacket potato' points, 'restaurants', 'ice cream' shop; 'cafe-bar' have been sensed as unpleasant. As we look at the pleasant sensed food spots of the area, they are grouped as 'traditional confectionery, dessert shops and patisserie', 'Beyoğlu Chocolate', 'restaurants', 'doner meat-kebab', 'Turkish bagels (simit) spots', 'Turkish milk pudding', 'Turkish jacket potato', 'cafe-bar', 'roasted chestnut', 'local food spots', 'ice cream', 'dried nuts and fruits shops', 'Turkish meatball(kofte)', 'chain stores', 'fresh fruits spots', 'burger and toasted sandwich (Turkish Toast Ayvalik)'. The result of this research could express that globalisation-oriented decisions have dominated the area, so some of the gustatory recognition of the area can be in danger because of the new taste preferences of the users.

The outcome also says the traditional, veteran and symbolic taste specials of the area need to get attention in the future. Like the studies of Henshaw et al. (2011), McLean (2016b), and Degen et al. (2016a), the results of this research stress that the olfactory and gustatory features of Istiklal Street have been tightly connected. The interplays between them have created a particular sensory ambience and been responsible for the area's distinctiveness. Therefore, the olfactory and gustatory clarifications have contributed to the place identity of the area. This point would underline that the urban places' recognisable olfactory and gustatory dimensions deserve to be recorded and decoded as much as possible.

Istiklal Street's sensewalking fieldworks would be devised to assess the smelling and gustatory features of the place. It would investigate the olfactory and gustatory dimensions of the area beside the visual, haptic, auditory experiences. Although olfactory and tasting qualities tend to be eliminated or limited by the changing urban condition, the smells and taste cognitions are the essential ingredients of the Street's invisible components. The smells and taste preferences of the area can be seen as the direct agents of the Street's socio-cultural composition. Therefore, information on Istiklal Street's olfactory and tasting experiences would provide us with new olfactory and gustatory understanding because the area has its spectrum of odours and tastes.

### **3.3 A Summary**

The notions of architectural phenomenology have been used in the literature review of this thesis as a base to disclose the links between bodily (lived/individual) experiences, sense, and place. Merleau-Ponty's thought on perception, body, and the sensible dimension of human experience has provided a significant perspective for this research's conceptual background. The spatial concept of Merleau-Ponty uncovers the place's phenomena through the body. He emphasized the significance of perceptual experiences. He defined 'perception' as a fundamental element for exploring spatial matters. According to him, the place' experience is formed by the multi-sensory interaction of the body. As the body moves through the place, we can perceive the place in a way that goes beyond ocularcentrism. So, all perception happens because of the body's multi-sensory experiences (Merleau-Ponty, 2000 [1968]; Merleau-Ponty, 1964). In this literature, we have learnt that studies based on seeking the urban sensory experience appeared because of contributions of phenomenological investigations into the sensory constructions of place (Low, 2015). We see the urban regenerations change places' sensory qualities; they influence the individual's place experiences (Degen, 2010; Degen et al., 2016b). This research asserts that Istiklal Street needs to be examined with a sensory perspective with the help of a corporeal schema. Because the changes in Istiklal Street have restructured the place physically and transformed the sensory dimensions of the Street.

The literature review of the research mentioned that every place has a sensory spectrum. Moreover, the urban experience is influenced by the relationship between senses and the place (Hashemnezhad et al., 2013). Experiencing a place is based on the multi-sensorial relations between our body and the place. We know the visual and non-visual parameters relate to human emotions, moods, attitudes, behaviour, and mental and physical condition; together, they make up a spatial and sensory perception. Moreover, the identifications of the auditory, olfactory, haptic, and gustatory features would contribute to understanding the case place's intangible character. The literature review of this research showed us there had been a traditional hierarchy of the senses in the research, the major one being sight. The urban matters related to hearing, touch, smell, and taste have been usually referred to as the secondary sources of urban experiences. However, they play an essential role in the individual based sensory aspects of the place. After the 'sensory turn' that emerged in the 1980s,

vital attempts in the various disciplines were made (Howes, 2005a), the studies began to depict the perceptual sides of the places. The sensory comprehensions of people's urban place and urban experience started to be examined (Bruce et al., 2015). Examining the sensory qualities in the urban contexts paid attention to the places' poly-sensorial context (Howes, 2005a). The reviewed studies displayed how academics and urban professionals are interested in non-visual urban sensing and developed participatory approaches.

In the context of this research, the five sensory qualities of the place have been selected to focus on. For example, we have been informed that the smelling experience has tended to be overlooked (Kubartz, 2014) in architectural areas and urban studies. Whereas if we considered the smelling experience of the place (Henshaw, 2014), it would help get new perspectives on urban experiences. We know that touching experience is a mediator between the body and the surrounding environment; the haptic system is a crucial reference point that permits us to explore the tactile world (Theart, 2010). We would apprehend the physical environments' materiality and texture through the haptic interactions (Dale, 2010). Having information on the sounds of the place would be necessary because each place has a unique auditory characteristic that triggers some elements such as familiarity, tension, comfort, discomfort, and relaxation (Vasilikou, 2016). So, the auditory knowledge would show us a deep involvement in the place (Labelle, 2010: xvii). A user of the place would have an active role in "*a dynamic system of information exchange*" (Truax, 2001: 11) because through the sounds "*the body itself operates as a resonance chamber that vibrates to the stimulation of its immediate surroundings*" (Thibaud, 2011a; Thibaud, 2011b). This thesis asserts, apart from visual, auditory, olfactory, and haptic detections, exploring the place's gustatory characteristics would help us enhance our understanding. It is clear that Istiklal Street has been studied chiefly visually oriented. However, other sensory modes are needed to challenge an ocular-centric urban understanding of the area.

We discussed the sensewalking method, a potentially valuable means to investigate Istiklal Street's multi-sensory bodily experiences. The sensewalk based studies showed how this method is used to get inhabitants' definitions and statements about the urban places' sensory sides. The sensewalking-based works which mainly were related to this research's concept (Degen et al., 2016a; Degen et al., 2016b; McLean, 2014; McLean, 2017; McLean, 2019; Henshaw, 2014; Wunderlich, 2008; Quercia et al., 2015; Adams, 2009; Lucas and Romice, 2008) focussed on the visual, auditory, haptic, olfactory, and gustatory experiences of the urban places. They informed us why the method sensewalking is a valuable tool, how does sensewalking would help us that other methods cannot, and the pros and cons of Sensewalking. Also, we could see how the researchers have created their Sensorywalks; what were the procedures and preparations before conducting a Sensewalk. We learnt how researchers have designed the templates given to the participants while walking; how questions have been asked to participants. Moreover, we could get information on how researchers have interpreted their sensorywalks to the maps. The mentioned studies in the literature review of this thesis helped us see the main positive sides, difficulties, and shortcomings of the method sensewalking.

We could say the main advantage of the sensewalking method would lay in the possibility to discover the sensory features of Istiklal Street through directly experiencing the area. This thesis sees this point as significant. The matter of bodily participation has been mostly disregarded in the previous examinations of the Street. Through this method, we would have preliminary, basic knowledge about Istiklal Street's sensory features. Because the method would have possibilities to concentrate, catch and record the sensory attributions in the Street. Istiklal Street's sensory urban analysis

benefitting from the outputs of the sensewalking study would include qualitative data on the individual-centric experience of the area. The way of 'mapping' has been selected to picture the sensory data of the sensewalking based on Istiklal Street's sensory qualities. Sensory mapping would be an alternative representation way to interpret the sensory experiences in the Street.

## **CHAPTER 4**

## CHAPTER 4: THE METHOD 'SENSEWALKING' ON ISTIKLAL STREET AS A SENSORY URBAN EXPERIENCE PRACTICE

### 4.1 The fieldwork of the 'Sensewalking'

In this research, the core method is walking itself. We know that bodily sensations and walking practices are closely linked to each other. Although there are several different technological and conceptual ways to use 'walking' as a mobile methodology (Ricketts Hein et al., 2008), there is no one type of sensewalking because there are no strict ways to grasp or record the sensory experiences of people. As we already discussed, the walking approach was initially presented with a figure as a 'flaneur'. This figure was based on being male, fully enabled to walk or wander (Baudelaire, 1981 [1863]). The early practices of Benjamin (1971) and Situationist Debord (1957) added the visual, aesthetic, and cartographic sides of walking. The artists Jeremy Wood (Ferdinand, 2019), Christian Nold (Smith, 2015), Simon Pope (Morris, 2019), Christina Kubisch (Gopinath and Stanyek, 2014), Janet Cardiff (Morrison-Bell, 2013); musician Bill Psarras (Psarras, 2015); urban planner Victoria Henshaw (2014); designer and mapper Kate McLean (2019) presented sensory, performative, ethnographical, technological features of walking experiences. The method's design of this research was devised to use the 'sensewalking' way for a humanistic, direct sensory investigation of the case place, Istiklal Street. Here, we have answered how this mobile methodology has been applied based on the participatory approach in Istiklal Street.

The fieldwork 'Sensewalking' of this research has been proposed to record the sensory experiences of Istiklal Street. This research's 'sensewalking' fieldworks intended to get information on the case area's sensory thresholds. The sensewalking-based studies -which have been issued in the literature review of this thesis- formed this research's method. The reviewed studies showed us how the urban experiences beyond the visual senses had been captured through the way of 'sensewalking' tool. Before conducting this research's sensewalking, a pilot study was undertaken (in January 2018) to have a closer look at the affordances, pros, and cons of this method as a research tool. This research's sensewalking method would be used to have information on the current sensemarks of Istiklal Street based on individually identified/experienced sensory experiences. Through the practices of the sensewalking method, the visual, auditory, haptic, olfactory, and gustatory patterns of Istiklal Street would be decoded to understand the area's current sensory characteristics.

The method of the research has been based on one primary fieldwork and a sub-fieldwork. The 'group Sensewalking sessions' and 'solo sensewalking' of Istiklal Street have been this research's field data gathering tools. For field data gathering through the walks, the participants have been asked to observe the urban environment's sensory dimensions on Istiklal Street. According to the questions, the participants photographed and wrote/noted down on the previously given template while they experienced Istiklal Street as walking. Through this research method, we see how the sensory features of Istiklal Street come today after the process that took in the Street. We learn how Istiklal Street's current sensory characteristics have been experienced by the sensory qualities of people beyond the visual senses. In detail, this method shows us what kind of visual experiences have been still sensed in the Street. We answer what kind of newly sensed haptic experiences would be experienced. The fieldwork outputs answer whether any auditory experiences dominate the Street or not. It would help us what kind of olfactory experiences have been missed in the area. This research's method would also help us see how some of the gustatory qualities are still protected. Briefly, exploring Istiklal Street through the multi-sensory experiences would reveal the intimate, lived connection that we have while experiencing it. So, the fieldwork's outputs would discuss the

sensory impulses of the physical and socio-cultural modifications and distinctive intangible features of the Street.

In order to decode and present the current sensemarks of Istiklal Street based on individual identified sensory qualities, this research suggests the way of 'mapping' after collecting data through the sensewalking method. The mapping "*highlights and displays how place configures a sense of self concerning historical, geographical, and localized environments*" (Powell, 2010: 553); in turn, it provides a holistic and contextual understanding of the place (Jung, 2014). Therefore, mapping techniques have been widely used to picture the places' multi-sensory experiences to move beyond ocularcentrism (Lucas and Romice, 2008). Corner says the mapping would tell us something precious on the changing character of the place (Corner, 1999). Mapping would suggest a new way to interpret and criticize the complex structure of socio-cultural and physical relations in the built environment. The way of mapping would refer to a place as multiple, subjective, and open. Mapping would be beneficial as the places would change continuously. Because the places are in a constant re-creation through the practices and experiences. Static and authoritative urban representations cannot reply to the actual situation in which we live. The mapping's operational or instrumental capacity would bring together to reveal the dynamic structure of a place (Şenel, 2014:85-94; Corner, 1999:213- 223). Briefly, it would be helpful to interpret the sensory data to understand how we experience the Street beyond the visual senses. The mapping of Istiklal Street would also be a performative practice that provides an alternative to basic urban representations. It would suggest a potentially rich embodied and multi-sensory understanding of the urban environment of Istiklal Street. The way of mapping would provide a means to understand the relationships between changing knowledge of the case place.

As briefly, Sensewalking's data would create a humanistic and ethnographic knowledge on the visual, auditory, haptic, olfactory, gustatory aspects of the Street with the walkers who would experience the Street.

#### **4.1.1 The Main Fieldwork: The 'Group Sensewalking Sessions' of Istiklal Street**

It has been essential to coordinate the vital goals for 'group sensewalking sessions' fieldwork. The main aim has been to get information on the Street's visual, auditory, haptic, olfactory, and gustatory qualifications. Therefore, a template has been created to accompany the participants during the walk. According to the questions of the template, participants have used two tasks for data gathering. The first has grounded on the 'photo-taking' method. Participants have taken some photos according to the questions through their mobile phones to get data on visual, haptic, and gustatory experiences. The second data gathering way was 'noting down' the sound and smell descriptions. This way has been designed to get data on the Street's auditory and smelling experiences while walking. These two ways have been designed to collect data on the area's sensory patterns and boost the effectiveness of the walks.

The visual, haptic, and gustatory experiences of the Street have been recorded through the picture-taking task. Because photographing would be one of the essential sensory operators in the place, Pink says, this photo-taking would "*invoke experiences that we associate with other sensory categories*" (Pink, 2011: 602). Also, photo recording would help us see "*the outcomes of multisensory contexts, encounters and engagements*" (Pink, 2011: 602). The photo images would be an operative tool of the participants' visual, haptic, and gustatory experiences. The photo recording would help us get one's observation on Istiklal Street as Becker says an image would improve our



understanding. The photographing tool would reinforce the affordances of 'sensewalking' method; Becker says a photo would make more interpretations of the place (Becker, 2002: 11). Moreover, photo recording "*alerts us to things that cannot readily be seen in real time*" (Lyon and Back, 2012: 2-3), also photographing helps to "*reveal social, political, economic and cultural patterns and characteristics that mark changing cities*" and provides an "*an excellent basis upon which to see larger patterns of structural transformation that form the bigger picture, a macro-perspective on what is happening to urban life*" (Suchar, 2004: 162). In the context of the fieldwork 'group sensewalking sessions', the photo-taking way through walking may pluralise our cognition on Istiklal Street's sensory environment. So, we would collect data on the visual, haptic, and gustatory experiences of the Street through photo-taking of the participants. For getting information on the Street's auditory and olfactory experiences, it has benefited from writing/noting down. The task of listening -that focussed on the surrounding sounds- has been intended. The detection the environmental smells have been realized by sniffing the walking area. During the walk, participants have heard and sniffed the environment; then, they used their individually defined sound and smell descriptions to write/ note down the template's relevant parts. Besides taking photos of the environment, writing down the sensory descriptions would catch an urban environment's intangible experiences. Because the definitions of the users would easily express and depict the sounds and smells of the area (Back, 2012: 253). We know the listening experience requires a different type of attention as a qualitative experience (Gershon, 2013: 3). Experiencing through the defined sound would reveal hidden aspects of everyday urban life; it would unveil the urban atmosphere's sonic compositions (Bull and Back, 2003: 5). The sound makes us re-think the meaning, nature and significance of our experience and our relationship with the place we inhabit (Bull and Back, 2003:4). The auditory sensation of the place would bring a heightened sense of specialities in everyday life. The place's sounds would be reflected by the surrounding environment's intangible materials and structural constitutions (Labelle, 2010: xvi). The "*sounds providing an opportunity to move from ocular metaphors of framing to "sonic imaginations" (...)*" (Sterne, 2012: 5). The interrelated qualitative properties of the listening would promote the ways of knowing about Istiklal Street. We would focus on odour detection and Istiklal Street identification in the smell detection (sniffing) part of the walk. Getting data on the environment's odours would give us a chance to see the interaction between people and urban perception (Henshaw, 2014). In the place, smells would come from the materials of something and the activities taking place in the surrounding environment (Trejo, 2011). Smell perception and long-term memory are closely related (Vasilikou, 2016); they both often last for more extended periods than visual images. The identity of the place is linked with scent. Therefore, the smell descriptions would also be crucial to know the sensory characteristics of Istiklal Street.

Thanks to the phenomenological openness of ethnographic data collections, we have produced creative solutions to use in the field area. The image recordings would be conveyed relatively accurate visible reality, but the smells and auditory sensations cannot be photographed. Therefore, describing the sound and smell sensations has been done to interpret the place's auditory and olfactory notifications. The photo-taking tool and recording the sensory experiences by writing have data gathering tasks of the sensewalking sessions.

#### 4.1.1.1 The process before the ‘Group Sensewalking Sessions’

##### The design of the template

During group Sensewalking sessions, participants answered 15 questions that have been designed in two parts. There have been nine main questions in the 1st part of the template and one sub-question related to demographic qualities. Five thematic questions are to be answered during the walk in the central part of the study (2nd part). In the 1<sup>st</sup> part of the template, ‘where are you from?’ is the first demographic question for determining the familiarity with the region of the case place. The question would have two options; participants would select either ‘Turkey’ or ‘Other’. With this question, we would have information on familiarity with the region. The second demographic question, ‘were you born in Istanbul?’ would be asked to explore the familiarity with the city, Istanbul. The third question, ‘where do you currently live in?’ would be asked to have data on the familiarity with the case place, Istiklal Street. This question would have three options; if the ‘in Beyoğlu neighbourhood’ option would be selected, the question ‘how long have you lived in Beyoğlu’ would be asked too. This extra part would be asked to explore the period that the participant dwell in the Beyoğlu neighbourhood. Then, gender and age-based questions would be asked to get demographic information about the participants. The question ‘what is your gender?’ would have three options: ‘female’, ‘male’, ‘other’. For the question ‘how old are you?’, there would be a blank place to answer this question. We would have an idea about the participants’ age periods. The question ‘how often do you experience this area?’ would be asked to get information about the frequency of being personally on the case place, Istiklal Street. The question would have options as ‘once or twice in a year’, ‘once or twice in a month’, ‘once a week’, ‘two or three times a week’, ‘everyday’ and ‘I have been here for the first time’. Then, the questions ‘in which days of a week do you experience this area mostly?’ and ‘in what times of a day do you experience this area mostly’ would be given. These questions were designed to get information about the types of day and period that the participants personally presented themselves in the case place, Istiklal Street. Both questions would have options. The options would be ‘in weekdays’ and ‘in weekends’ for the types of day. Moreover, for the time, the options would be respectively ‘12 am-6 am’, ‘6 am-12 pm’, ‘12 pm-6 pm’ and ‘18 pm-12 am’. Selecting more than one option would be allowed for these questions. The last question, ‘for what activities do you spend time in this area?’ would be asked as an open-ended style for personally getting information about what is being practised by the participants on Istiklal Street.

In the 2<sup>nd</sup> part of the template, there would be five thematic questions. The first thematic question would be as ‘*could you please take photos (up to 10 pieces) using your mobile phone of the most typical buildings in your sight as you walk on Istiklal Street and rank them as (-) unpleasant or (0) neutral or (+) pleasant according to how does it make you sense?*’ The second thematic question would be as ‘*could you please write down on the template the most typical the sounds (up to 10 pieces) as you walk on Istiklal Street and rank them as (-) unpleasant or (0) neutral or (+) pleasant according to how does it make you sense?*’ The third thematic question would be as ‘*by using your mobile phone, could you please zoom on the Street floor and building surfaces to take photos (up to 10 pieces) of the most typical texture/material/graphic characteristics as you walk on Istiklal Street and rank them as (-) unpleasant or (0) neutral or (+) pleasant according to how does it make you sense?*’ The fourth thematic question would ask ‘*could you please write down on the template the most typical smells (up to 10 pieces) as you walk on Istiklal Street and rank them as (-) unpleasant or (0) neutral or (+) pleasant according to how does it make you sense?*’ The last thematic question would ask ‘*could you please take photos (up to 10 pieces) using your mobile phone of the most typical food spots on Istiklal Street and rank them as (-) unpleasant or (0) neutral or (+) pleasant*

*according to how does it make you sense?*’ These questions would be asked for getting information about how visual qualities, auditory qualities, haptic qualities, olfactive qualities and tasting qualities of the urban environment on Istiklal Street are perceived and assessed by participants’ individually identified sensory experiences.

Apart from the content of the questions, it has been paid attention to the template's design points. The matters on wording, numbering, and illustrating the template have been designed according to the questions' content. We know the template's design may impact the quality of the gathered data (McLafferty, 2010: 78). The template has been designed in seven pages of an A5 layout (please see the template in the appendix). The initial page has covered some information on the nature of the group sensewalking fieldwork. On the first page, the instructions for the fieldwork have been presented. On the second page of the template, the first stage questions of the study have been given. The pages between the third and seventh have included the main questions related to the Street's sensory experiences (visual, auditory, haptic, olfactory, and gustatory experiences). The template has been designed to keep the interest of the respondent throughout the walk. The questions of the template have been created in a simple and exciting form as much as possible. As we know, the template design would cooperate with the walk's primary mission (Kljenak, 2014). The questions have been formulated to be concise, non-ambiguous, not to be suggestive. Everyday language has been used for creating the template’s questions. It has been avoided from jargon and specialised terms comprehensible to an average person aside from their education level. The questions have been formulated in English and Turkish to be open to participants of local and foreign (visitors and tourists).

### **The decision on the participation**

For the ‘group sensewalking sessions’, the population studied was people who have experienced Istiklal Street as an urban environment. The 50 people have participated in the study (for the demographic and introductory qualities of the participants, see appendix for further information). This point is also related to that sensewalking is suitable for fewer participants as a qualitative method. Participants have been the individuals who have had willing to participate in the study. Each of the group sensewalkings (totally three walks) has been conducted with a different group of people. Each person could participate in one walk only. The participants have been recruited via social media challenges, where the announcements have been posted before the study. The participants replied to the announcement of the study voluntarily. Then, they have been given an information sheet describing the details of the study. Before beginning the study, the researcher and participants met at the starting point of the walks (Taksim Square, at Istiklal Street’s entrance). The consent forms have been distributed to the participants so that they could get information about the study. Then, the participants made their final decisions whether they included the fieldwork or not.

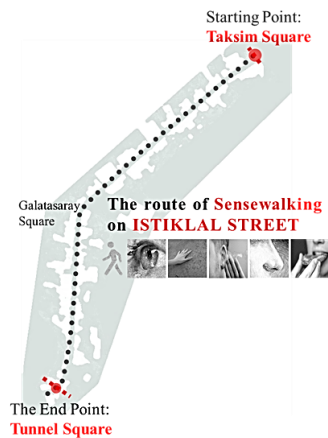
#### **4.1.1.2 The Process During the Fieldwork**

The ‘group Sensewalking sessions’ have been conducted as a series of multisensory walks on Istiklal Street's route (from Taksim Square to Tunnel Square). The basics of the fieldwork ‘group Sensewalking sessions’ could be stated shortly. Firstly, the participants have required to take a walk on Istiklal Street's route under the guidance of the researcher to concentrate on observing and experiencing the sensory dimensions of the Street. The participants and researcher have gathered at the agreed location (Taksim Square) before the walk, where the details and purpose of the task have been explained to the participants. At his point, the role of the participants in the walking procedure

was explained by the researcher. During group Sensewalking sessions, participants were required to answer the questions in the template of the study. According to the questions' instructions, the participants were asked to photo-taking by their mobile phones while walking. Also, they were required to write/note down their sensory experiences on the blank template as much as possible as they walked. Within a sensory walk, particular points have not been scheduled to discuss and comment on those points' sensory characteristics. Also, such stands have not been determined to stop in the walks. However, occasional stops during the walks have been allowed under participants' individual preferences. Therefore, while walking on Istiklal Street, the participants could stop where they needed, including the start and endpoint, but they have been requested not to disrupt the group's walking rhythm. Each group Sensewalking session has been tried to carry out in silence, without so much talking to avoid the participants influencing each other's observations, recordings, and notations. When participants stopped, they could take photos with their mobile phones and written/noted down their answers regarding the questions on the blank template provided before. At the end of each walk, the researcher gathered the completed templates. Then, the researcher has taken the photograph recordings of the participants to evaluate them. The duration of the one session Sensewalking study has been around 60 minutes.

#### **4.1.1.3 The Process after the Fieldwork**

All participants and the researcher met at the last stop of the study (Tunnel Square) to stop each 'group the sensewalking session'. Some participants shared their ideas and thoughts with the researcher on the study. The researcher has collected the completed templates from the participants. The participants signed the receipt form after the allowance have been compensated for the research participation allowance (30 Turkish Lira in cash for one participation). The obtained materials from group sensewalking sessions have included the filled templates and photo recordings files. After the group sensewalks, the completed templates as paper and scanned pdf files have been stored securely in the researcher's PC and protected by passwords other relevant security processes and technologies. The photo recordings (participants took photos) regarding questions have been received from the participants via Gmail service and WhatsApp. The consent forms have been scanned as pdf files and stored in a locked filing cabinet.



**CASE PLACE:ISTIKLAL STREET in Istanbul**

**SENSEWALKING, a multisensory research method**

the main fieldwork **‘group Sensewalking sessions’** is a way to discover **‘how Istiklal Street is sensed by the group participants’ sensory experiences?’**

**what are the steps of the ‘group sensewalking sessions’ on Istiklal street?**

- **draw the route, and select the walking direction**
- **create the template** of the questions that the participants of the walk answer while walking
- **decide the participants**
- **decide the exact walking days, and times**
- **meet** at the agreed location (Taksim Square)
- distribute the blank **template** of the questions that the participants of the walk answer while walking
- **start the sensewalk** (starting point: Taksim Square)
- **walk, observe, experience, and sense the sensory dimensions** of the street
  - regarding the template questions **about**
    - the **‘visual’, ‘haptic’, and ‘tasting’ experiences**, take the **photos of the buildings; texture/material/graphic characteristics**; and **‘food spots’** of the street, **mark them as pleasant, neutral or unpleasant** regarding to **how you sense while walking**.
    - the **‘auditory’ and ‘olfactory’ experiences**, write down the **‘sounds’ and ‘smells’** descriptions of the street on the previously given template, **mark them as pleasant, neutral or unpleasant** regarding to **how you sense while walking**.
- **finish the sensewalk** (end point: Tunnel Square)

- **get the taken photos and collect the filled templates** by the participants
- **process, and interpret the findings**

**SENSORY MAPPING**

**map the sensory (bodily) experiences** through the detected **sensory qualities**

**Visual** mapping of **seeing** experiences/**Auditory** mapping of **hearing** experiences/**Olfactory** mapping of **smelling** experiences/**Haptic** mapping of **touching** experiences/**Gustatory** mapping of **tasting** experiences

- task of the researcher
- task of the participants
- task done together

Figure 22: The illustration displays how the main fieldwork ‘group sensewalking sessions’ have been applied along Istiklal Street (Source: Author).

#### 4.1.1.4 The Data Processing of the fieldwork ‘Group Sensewalking Sessions’ of Istiklal Street

After each group sensewalking stopped, the participants' completed templates have been gathered during the walk. The photo recordings regarding the template questions have been received from participants through the Gmail service and WhatsApp application. An online working file has been created through Google Forms, and the questions of the group sensewalking fieldworks have been uploaded to that file. According to each fieldwork template question, the written answers and photo images have been transferred to this Google Files form. This Google Forms file has been created to keep and sustain the data as an online form. All gathered data -which belong to the written answers on the template and the participants' photos- have been converted into Excel spreadsheets to translate them through the graphics and chart. Each question' data related to the visual, auditory, haptic, olfactory, and gustatory experiences of the Street has been processed to Excel files to understand how the participants have sensed and experienced the Street. The approach for data processing has been mainly qualitative to evaluate the sensory characteristics of Istiklal Street. The data processing has required a phenomenological openness because the research's method has involved a set of combined ethnographic and humanistic tools.

Below, we would show the tables to draw the collected data clear and insightful.

- **The data processing on the Visual Experiences of Istiklal Street**

The first thematic question of the ‘group sensewalking fieldwork’ asks ‘*could you please take photos (up to 10 pieces) using your mobile phone of the most typical buildings in your sight as you walk on Istiklal Street and rank them as (-) unpleasant or (0) neutral or (+) pleasant according to how does it make you sense?*’ This question has been asked for getting information about how Istiklal Street’s buildings are perceived and assessed by participants’ individually identified visual qualities. This question has three outputs that the defined buildings as unpleasant sensed, neutral sensed and pleasant sensed. When we look at Istiklal Street's visual experience results, we see 449 photos have been collected (Table 1). The buildings’ photos which were described as pleasant, are 294, and it covered 66 % of all photos in this category. Secondly, the buildings’ photos ranked as unpleasant are 99, it has 22% of the photos. Lastly, the buildings’ photos defined as neutral are 56, and it included 12% of all photos in this category. This result may say that according to the visual characteristics of Istiklal Street, the buildings that have been sensed as pleasant are significantly more than the buildings ranked as neutral and unpleasant. This outcome could say Istiklal Street's unique visual characteristics are still alive, although it was eroded due to the latest policies and planning procedures. We could initially say the visual properties need to be approached cautiously in future processes. Because the visual sensory mosaic of the area is one of the crucial elements of the area's distinctive tangible structure.

In the first output of the question related to the Street's visual experiences, the photos that belong to the buildings ranked as (-) unpleasant have been processed. The number of photos to show the buildings ranked as (-) unpleasant are 99. The photos are diverse; they have been put into six categories (Table 2). The first category contains 33 photos that belong to the buildings that are ‘out of distinctive building characteristic of Istiklal Street and rebuilt in the last decades’ (%33.33). Here, we would say the characteristic buildings of Istiklal Street again mainly have formed by the structures built in the 19th century and at the beginning of the 20th century. The old and historical buildings have created distinctive building characteristics of the area. This point means the buildings that stand out of distinctive building characteristics of the area; in other words, non-

historical buildings have been sensed as unpleasant with a substantial share. In this group, Odakule building has been ranked as unpleasant with 8 photos, the Banks Building (Ziraat Bank, Isbank, Garanti Bank) have been indicated with 5 photos, the clothing store (LC Waikiki) of the Street has 4 photos, the cosmetics building (Flormar) has 3 photos, Galatasaray Khan building has been defined with 3 photos. The ‘other’ 10 photos show the buildings out of the Street’s distinctive building characteristic as sensed unpleasantly.<sup>1</sup> In the second category of the unpleasant sensed visual experiences on the Street, 19 photos present the buildings which have ‘converted into, restored, renovated by adding new floors’ on Istiklal Street (%19.19). Here, one of the converted buildings, Demirören Shopping Mall, has 5 photos. The newly restored Narmanlı Khan is presented with 4 photos. The other newly restored Yapi Kredi Culture Center has 1 photo. Moreover, the situation of Istiklal Street’s entrance (Taksim Square) is displayed in 2 photos. The ‘other’ renovated buildings by adding new floors are shown with 7 seven photos in this category.<sup>2</sup> The 17 photos show ‘in construction or renovation’ buildings on Istiklal Street (%17.17) in the third category.<sup>3</sup> The fourth category displays the 13 building photos with ‘big advertisements, signboards on the surface’ (% 13.13).<sup>4</sup> The fifth category covers the 9 building photos that are ‘in bad condition, damaged’ on Istiklal Street (%9.09).<sup>5</sup> In the last category, the 8 photos present the buildings that were ‘demolished’ on Istiklal Street (%8.08).<sup>6</sup>

In the second output of the visual experiences-related question, the building photos ranked as (0) neutral were evaluated. The participants’ photos regarding the buildings ranked as (0) neutral are 56. In this group, the photos are diverse, so that they have been put into 6 categories (Table 3). The first category contains 26 photos that belong to the buildings that were ‘converted into-restored-renovated by adding new floors’ on Istiklal Street (%46.43). In this group, Demirören Shopping Mall is ranked as (0) neutral with 7 photos, the restored Grand Pera building is indicated with 6 photos. The restored Narmanlı Khan has 3 photos, and the renovated Yapi Kredi Culture Center has 2 photos. As ‘other’ group, we see other 8 building photos that have been converted, restored, or renovated.<sup>7</sup> The second category has 15 photos that present the buildings that are ‘out of distinctive building characteristic and rebuilt in the last decades’ on Istiklal Street (26.79%). This section covers comparatively the photos of the latest period’s buildings in the area.<sup>8</sup> In the third category, 5 photos show the buildings that are ‘in distinctive building characteristic’ of Istiklal Street (8.93%).<sup>9</sup> They are old and historical buildings. In the fourth category, the buildings with ‘big advertisements or signboards in different languages on their surfaces’ are presented with 4 photos (7.14%).<sup>10</sup> The fifth category covers 3 photos of the buildings that are ‘in bad condition, damaged’ on Istiklal Street (5.36%). This section shows neglected buildings.<sup>11</sup> The buildings that are ‘in construction or renovation’ procedures are presented with 3 photos (5.36%) as the last category. This category covers the buildings in the phase of revamping, care, or re-erection.<sup>12</sup>

In the third output of the visual experiences related question of the ‘group sensewalking sessions’, the photos which belong to the buildings that ranked as pleasant have been evaluated. The number of photos to show the buildings that have been ranked as pleasant are 294. In this output, the photos have been put into the 3 main categories (Table 4). The first category contains 232 photos that belong to the buildings that are ‘in distinctive building characteristic’ of Istiklal Street (78.91%).<sup>13</sup> The second category is created with 48 photos that present the buildings that have ‘converted into and restored’ on Istiklal Street (16.33%). In this group, the Grand Pera building has been indicated with 24 photos, Yapi Kredi Culture Center has 16 photos, Demirören Shopping Mall has been ranked as pleasant with 8 photos.<sup>14</sup> In the third category, 4.76% of the total share presented with 14 photos of the buildings which stood ‘out of distinctive building characteristic and rebuilt in the last decades’ on Istiklal Street. This category covers the newly built and non-historical

buildings of the area.<sup>15</sup>

**the numbers of buildings' photos**

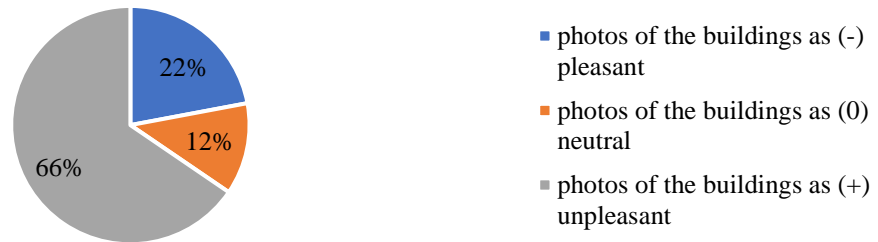


Table 1 shows the number of buildings' photos

**the buildings as sensed unpleasant**

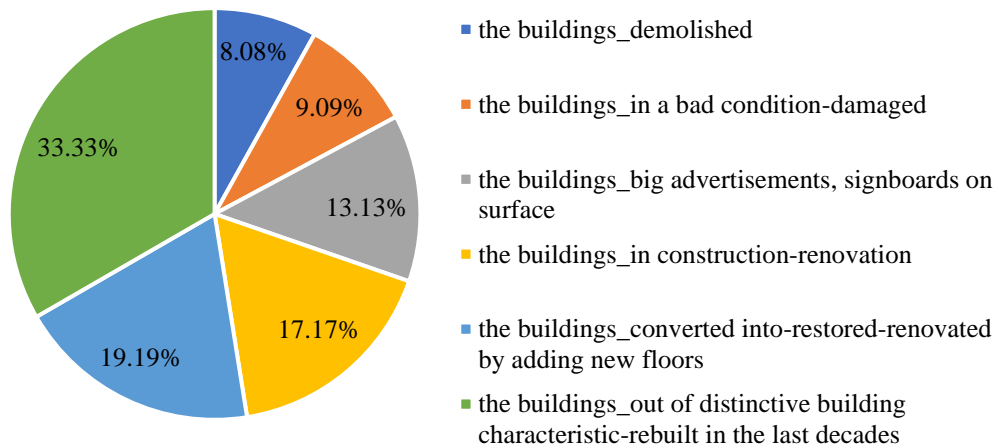


Table 2 gives the classification of the buildings sensed as unpleasant (from the smallest to the biggest)

**the buildings as defined neutral**

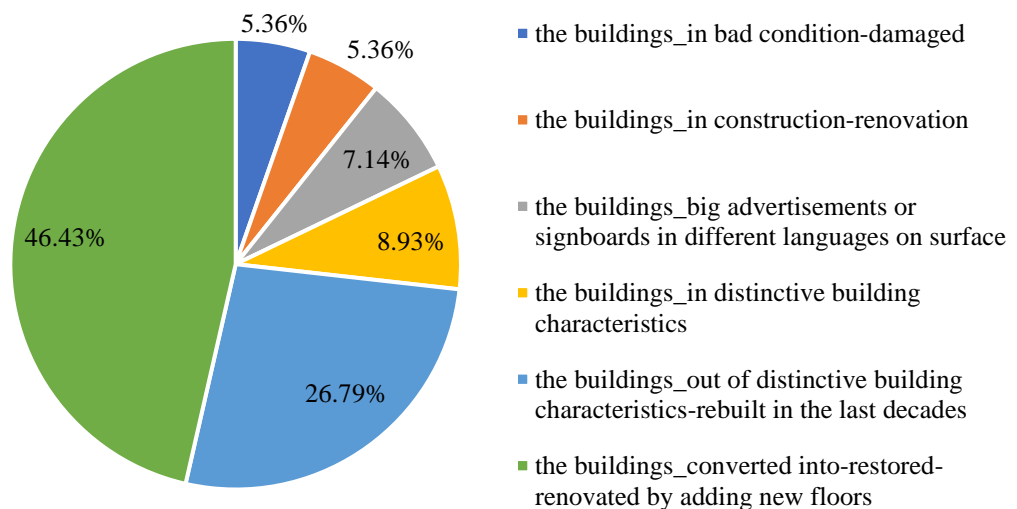


Table 3 presents the buildings sensed as defined neutral (from the smallest to the biggest)



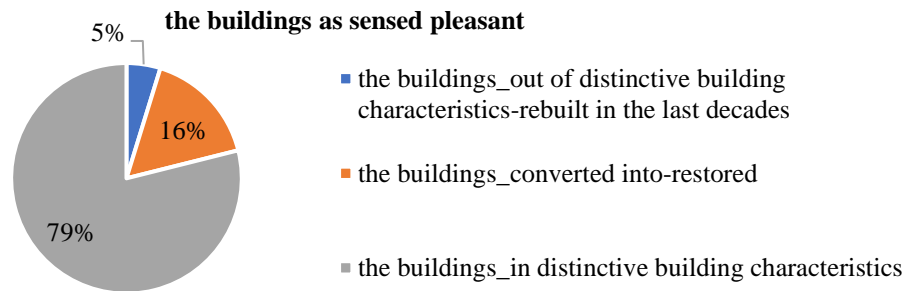


Table 4 displays the buildings sensed as sensed pleasant

• **The data processing on the Auditory Experiences of Istiklal Street**

The second thematic question of the group sensewalking sessions asks, *‘could you please write down on the template the most typical the sounds (up to 10 pieces) as you walk on Istiklal Street and rank them as (-) unpleasant or (0) neutral or (+) pleasant according to how does it make you sense?’* This question explains how auditory qualities of the urban environment on Istiklal Street are perceived and assessed by participants’ individually identified sensory experiences. This question has three outputs as the sounds are defined as unpleasant, neutral, or pleasant. When we look at the number of sounds’ descriptions, we see a totally of 443 descriptions given by participants (Table 5). The sounds as unpleasant included 51% of the total responses (with 228 descriptions), the sounds as pleasant involved 30 % of the total responses (with 133 descriptions), and lastly, the sounds as neutral covered 19% of the total responses (with 82 descriptions). This result would say that according to the auditory characteristics of Istiklal Street, the sounds sensed as unpleasant are remarkably more than the sounds ranked as neutral and pleasant. The overall result on the auditory experience would confirm that the area’s auditory characteristics have been shaped with unpleasant statements and definitions at a higher rate. The Street has many unpleasant auditory factors related to the latest dramatical implementations and decisions in the context of the auditory elements’ sensations. Therefore, many auditory features of the Street have been experienced as unpleasantly.

In the first output of the auditory experiences related question of group sensewalking study, the 228 sound’s definitions ranked as (-) unpleasant have been evaluated. In this output, the sounds definitions have been put into the 9 categories (Table 6). The ‘mechanical, transportation and tool-related sounds’ have 35.96% (82 statements) of the total sample in the unpleasant sensed auditory experiences in the biggest category. Here, the sounds ‘car horns and sirens’ and ‘transportation’ share the same ratio, each of them has 24.39% of whole sound definitions. Then, the sounds of ‘Street cleaning machine’ have 20.73% of the sample. Thirdly, sounds of ‘suitcase wheels’ have 10.98% of all definitions. Respectively, the sounds of ‘ambulance’ are presented with a 4.88%, ‘fire service’ with 3.66%. The sounds coming from ‘radio/phone’ are shown with a 2.44%. The ‘other’ sounds that belong to this category have been mentioned with 8.54% of all statements (Table 7). The ‘human-based sounds’ are shown in the second category, with 16.67% (38 definitions) of the total responses ranked as unpleasant. Here, 5 subgroups have been defined: the ‘sounds specifically from local people’, ‘sounds specifically from tourists’, ‘sounds from local people and tourists together’, ‘sounds specifically from babies and children’, ‘sounds of footsteps’. The ‘sounds from local people and tourists together’ have the biggest share with 65.79% of the sample. This includes the definitions such as ‘sounds of pedestrians/ people/crowd of people/ fighting people/ people buzzing/ noisy confusion/ a hue and cry/ pedestrians’ laughs/ pedestrians’ talks/ talks on the phone/ whistling/

yelling/ clapping/ sneezing'. Moreover, the 'sounds specifically from babies and children' come with a 15.79% rate. Then we see that the 'sounds of footsteps' have 7.89% of the responses. The last group shows that the 'sounds specifically from local people' have 5.26% of the sample. This group includes 'sounds of drivers of collective taxis/ sounds of beggar'. Here, we also see the 'sounds specifically from tourists', which have 5.26% of this category's answers. It contains 'sounds of foreign language (Arabic)/ sounds of foreign language' (Table 8). In the third category of the unpleasant sensed auditory experiences, we see the 'security presence-based sounds' (13.60% of the total sample) as sensed unpleasantly. In this section, participants defined respectively the sounds coming from 'police siren' (41.94%), 'police car' (35.48%), 'police announcement' (9.68%), 'police radio' (6.45%) and 'constabulary officer' (6.45%) (Table 9). In the fourth line, the 'construction-related sounds' were expressed with 12.28% (28 definitions) in the sounds defined as unpleasant. In this group, the 'general sounds related constructions' have been stated with a 78.57% of the sample. This group contains the 'sounds of architectural renovations and construction'. The 'specific sounds related to constructions' were responded to with 21.43% of all samples in the second share. It covers the 'sounds from construction equipment and sounds of a drill and sounds of digger and crane machine and sounds of hammer knocking' (Table 10). In the fifth category of the sounds defined as unpleasant, we see the 'music-based sounds' that were answered to with 8.77% (20 statements). It contains the music-based sounds coming from 'stores' (75.00%), 'bad playing instruments and unqualified Street musicians' (15.00%), 'cafes and bars' (10.00%) respectively (Table 11). The 'street vendors-based sounds' were defined as unpleasant in the sixth category, with 7.89% of the sample (18 definitions). This category is divided into two main divisions as the 'general sounds related street vendors' (sounds of street vendors) (27.78%) and the 'specific sounds related street vendors' (72.22%). In the part of 'specific sounds related street vendors', the sounds of 'ice-cream seller' (46.15%), 'lottery vendor' (46.15%) and 'roasted chestnut vendors' (7.69%) have been aligned respectively from the biggest part to the smallest (Table 12). The 'sounds derived from shops' have been defined as unpleasant with 7 statements (3.07%). Here, the definitions of the sounds lined up as the 'sounds from stores/ sounds from Mephisto (bookstore and cafe)' (42.86%). The 'sounds of the store's security alarm' comes with 14.29%. Then, 'sounds from restaurants', 'sounds of tableware, 'sound from workshops' were staged at the same rate (Table 13). In the 'sounds of bell song and *Ezan* (call to prayer)' category (with a 1.32% of the all sample in this output), we see the unpleasant sensed 'sounds of bell song' (33.33%) and 'sounds of *Ezan* (call to prayer)/' (66.67%) (Table 14). The 'nature-based sounds' (0.44%) were defined as unpleasant in the smallest category, with 1 statement containing the 'sounds of water' (Table 6).

Here, for the context of the auditory experiences related question of the group sensewalking sessions, the sounds ranked as neutral have been evaluated. Totally 82 sound descriptions have been indicated as neutral, and this output has eight main categories. Firstly, the 'human-based sounds' lined up as first with a 30.49%, then 'street vendors-based sounds' have 23.17%, the 'mechanical, transportation, and tool-related sounds' have nearly one-fifth of the sample (20.73%), 'music-based sounds' are presented with a 12.20% at the fourth ratio, the 'security presence based sounds' are answered with a 7.32%, the 'bell song and *Ezan* (call to prayer) sounds' has 3.66% of the sample. The 'nature-based sounds' and 'other sounds' have the same share with 1.22% of the responses (Table 15). In the first category, the 'human-based sounds' have been distributed into 4 main parts. The 'sounds from local people and tourists together' have 64.00% of the responses in the most significant share. It contains the definitions as the 'sounds of pedestrians' talks/ sounds of pedestrians/ sounds of people/ crowd of people/ sounds of buzzing from the crowd of people/ sounds of female persons/ male persons/ sounds of applause/ sounds of kiss'. In the second line, the 'sounds from babies and children' have one-fifth of the responses (20.00%), 'sounds of footsteps' are

presented with a 12.00%. Lastly, the ‘sounds from tourists’ are defined by 4.00% of the replies in the human-based sounds defined as neutral (Table 16). In the second category, within the sounds as neutrally experienced by the walkers, the ‘street vendors-based sounds’ are divided into 2 main parts. This category is created with the specifically defined and generally defined street vendors-based sounds. In the specifically defined street vendors-based sounds, we see the ‘sounds of ice cream seller’ (with a 57.89%), ‘sounds of roasted chestnut seller’ (with a 10.53%), ‘sounds of Turkish bagels (simit) sellers’ (with a 10.53%). And, in the generally defined street vendors-based sounds, we see the definitions such as ‘sounds of street vendors and shopkeepers’ that have been defined with 21.05% of the responses (Table 17). In the third category, the ‘mechanical, transportation, and tool-related sounds’ have 21.00% of the replies within the sounds as neutrally sensed. It is shared by the sound descriptions of ‘sounds of suitcase wheels’ (with a 29.41%), ‘sounds of nostalgic tram’ (with a 17.65%), ‘sounds of vehicles(cars)’ (with an 11.76%) and ‘sound from taking pictures/ sound of photo flash’ (with an 11.76%). Then, ‘sounds of Street cleaning machine’, ‘sound from noisy toys’, ‘sounds of an ambulance’, ‘sounds of vehicles of the municipality’, ‘sound of aircraft noise’ come with a 5.88% (Table 18). In the fourth category of the sounds defined as neutral, we see that the ‘music-based sounds’ are divided into five subgroups. Here, the descriptions as the ‘sounds of music from stores’ (60.00%), ‘sounds of foreign music’ (10.00%), ‘sound of music’ (10.00%), ‘sounds of singing people/’ (10.00%) and ‘sounds of Street musicians/’ (10.00%) have lined respectively in this section (Table 19). Then, we see the ‘security presence-based sounds’ stated as (0) neutral in the fifth stage. Firstly, this category contains the ‘sounds of police siren/sounds of a siren’ (50.00%). Then the ‘sounds of police announcement’, ‘sounds of ring tones’, ‘sounds from police radio/’ has the same ratio with 16.67% of the sample (Table 20). And, the ‘bell song and *Ezan* (call to prayer) sounds’ are described as neutral sensed sounds in the sixth ratio. This category includes the ‘sounds of *Ezan* (call to prayer)’ (66.67%), and secondly ‘sounds of bell song’ (33.33%) (Table 21). Then, the ‘nature-based sounds’ category comes in the sound descriptions that were sensed as neutral. This zone just contains the ‘sounds of water’. The ‘other sounds’ section shares the same rate with the ‘nature-based sounds’ as we see in Table 15.

In the third output of the auditory experiences-related question of the group sensewalking sessions, the sound definitions which belong to the sounds ranked as (+) pleasant have been gathered. In this output of the question, 133 sound descriptions indicated as (+) pleasant. The sounds definitions have been put into the 7 categories (Table 22). The ‘music-based sounds’ are described in the first category, with 48.12% of the responses as (+) pleasant. The ‘music-based sounds’ are divided into subgroups. The smallest subgroups as the ‘sounds of music from pub’, ‘sounds of the Street musician(violinist)’, ‘sounds of end-blown flute’, ‘sounds of goblet drum’, ‘sounds of Street artists’, ‘sounds of songs’, ‘sounds of ethnic music (similar folk music)’, ‘sounds of live music’ have the same share as 1.56%. The ‘sounds of music from stores’, ‘sounds of harmonica’, ‘sounds of musical instruments of black sea region of Turkey and sounds of a folk dance of Turkey (*horon*)’ also has the same ratio as 3.13% of the sample. The ‘sounds of melodica’ is presented with a 4.69%. The ‘sounds of kemancha’, ‘sounds of Street music’ are given with 6.25% of the responses. The ‘sounds of singers/sounds of singing people’ is indicated with a 7.81%. The category which has the descriptions of ‘sounds of music and instruments and sounds of musical instrument and live music and sounds of musical instrument and sounds of musical instruments and musicians’ is defined with 9.38% of the sample. The ‘sounds of guitar’ are showed with 12.50%. The ‘sounds of street musicians’ and ‘sounds of music’ are stated with the same ratio as 15.63% of the sample (Table 23). The second category contains 17.29% of the sample, which belong to the ‘human-based sounds’ as sensed pleasant. This category is divided into four main subgroups. Firstly, ‘sounds from local people and tourists together’ (62.50%) is defined with the statements as ‘sounds of pedestrians’ talks, sounds

of pedestrians' laughs, sounds of people, sounds of a crowd of people, sounds of people buzzing'. Secondly, the 'sounds from tourists' (25.00%) are replied by including 'sounds of tourists, sounds of laughs from tourists, sounds of foreign language (German), sounds of foreign language (Russian)'. Then, 'sounds from babies and children' is responded with 8.33% of the definitions. Lastly, the 'sounds of footsteps' is answered by 4.17% of the replies (Table 24). The third category is created with 12.03% of the responses stating 'nostalgic tram sound' (Table 22). In the fourth category, 7.52% of the answers cover the 'street vendors-based sounds'. This category is divided into two main parts as 'generally defined' street vendors-based sounds (40.00%) and 'specifically defined' (60.00%) street vendors-based sounds. The spots of 'general street vendors-based sounds' have the 'sounds of street vendors and shopkeepers'. The 'specific street vendors-based sounds' is presented by 'sounds of ice cream seller/sounds from ice cream stand' (the 50.00% of the answers) and the 'sounds of roasted chestnut vendor' (with a 10.00% of the responses) (Table 25). The fifth category, 'Ezan (call to prayer) sound' is presented 6.02% of the statements as (+) pleasant (Table 22). The sixth category covers 4.51% of the definitions, which belong to the 'nature-based sounds'. The 'nature-based sounds' contain the definitions firstly 'sounds of birds/sounds of pigeons' (66.67%). It has 'sounds of wind' and 'sounds of paws' with an equal portion as 16.67% of the sample (Table 26). The last category, the 'other sounds', is the minor portion (4.51%) of the pleasantly sensed sounds. This category includes 'sounds of tins and plastics', 'sound from cups', 'sound of photoflash', 'sounds of flags' fluctuation', 'sound of a bell' by having the same rate (Table 27).

**the numbers of sounds' descriptions**

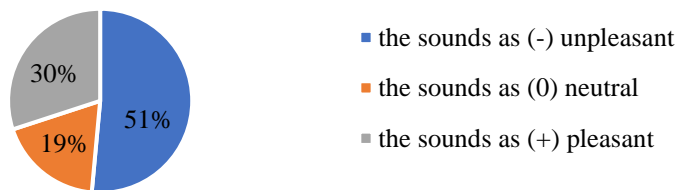


Table 5 shows the numbers of sounds' descriptions

**the sounds as defined unpleasant**

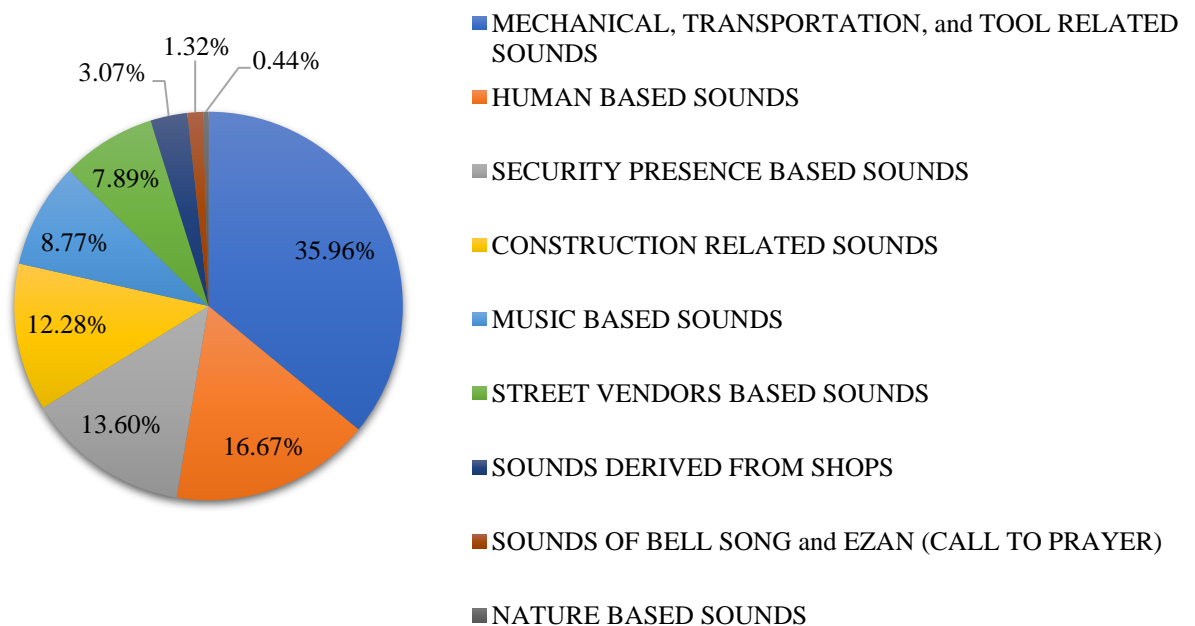


Table 6 displays the sounds defined as unpleasant (from the biggest to the smallest)

**mechanical, transportation, and tool related sounds unpleasantly sensed**

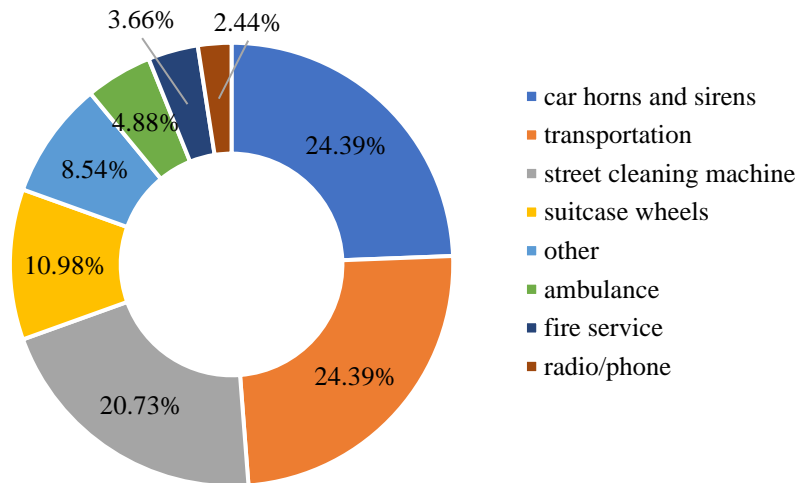


Table 7 presents the unpleasantly sensed mechanical, transportation, and tool-related sounds (from the biggest to the smallest)

**human based sounds unpleasantly sensed**

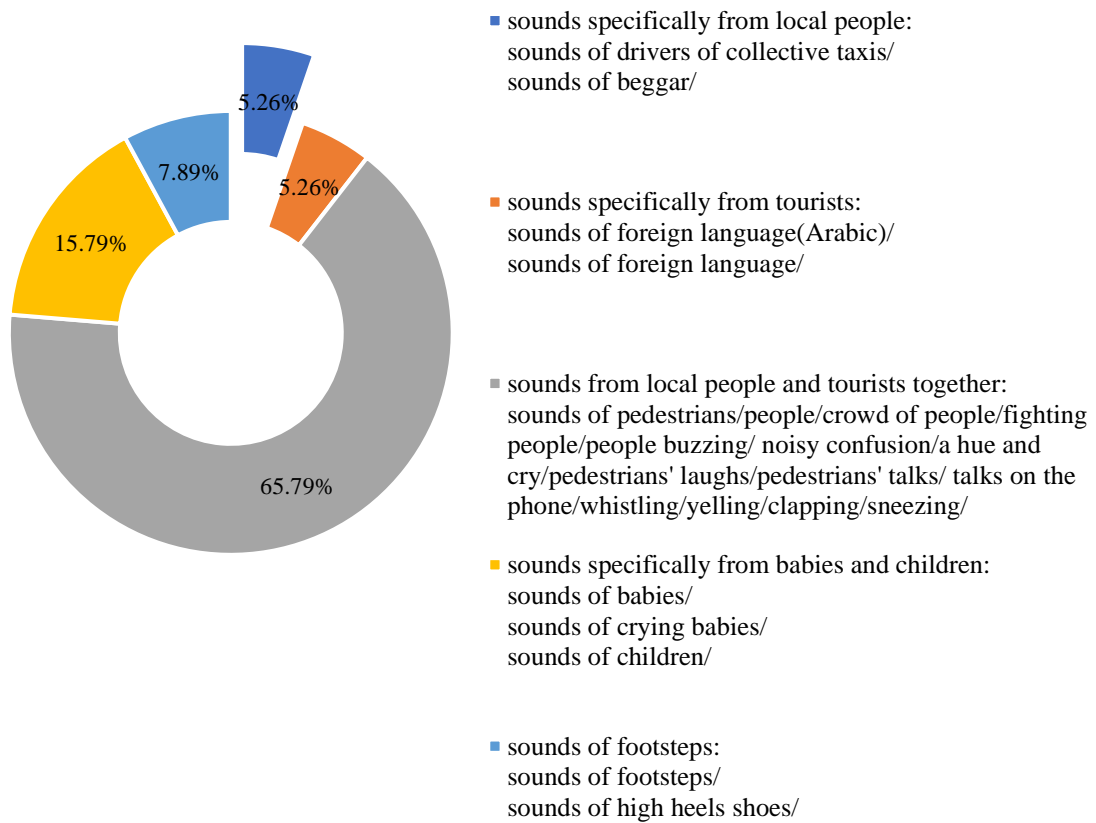


Table 8 shows human-based sounds experienced as unpleasant

**the security presence-based sounds unpleasantly sensed**

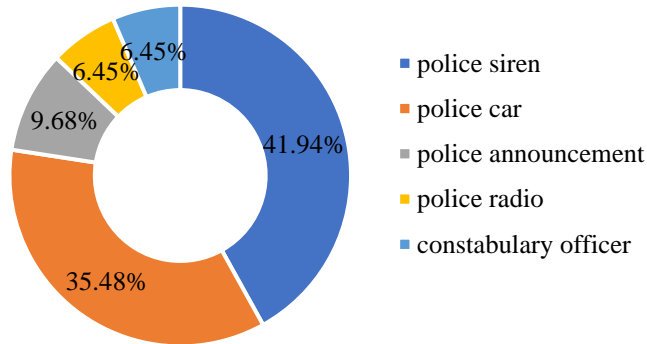


Table 9 shows the security presence-based sounds as unpleasantly sensed (from the biggest to the smallest)

**the construction related sounds unpleasantly sensed**

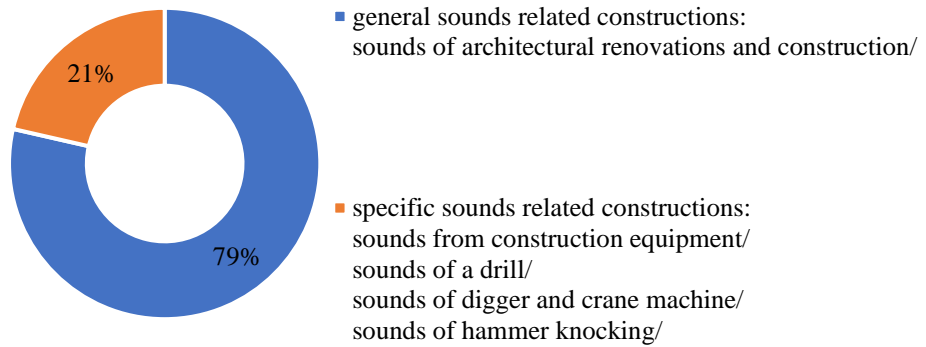


Table 10 displays the construction-related sounds that are unpleasantly sensed

**music-based sounds unpleasantly sensed**



Table 11 shows music-based sounds that are unpleasantly sensed

**street vendors based sounds unpleasant sensed**

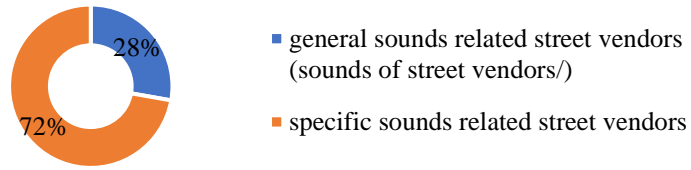


Table 12 displays the street vendors-based sounds unpleasant sensed

**the sounds derived from shops**

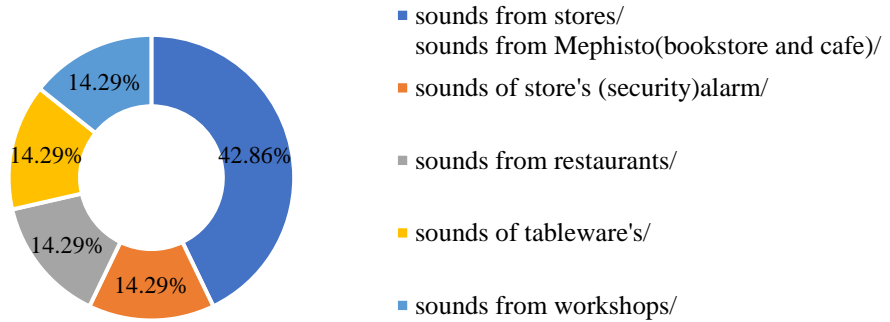


Table 13 shows the sounds derived from shops that are unpleasantly defined (from the biggest to the smallest)

**the sounds of bell song and Ezan (call to prayer) sensed as unpleasant**

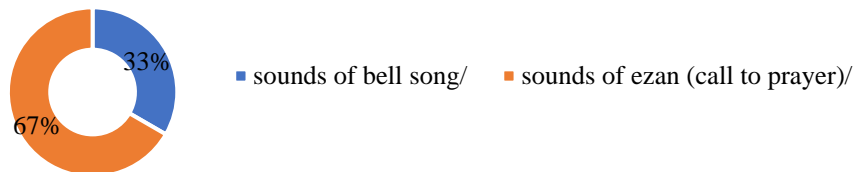


Table 14 presents the sounds of bell song and Ezan (call to prayer) sensed as unpleasant

**the sounds as defined neutral**

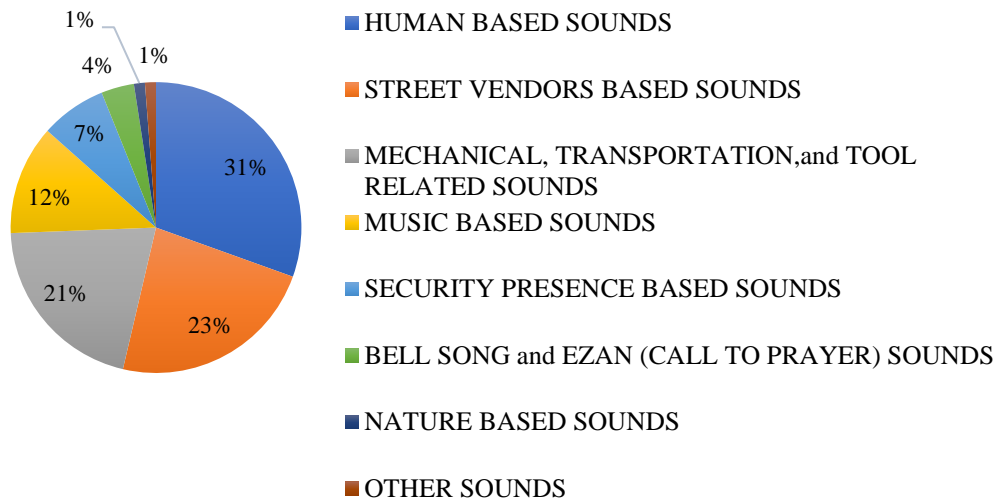
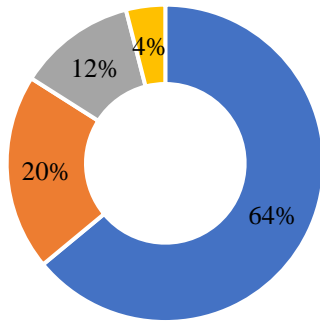


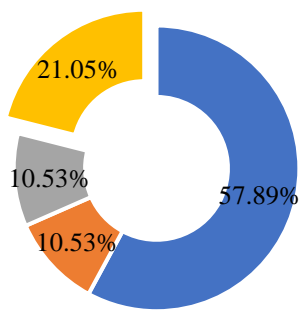
Table 15 shows the sounds as neutrally sensed (from the biggest to the smallest)



**human based sounds sensed as neutral**

- sounds from local people and tourists together:  
sounds of pedestrians' talks/sounds of pedestrians/  
sounds of people/crowd of people/sounds of buzzing from the crowd of  
people/sounds of female persons/male persons/sounds of applause/sounds of kiss/
- sounds from babies and children:  
sounds of crying babies/sounds of babies/sounds of child's/
- sounds of footsteps:  
sounds of pedestrians' steps/sounds of footsteps/sounds of high heels shoes/
- sounds from tourists:  
sounds of tourists/

Table 16 presents human-based sounds sensed as neutral (from the biggest to the smallest)

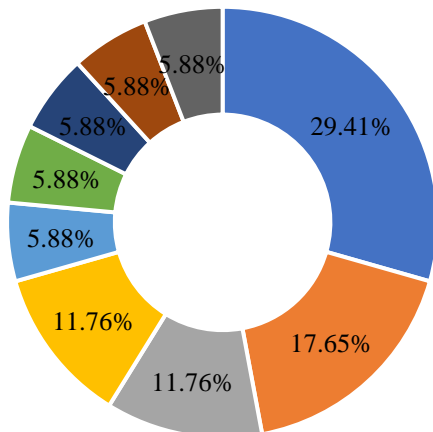


**the street vendors based sounds sensed as neutral**

- specifically:  
sounds of ice cream seller/
- specifically:  
sounds of roasted chestnut seller/
- specifically:  
sounds of Turkish bagels (simit) sellers/
- generally:  
sounds of street vendors and shopkeepers/  
sounds of shopkeepers/  
sounds of street vendors/

Table 17 presents the street vendors-based sounds sensed as neutral

**the mechanical, transportation, and tool related sounds sensed as neutral**



- sounds of suitcase wheels/
- sounds of nostalgic tram/
- sounds of vehicles(cars)/
- sound from taking pictures/  
sound of photo-flash/
- sounds of street cleaning machine/
- sound from noisy toys/
- sounds of ambulance/
- sounds of vehicles of the municipality/
- sound of aircraft noise/

Table 18 shows the mechanical, transportation, and tool-related sounds sensed as neutral (from the biggest to the smallest)



**music based sounds sensed as neutral**

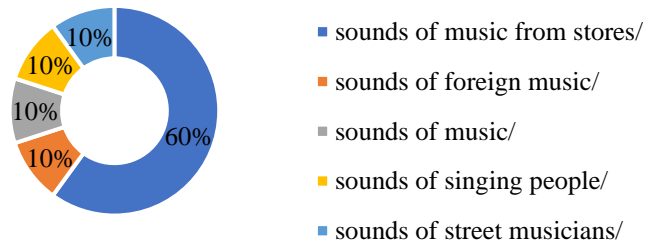


Table 19 displays music-based sounds sensed as neutral (from the biggest to the smallest)

**security presence-based sounds**

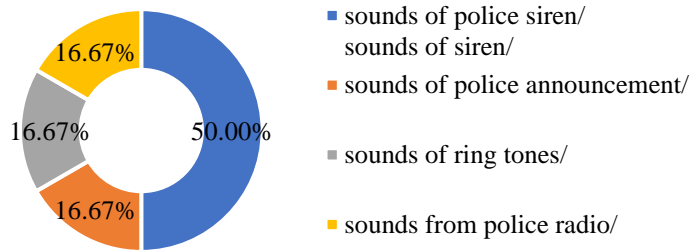


Table 20 shows the security presence-based sounds stated as neutral

**sounds of bell song and Ezan (call to prayer)**

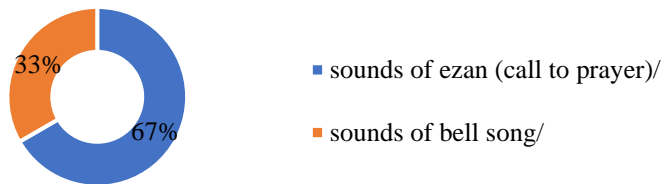


Table 21 displays bell song and Ezan (call to prayer) sounds sensed as neutral

**the sounds as pleasant**

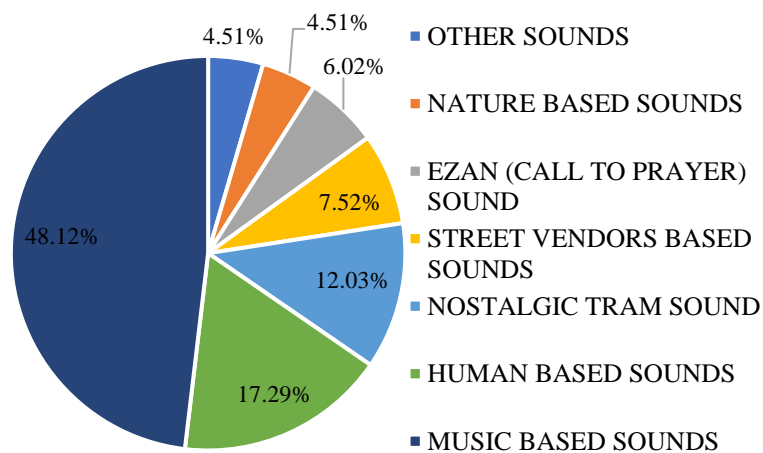
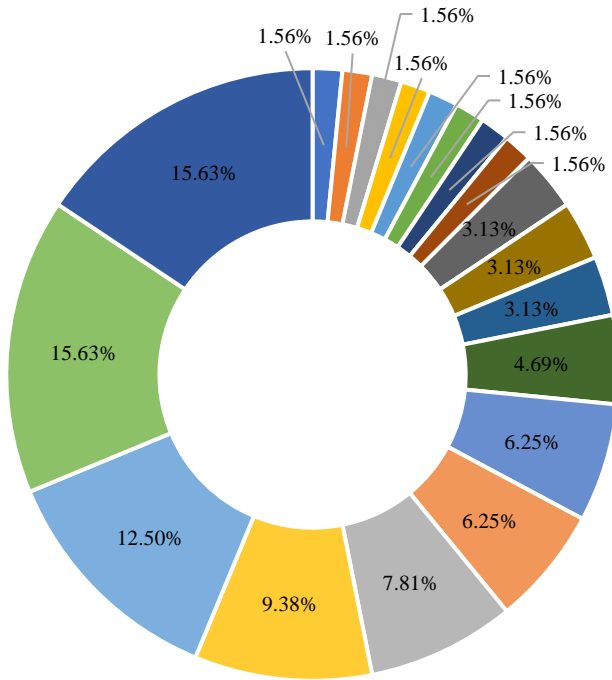


Table 22 shows the sounds as sensed pleasant (from the smallest to the biggest)

**music based sounds sensed as pleasant**



- sounds of music from pub/
- sounds of street musician(violinist)/
- sounds of end blown flute/
- sounds of goblet drum/
- sounds of street artists/
- sounds of songs/
- sounds of ethnic music (similar folk music)/
- sounds of live music/
- sounds of music from stores/
- sounds of harmonica/
- sounds of musical instruments of black sea region of Turkey/  
sounds of a folk dance of Turkey (horon)/
- sounds of melodica/
- sounds of kemancha/
- sounds of street music/
- sounds of singers/  
sounds of singing people/
- sounds of music and instruments/  
sounds of musical instrument and live music/  
sounds of musical instrument/  
sounds of musical instruments and musicians/
- sounds of guitar/
- sounds of street musicians/
- sounds of music/

Table 23 gives the music-based pleasant sounds (from the smallest to the biggest)

**human-based sounds**

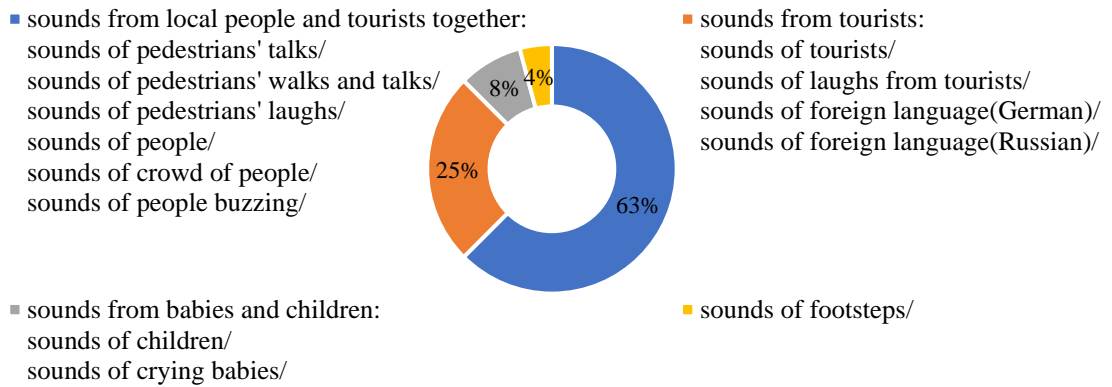


Table 24 shows human-based sounds as sensed pleasant

**street vendors-based sounds**

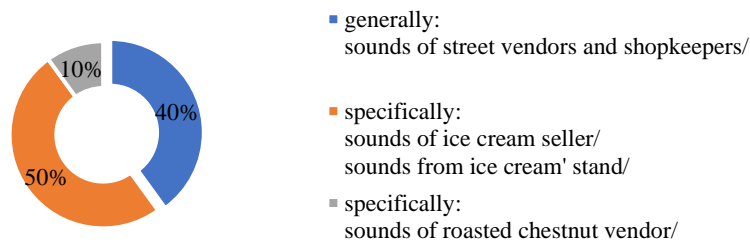


Table 25 street vendors-based sounds sensed as pleasant

**nature-based sounds**

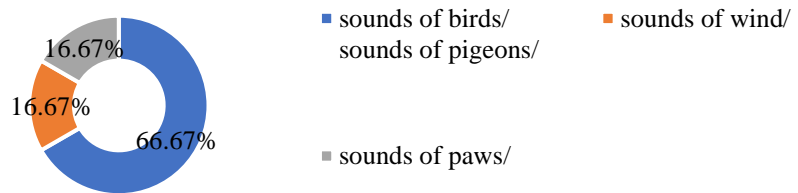


Table 26 displays nature-based sounds sensed as pleasant

**other sounds sensed as pleasant**

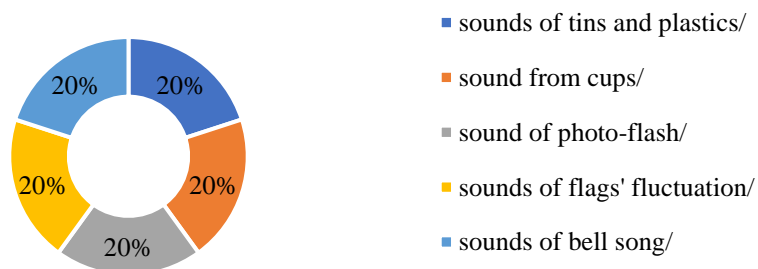


Table 27 shows other sounds sensed as pleasant

- **The data processing on the Haptic Experiences of Istiklal Street**

The third thematic question asks, *'by using your mobile phone, could you please zoom on the Street floor and building surfaces to take photos (up to 10 pieces) of the most typical texture/material/graphic characteristics as you walk on Istiklal Street and rank them as (-) unpleasant or (0) neutral or (+) pleasant according to how does it make you sense?'* This question is asked to get information on how Istiklal Street's haptic qualities are perceived and assessed by participants' individually identified sensory experiences. This question has three outputs under the results of the 'unpleasant', 'neutral', and 'pleasant' sensed texture/material/graphic characteristics of the area. Totally 410 photos have been gathered in the context of the sensations, the texture/material/graphic characteristics of the area related to the building surfaces and Street floor. The 240 photos (with 59%) were sensed as pleasant; secondly, the 62 photos (with 15%) ranked as neutral, thirdly the 108 photos (with 26%) were defined as unpleasant (Table 28). This result would say that the texture/material/graphic characteristics of the Street floor and building surfaces have been sensed as pleasant, notably more than neutral and unpleasant. The unique haptic composition (which belongs to the old and historical buildings' facades) is still distinguishable among other haptic elements of the Street. The result highlights that the characteristics of the Street's symbolic facades need to be regarded carefully in further design applications on the Street. The upcoming policies and practices need to consider the Street's texture/material/graphic characteristics with more efficient ways and perspectives.

In the first output of the haptic experiences-related question of the 'group sensewalking question', the area's texture/material/graphic characteristics sensed as unpleasant have been evaluated. In this output, a total of 108 photos have been defined as unpleasant in the context of the Street's texture/material/graphic characteristics. It has 3 groups (Table 29). The first group (75.00%) is the unpleasant sensed 'texture-material-graphic characteristics of the Street related to the building surfaces'. This group is divided into 5 main parts. Firstly (35.80%), the 29 photos belong to the textures that are 'in bad condition-damaged-demolished surfaces'.<sup>16</sup> Secondly (28.40%), the 23 photos present the 'graffiti-paint-graphic characters on the surface' of Istiklal Street.<sup>17</sup> Thirdly(16.05%), the 13 photos reveal the building facades with 'construction-renovation materials on the surface'.<sup>18</sup> Fourthly (14.81%), the 12 photos display the 'renovated-restored surfaces' on Istiklal Street, which have been sensed as unpleasant.<sup>19</sup> Lastly(4.94%), the 4 photos show the textures with 'big advertisements, signboards on the surface'<sup>20</sup> (Table 30). In the second group of the Street's unpleasant sensed haptic features, the 16 photos (14.81%) belong to the 'texture-material-graphic characteristics related to the Street floor' on Istiklal Street<sup>21</sup>. As the third group, the 11 photos (10.19%) are in 'the texture-material-graphic characteristics related to other haptic features' of Istiklal Street.<sup>22</sup> In the second output of the haptic experiences-related question of the 'group sensewalking sessions', 62 photos show the Street's neutral sensed texture/material/graphic characteristics. This output is divided into two main groups. The first group is the neutral sensed 'texture-material-graphic characteristics related to the building surfaces' (70.97%). It is split into six subgroups. In the first subgroup, the 20 photos belong to 'the distinctive surface characteristics' (45.45%)<sup>23</sup> of the Street. The 12 pieces display the haptic characteristics that are 'out of distinctive surface characteristics' (27.27%) of the Street.<sup>24</sup> The 5 pieces reveal the pictures with 'graffiti-paint-graphic characters on the surface' (11.36%).<sup>25</sup> The 3 photos belong to the Street's haptic presentations with 'big advertisements, signboards on the surface' (6.82%).<sup>26</sup> The 2 photos indicate the haptic characteristics which some 'construction-renovation materials on the surface' (4.55%).<sup>27</sup> Lastly, the 2 photos show the Street textures that are 'in bad condition-damaged surface' (4.55%)<sup>28</sup> (Table 32). Then, we see the neutral sensed 'texture-material-graphic characteristics related to the Street floor'

(29.03%) are shown (Table 31).<sup>29</sup> In the third output of the haptic experiences-related question of the ‘group sensewalking sessions’, the pleasantly sensed texture/material/graphic characteristics of the Street have been evaluated. In this output, a totally of 240 photos have been gathered, and they have been divided into 2 main groups (Table 33). In the first group, the 225 photos (93.75% of the sample) belong to ‘the texture-material-graphic characteristics related to building surfaces’ in the Street. It is split into 4 subgroups. The first subgroup shows the 201 pieces that are ‘in distinctive building surface characteristics’ of the area (89.33%).<sup>30</sup> Then, the 9 photos (4.00% of the sample) belong to the area's ‘out of the distinctive surface characteristics’.<sup>31</sup> Thirdly, the 8 photos (with 3.56% of the sample) show the ‘graffiti-paint-graphic characters on the surface’ in the area.<sup>32</sup> Lastly, the 7 photos (with 3.11% of the responses) display the ‘damaged surfaces’ as part of Istiklal Street's distinctive building surface characteristics (Table 34).<sup>33</sup> In the second group, the 15 photos belong to ‘the texture-material-graphic characteristics related to the Street floor’ (6.25%), as we see in Table 33.<sup>34</sup>

**the numbers of photos belong to the texture/material/graphic characteristics both on the street floor and building surfaces**

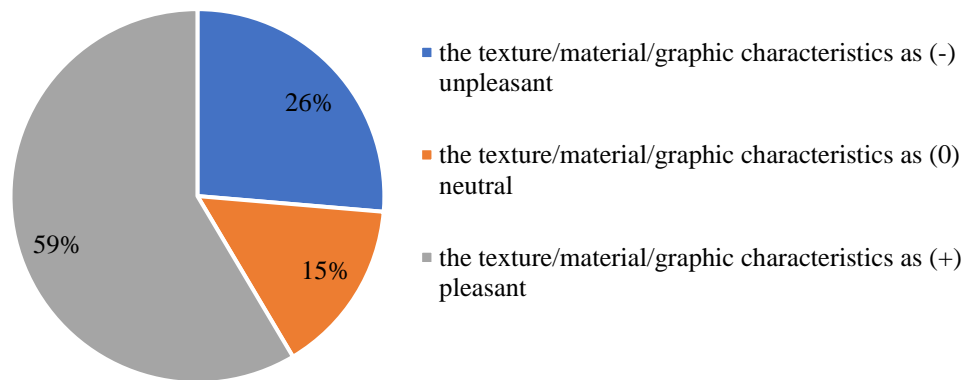


Table 28 shows the numbers of photos belong to the texture/material/graphic characteristics both on the Street floor and building surfaces

**the texture/material/graphic characteristics as defined unpleasant**

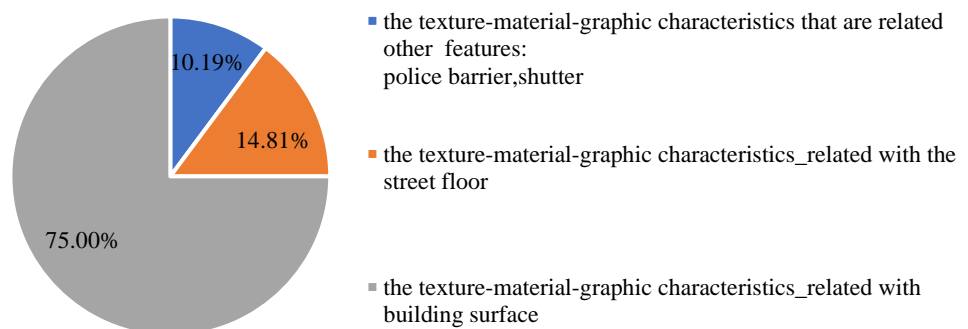


Table 29 gives the texture/material/graphic characteristics of the Street that are unpleasantly sensed

**the texture-material-graphic characteristics as sensed unpleasant \_related with building surface**

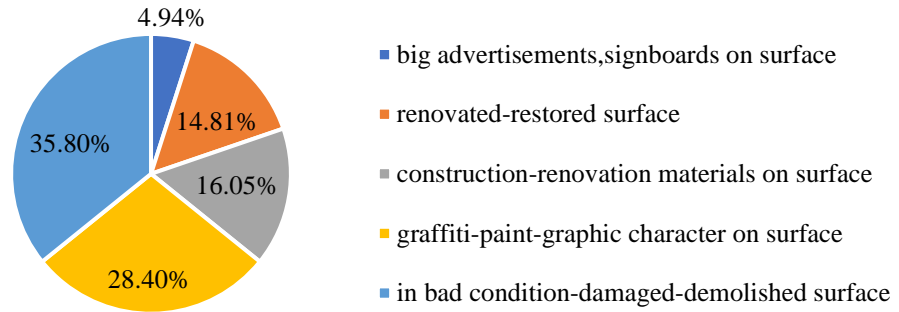


Table 30 shows the unpleasant sensed texture-material-graphic characteristics that are related to building surfaces (from the smallest to the biggest)

**the texture/material/graphic characteristics as experienced neutral**

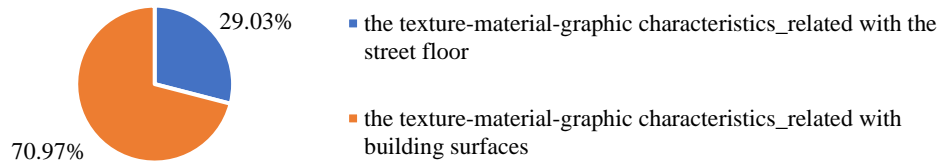


Table 31 displays the neutrally sensed texture/material/graphic characteristics of the Street

**the texture-material-graphic characteristics \_related with building surfaces**

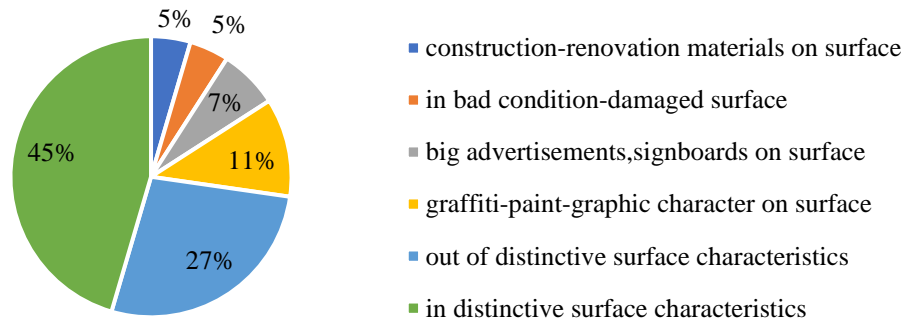


Table 32 gives the neutrally sensed texture-material-graphic characteristics related to building surfaces of the Street (from the smallest to the biggest)

**the texture/material/graphic characteristics as pleasant**

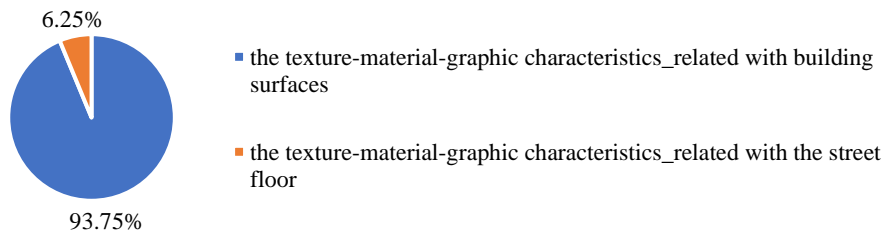


Table 33 shows the texture/material/graphic characteristics of the Street as sensed pleasant

**the texture-material-graphic characteristics\_related with building surfaces**

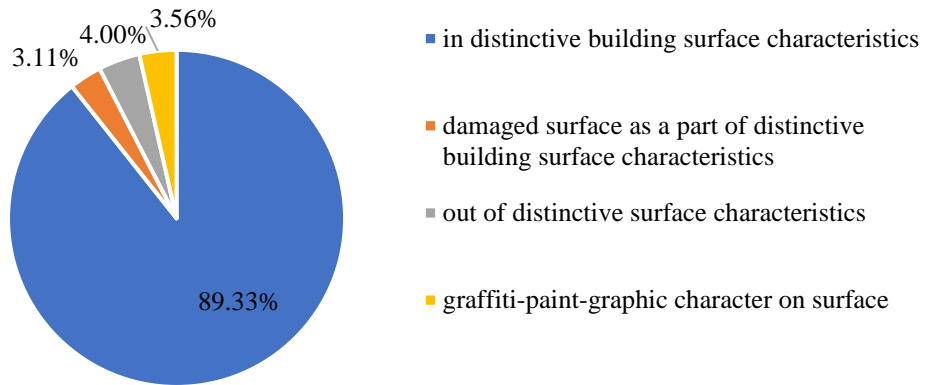


Table 34 shows the pleasantly sensed texture-material-graphic characteristics of the Street that are related to the building surfaces (from the biggest to the smallest)

**• The data processing on the Olfactory Experiences of Istiklal Street**

The fourth thematic question of the ‘group sensewalking sessions’ asks, ‘could you please write down on the template the most typical smells (up to 10 pieces) as you walk on Istiklal Street and rank them as (-) unpleasant or (0) neutral or (+) pleasant according to how does it make you sense?’ This question presented information on the olfactive qualities of the urban environment on Istiklal Street, which are perceived and assessed by participants’ individually identified sensory experiences. This question has three outcomes as the smells are as sensed unpleasant, neutral, and pleasant. When we look at the numbers of the smell descriptions, 394 descriptions have been responded. The smells which have been sensed as pleasant included 47% of the sample (totally 187 answers), the neutral sensed smells covered 15% of the responses (totally 59 answers), the unpleasant smells involved 38 % of the answers (totally 148 answers) (Table 35). This result would say the smells sensed as pleasant are moderately more than the smells ranked as neutral and unpleasant on the area. The Street’s current olfactory characteristics have pleasing properties, but the unpleasant olfactory features also have a powerful unfavourable influence on the place experiences.

In the unpleasant sensed olfactory experiences of the ‘group sensewalking sessions’, we see 148 smell descriptions have been divided into 12 parts (Table 36). The biggest part belongs to smell definitions related to the ‘cigarette, hookah smoke and tobacco smells’ (27.70%). This part contains respectively the ‘smell of cigarette smoke’ (80.49%), ‘smell of hookah smoke’ (17.07%), ‘smells of tobacco’ (2.44%) from the biggest to the smallest share (Table 37). The second part shows the smell statements of ‘food smells’ with 16.22% of the sample. The unpleasant sensed ‘food smells’ include two main subgroups: ‘generally defined food descriptions’ and ‘specially defined food descriptions’. In the generally defined food descriptions (16.67%), the answers as ‘fast food/food’ have been given. In the 83.33% of the sample, the ‘specially defined food descriptions’ as ‘doner meat’ (25.00%); ‘fish’ (16.67%); ‘meat’ (8.33%); ‘meatball’ (8.33%); ‘potatoes/ Turkish jacket potato (*kumpir*)’ (8.33%); ‘onion’ (4.17%); ‘kebab’ (4.17%); ‘corn’ (4.17%) and ‘spices’ (4.17%) have been defined as unpleasant (Table 38). In the third part, the unpleasant ‘exhaust smells’ have been indicated with a 12.84% of the responses (Table 36). In the fourth part of the smells as unpleasant sensed, the ‘garbage truck and trashes smells’, ‘cosmetics, paint odour and perfumes smells’, and ‘body odour(sweat)/ smells’ have been answered with the same ratio as 8.11% of the sample (Table 36). The ‘cosmetics, paint odour and perfumes smell’ are divided into 3 subgroups as ‘smell of perfumes’

(83.33%), ‘smell of paint odour’ (8.33%), ‘smell of cosmetics’ (8.33%) (Table 39). Then, the unpleasant sensed ‘carbon-based, and asphalt smells’ were ranked fifth with 4.73% of the responses. The unpleasant sensed ‘carbon-based, and asphalt smells’ contain the ‘smell of smut’ (28.57%), ‘smell of burnt’ (28.57%), ‘smell from asphalt’ (28.57%), ‘smell of burnt food’ (14.29%) (Table 40). Sixthly, the ‘construction smells’, ‘urine and restroom smell’ and ‘drain smells’ has been defined as unpleasant with the same portion as 3.38% of the definitions (Table 36). The category of the ‘construction smells’ is split into 3 subgroups, it presents the ‘smells from construction sites’ (20.00%), ‘smell of dust and sand’ and ‘smell of cement’ with the same portion as 40.00% of the responses (Table 41). Lastly, the unpleasant sensed ‘alcohol smells’ and ‘other smells’ have the same ratio as 2.03% of the responses. The category ‘other smells’ covered the definitions of the ‘smell of an interesting stench’, ‘smells of new dresses’ and ‘smells from dirty back Streets’ with the same share as 33.33% of the answers (Table 42).

For the neutral sensed olfactory experiences of the ‘group sensewalking sessions’, 59 definitions have been collected that linked with the neutral sensed smells. This category is divided into ten groups (Table 43). The first group (54.24% of the sample) belongs to the ‘food smells’ as neutral sensed. It has 2 main subgroups; in the first, the general statement as ‘food’ were expressed with 12.50%. In the specific definitions, the smells of ‘doner meat’ (25.00%), ‘Turkish bagels (simit)’ (12.50%), ‘roasted chestnut’ (9.38%), ‘Turkish jacket potato (*kumpir*) and potatoes’ (6.25%), ‘wet hamburger’ (6.25%), ‘stew’ (6.25%), ‘fish’ (6.25%), and ‘chicken’, ‘lemon’, ‘spices’, ‘meat’, ‘meatball’ with the same share as 3.13% lined up respectively (Table 44). The second group is the neutral sensed ‘perfumes and paint odour smell’ (15.25%). (Table 43). In the third group, the ‘cleaning related smells’ (8.47%) contain the ‘smell of detergent/smell of dishwashing detergent’ (60.00%), ‘smells of cleaning products’ (20.00%) and ‘smells from Street cleaning machine’ (20.00%) (Table 45). Then, ‘cigarette and hookah smoke smells’ and the sniffing ‘derived from stores smells’ have the same rate (5.08% of the sample, as shown in Table 43). The ‘cigarette and hookah smoke smells’ include the ‘smell of hookah smoke’ (66.67%), ‘smell of cigarette’ (33.33%) in the smells that have been defined as neutral (Table 46). Then, the ‘carbon-based smells’ and ‘alcohol smells’ come with the same rank as 3.39% of the sample (Table 43). Lastly, ‘trash smells’, ‘coffee smells’ and ‘construction smells’ are defined as neutral with the same share as the 1.69% of the sample (Table 43).

In the pleasant sensed olfactory experiences of the ‘group sensewalking sessions’, 187 definitions have been collected to define the smells as pleasant. They are split into seven categories. In the seven categories, the ‘food smells’ (70.59%), ‘drink smells’ (12.83%), ‘perfumes smell’ (9.63%) ranged respectively. The ‘flowers smell’ and ‘hookah smoke and cigarette smells’ lined up with the same ratio as 2.14%. Lastly, the ‘detergent smells’ include 1.07% of the responses, ‘other smells’ cover 1.60% of the sample (Table 47). In the category of the pleasantly sensed ‘food smells’ (70.59%), 132 definitions were collected from the participants. These definitions are split into subgroups; the general definitions given as ‘food/local foods’ have 5.30% of the sample. The specifically stated food smells ranged respectively from the smell of ‘roasted chestnut’(29.55%), ‘doner meat’(13.64%), ‘Turkish bagels (*simit*)’(12.88%); ‘corn’ (6.82%), ‘Turkish jacket potato (*kumpir*) and potatoes’(5.30%), ‘patisserie and bakery’(5.30%), ‘chocolate’(4.55%), ‘wet hamburger, hamburger and sandwich’ (3.03%), and ‘fruits’ (3.03%), ‘fish’(1.52%), ‘stew’(1.52%), ‘ice cream’(1.52%), ‘kebab’(1.52%), ‘spices’ (1.52%), ‘Turkish delight’ (0.76%), ‘meatball’(0.76%), ‘pickle’(0.76%), ‘chicken’(0.76%) (Table 48). In the second category, the ‘drink smells’ (12.83%) include the smells of ‘coffee’ (83.33%), ‘sherbet’ (12.50%), ‘orange juice’ (4.17%) (Table 49). Then, the ‘perfumes smell’ come with a 9.63% (Table 47). The category of the ‘hookah smoke and cigarette



smells' (2.14%) contain the 'smell of hookah smoke' (75.00%), 'smell of cigarette/' (25.00%) (Table 50). Also, the 'flowers smell' have 2.14% of the sample (Table 47). The category of 'other smells' (1.60%) includes the 'smell of stone wall', 'smell from herbalist store' and 'smell from new bags' with the same share as 33.33% of the sample. Lastly, the 'detergent smell' come with 1.07% of the responses (Table 51).

**the numbers of smells' descriptions**

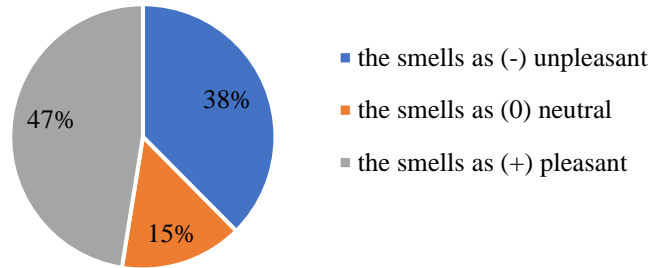


Table 35 gives the numbers of smells' descriptions

**the smells sensed as unpleasant**

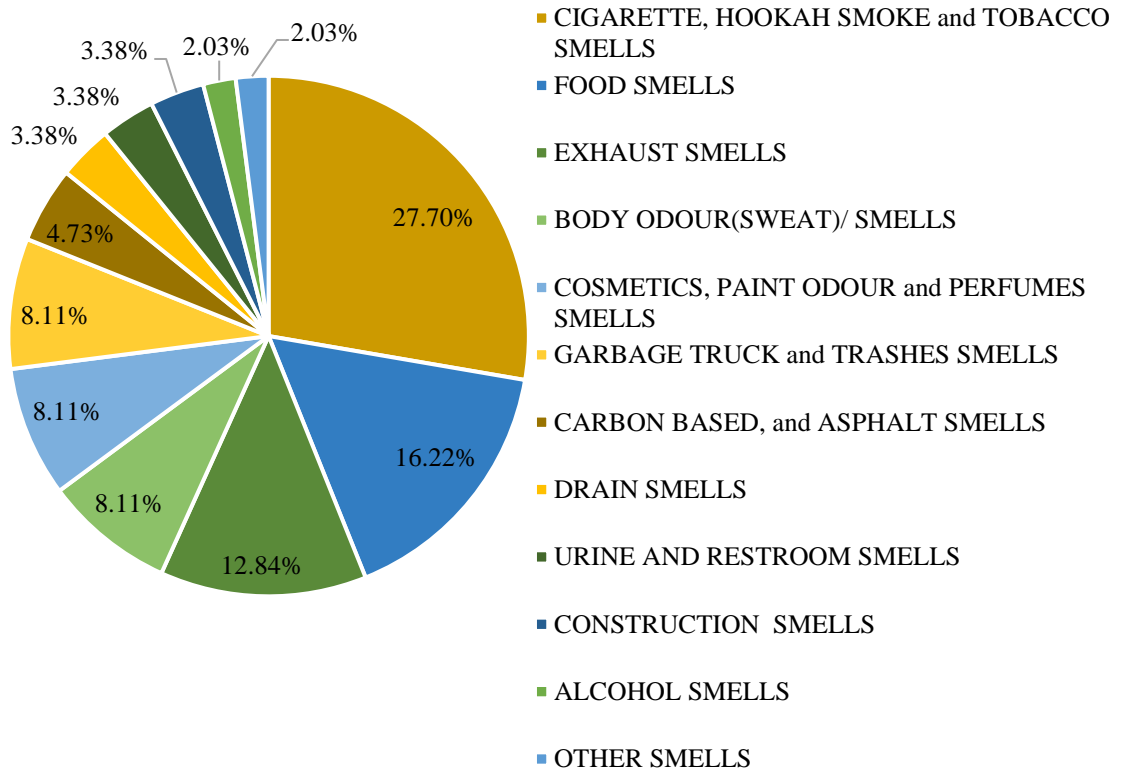


Table 36 shows the smells that are unpleasantly sensed (from the biggest to the smallest)

**cigarette, hookah smoke and tobacco smells**

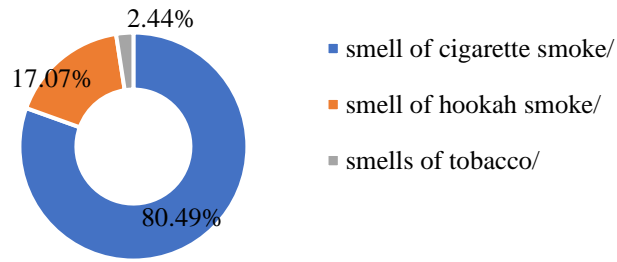


Table 37 presents cigarette, hookah smoke and tobacco smells sensed as unpleasant

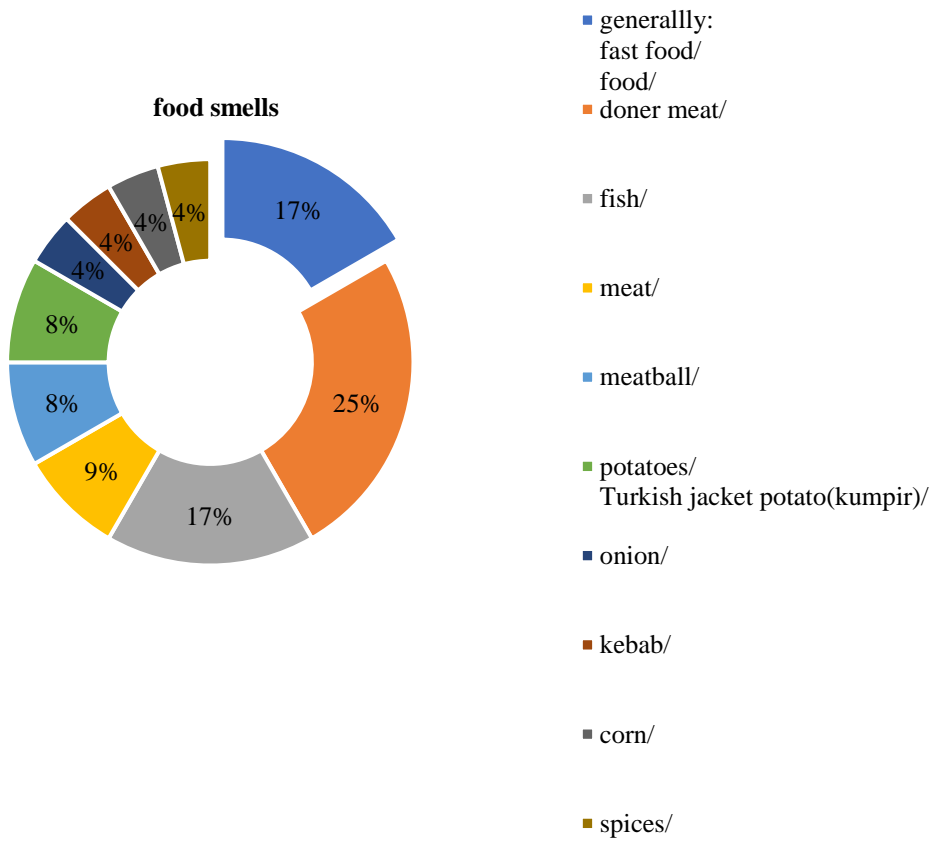


Table 38 shows food smells sensed as unpleasant (from the biggest to the smallest)

**cosmetics, paint odour and perfumes smells**

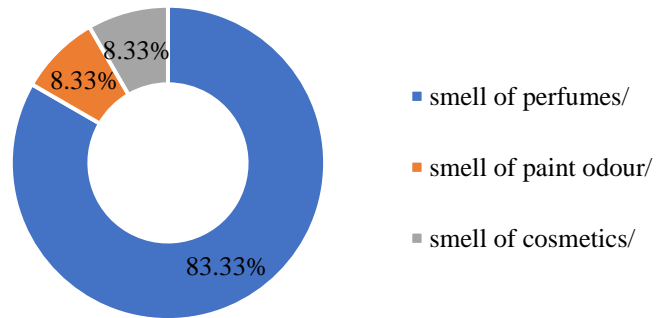


Table 39 displays the cosmetics, paint odour and perfumes smell sensed as unpleasant

**carbon based and asphalt smells**

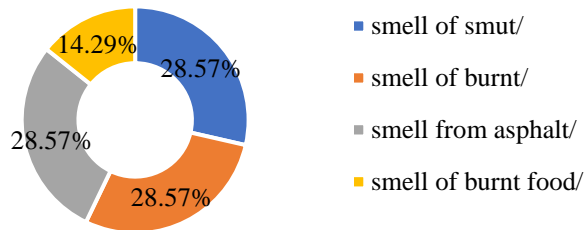


Table 40 gives the carbon-based and asphalt smells sensed as unpleasant

**construction smells**

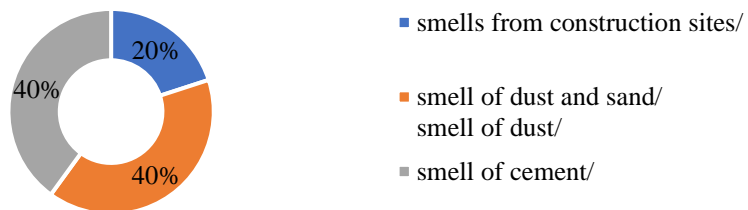


Table 41 shows the construction smells sensed as unpleasant

**other smells**

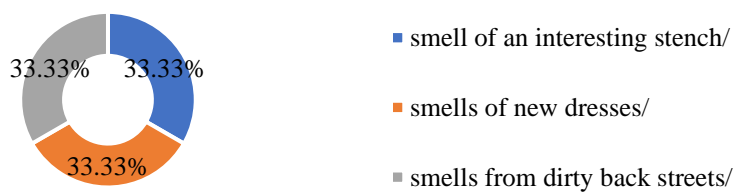


Table 42 presents other smells sensed as unpleasant

**the smells as (0) neutral**

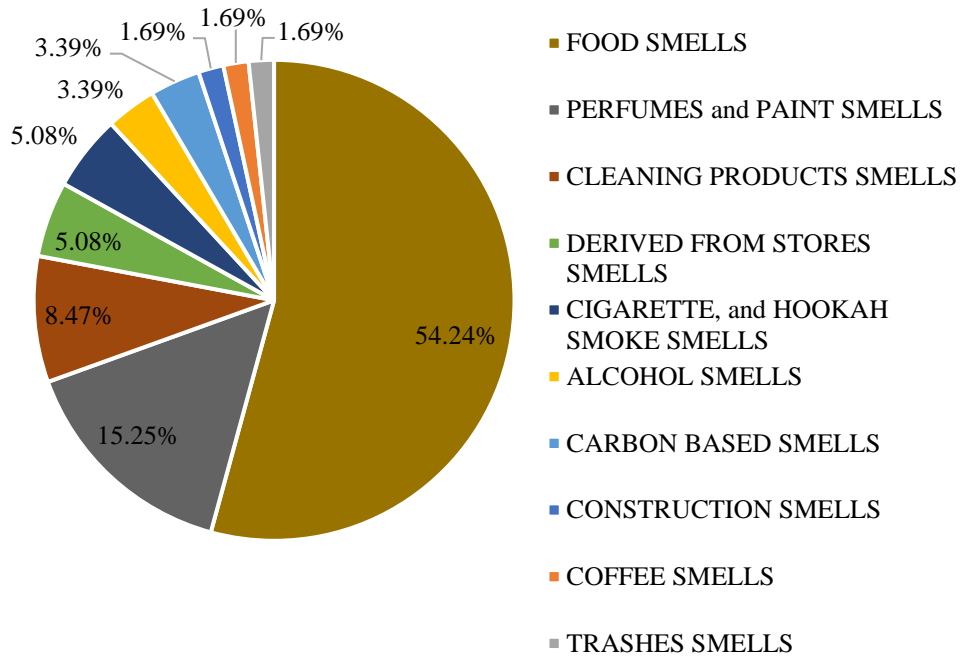


Table 43 shows the smells as sensed neutral (from the biggest to the smallest)

**food smells**

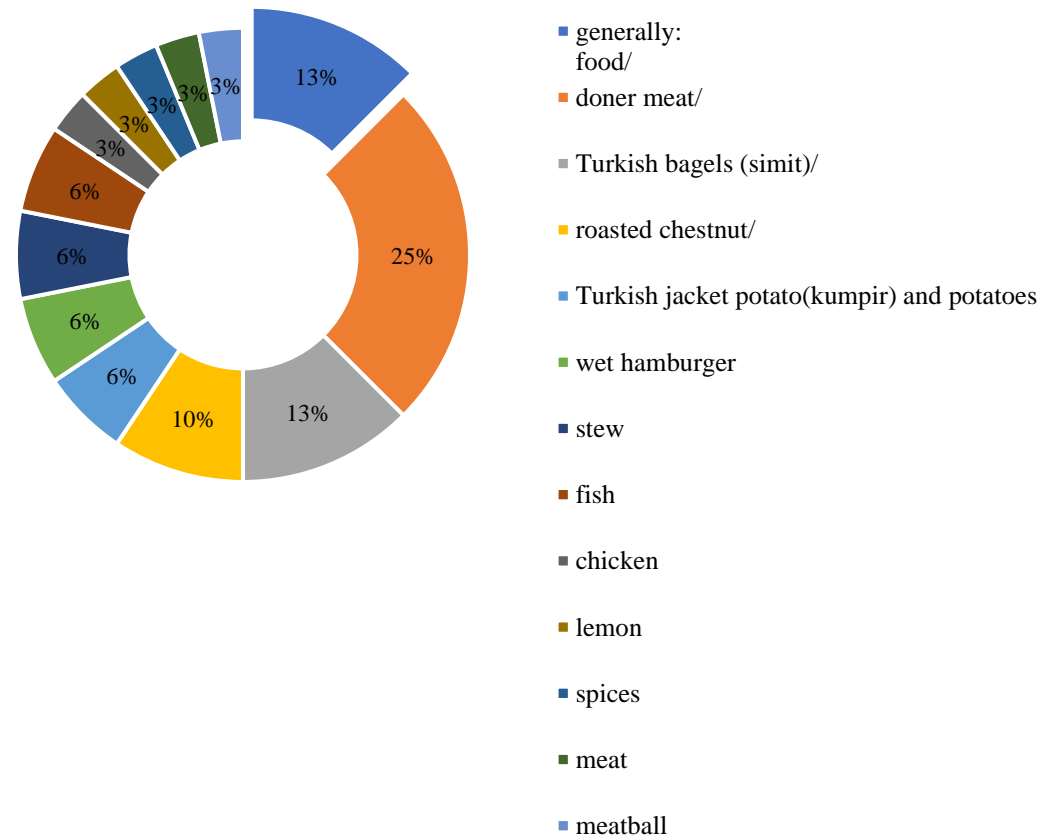


Table 44 presents food smells sensed as neutral (from the biggest to the smallest)

**cleaning related smells**

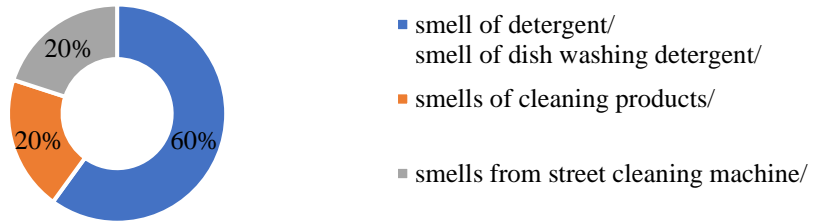


Table 45 shows cleaning related smells sensed as neutral

**cigarette, and hookah smoke smells**

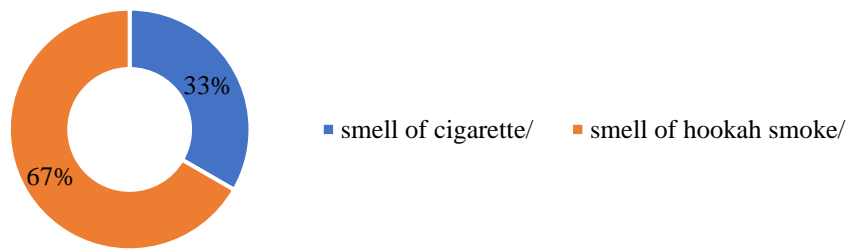


Table 46 contains cigarette and hookah smoke smells defined as neutral

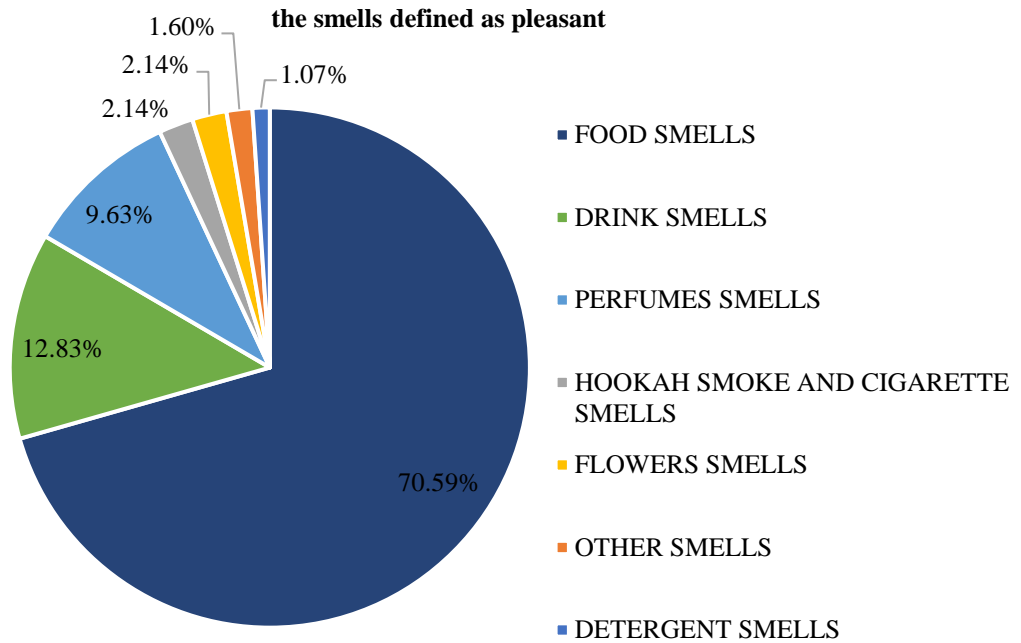


Table 47 presents the smells as pleasant sensed (from the biggest to the smallest)

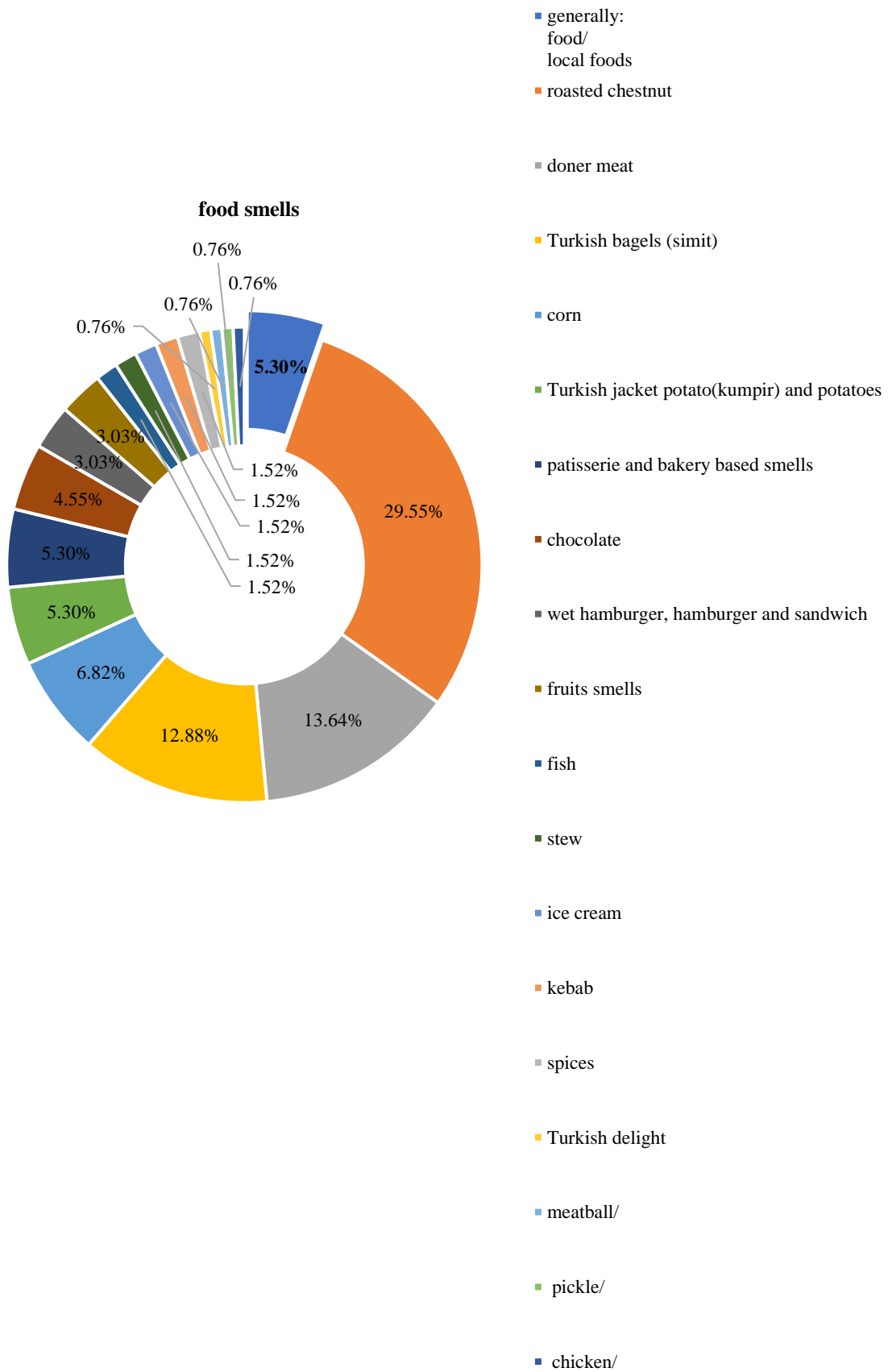


Table 48 shows food smells sensed as pleasant (from the biggest to the smallest)

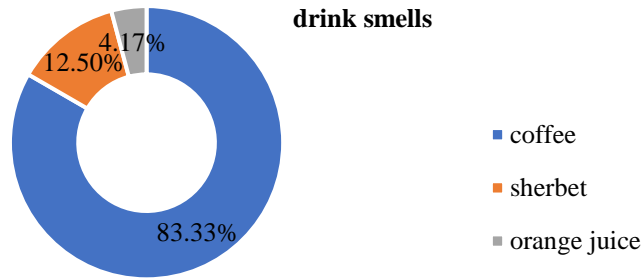


Table 49 shows drink smells sensed as pleasant

#### hookah smoke and cigarette smells

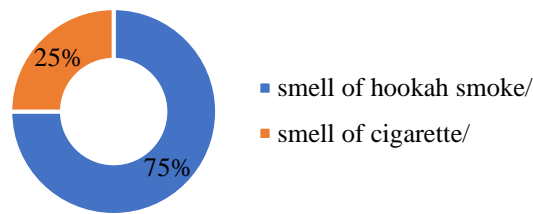


Table 50 presents hookah smoke, and cigarette smells sensed as pleasant

#### other smells

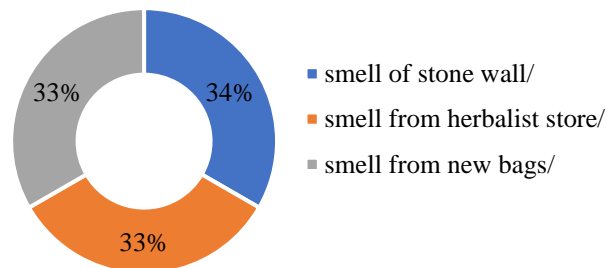


Table 51 shows other smells sensed as pleasant

- **The Data Processing on the Gustatory Qualities of Istiklal Street**

The fifth thematic question of the ‘group sensewalking sessions’ asks, ‘could you please take photos (up to 10 pieces) using your mobile phone of the most typical food spots on Istiklal Street and rank them as (-) unpleasant or (0) neutral or (+) pleasant according to how does it make you sense?’ This question presented us with comprehension about how tasting qualities of the urban environment on Istiklal Street have been perceived and assessed by individually identified sensory experiences. This question has three outputs; the first one shows the food spots as unpleasantly defined; secondly, we see neutral sensed foot spots, then pleasantly sensed tasting qualities come at the third rate. When we look at the number of photos of the food spots, 436 photos were collected. Firstly, the 255 food spots’ photos which show the pleasantly sensed food spots have the 59% of the sample; secondly, the 98 food spots’ photos as neutral include 22% of the answers, and lastly, the 83 food spots’ photos as unpleasant cover 19% of all sample in this category (Table 52). This result may say that according

to the gustatory characteristics of Istiklal Street, the food spots which have been sensed as pleasant are considerably more than the food spots ranked as neutral and unpleasant. We see the olfactory experiences related to the gustatory affordances and properties of the area.

In the first output of the gustatory qualities-related question of the 'group sensewalking sessions', the unpleasant ranked food spots (83 food spots) were evaluated. This output is divided into 8 categories. In the first category of the 'chain stores' (30.12%), the 'Burger King' is shown with 10 photos, 'Mc Donalds' is presented with 11 photos, and 'Starbucks' is seen with 2 photos. These stores are defined as unpleasant food spots by the walkers.<sup>35</sup>The second category of the 'doner meat-kebab' (27.71%) has 23 photos ranked as unpleasant food spots.<sup>36</sup>The third biggest category in the unpleasant food spots, 'dessert shops' (10.84%) consist of the photos of 'Hakkizade' (5 photos) and 'Mado' (4 photos).<sup>37</sup>The fourth category has 8 photos of 'local food spots such as *tantuni-falafel-cig kofte*' (8.43%), defined as unpleasant food spots.<sup>38</sup>The fifth category contains the 7 photos (8.43% of the answers) of 'Turkish jacket potato(*kumpir*)+doner kebab' food spots as unpleasantly sensed food spots.<sup>39</sup>Then, the 5 'restaurants' photos have been ranked as unpleasant food spots (6.02%).<sup>40</sup>Then, the spots of 'ice cream' (6.02%) have been defined as unpleasant.<sup>41</sup>Lastly, one photo of a 'cafe-bar' (1.20%) has been defined as an unpleasant food spot by participants<sup>42</sup> (Table 53). In the second output of the gustatory qualities related to the 'group sensewalking sessions', 98 food spots have been evaluated as neutral and divided into 11 categories. The biggest share shows the 23 food spots of 'doner meat-kebab' on Istiklal Street (23.47%).<sup>43</sup>Secondly, the 16 food spots of 'chain stores' ranked as (0) neutral (16.33%).<sup>44</sup>The 'dessert shops-confectionery-waffle' category is presented with 13 photos and contains 13.27% of the sample. This category includes the photos of 'Hakkizade' (3 photos), 'Koska' (1 photo), 'Mado' (3 photos), 'Taksim Sutis' (2 photos), 'other shops' (4 photos).<sup>45</sup>As the fourth category, the 10 food spots of 'ice cream' on Istiklal Street staged with 10.20%.<sup>46</sup>Then, the food spots of 'Turkish jacket potato(*kumpir*)+doner kebab' on Istiklal Street come as a fifth category defined as neutral (9.18%).<sup>47</sup>And, the 'restaurants' ranged with 8.16% of the photos as neutral sensed.<sup>48</sup>The seventh category has the 7 photos which belong to the 'local food spots such as *tantuni-falafel-cig kofte*', and it is presented with 7.14%.<sup>49</sup>Then, the food spots of 'Turkish meatball (*kofte*)' ranked with 4.08% of the sample as neutral.<sup>50</sup>Also, the 4 'cafe-bar' photos ranked as neutral 4.08%.<sup>51</sup>Moreover, the walkers ranked 3 photos of 'Beyoğlu chocolate' spots as neutral with 3.06% of the sample.<sup>52</sup> Lastly, the neutrally sensed 'roasted chestnut' food spots are presented with 1.02% of the sample, as shown in Table 54.<sup>53</sup> In the third output of the gustatory qualities-related question of the 'group sensewalking sessions', the photos of 255 food spots were evaluated as pleasant. They are divided into 16 categories. The 58 photos of the 'traditional confectionery, dessert shops and patisserie' presented the biggest share. In this category, 'Hakkizade' (20 photos), 'Koska' (17 photos), 'Hacı Bekir Confectioner' (4 photos), 'Hacı Niyazi Efendi Turkish Delight' (2 photos), 'Mado' (11 photos), 'Taksim Sutis' (2 photos), 'Lebon Patisserie' (2 photos) have been presented, and all of them have formed 22.75% of the sample.<sup>54</sup>Then, the spots of 'Beyoğlu Chocolate' ranked (12.94%) were defined as pleasant.<sup>55</sup>Thirdly, the 24 photos of 'restaurants' have 9.41% of the sample.<sup>56</sup>Fourthly, the spots of 'doner meat-kebab' have 23 photos that consisted of 9.02% of the sample in this category.<sup>57</sup>Fifthly, the 'Turkish bagels (*simit*) spots' include 7.45% of the pleasant sensed food spots' responses.<sup>58</sup>The 17 photos of the 'Turkish milk pudding (*muhallebi*)' spots generated 6.67% of the sample.<sup>59</sup>The 'Turkish jacket potato (*kumpir*) +doner kebab' have 5.88% of the sample as the seventh category.<sup>60</sup>Moreover, the 13 'cafe-bar' photos comprised 5.10% of the pleasantly sensed food spots' responses.<sup>61</sup>The 'roasted chestnut' and 'local food spots such as *tantuni-falafel*' have the same share as 3.14% of the sample.<sup>62</sup>Then, the spots of 'ice cream', 'dried nuts and fruits shops' and 'Turkish meatball(*kofte*)' ranked with the same ratio as 2.75% in the pleasant food spots.<sup>63</sup> The 6 photos of 'chain stores' formed 2.35% of the sample



in the pleasant food spots.<sup>64</sup> Lastly, the spots of ‘fresh fruits spots’ and ‘burger and toasted sandwich (Turkish Toast Ayvalik)’ ranked with the same share as 1.96% of the food spots defined as (+) pleasant<sup>65</sup> (Table 55).

**the numbers of photos of typical food spots**

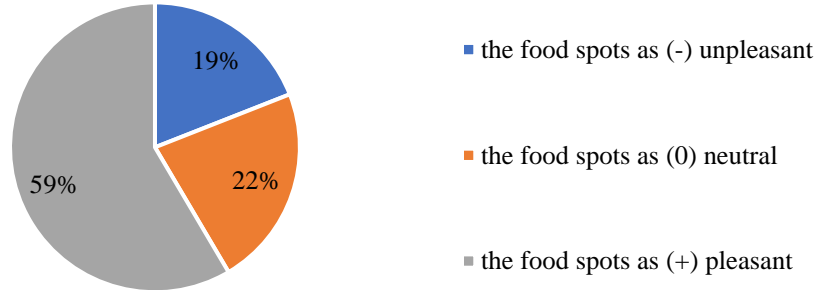


Table 52 shows the numbers of photos of typical food spots'

**the food spots as sensed unpleasant**

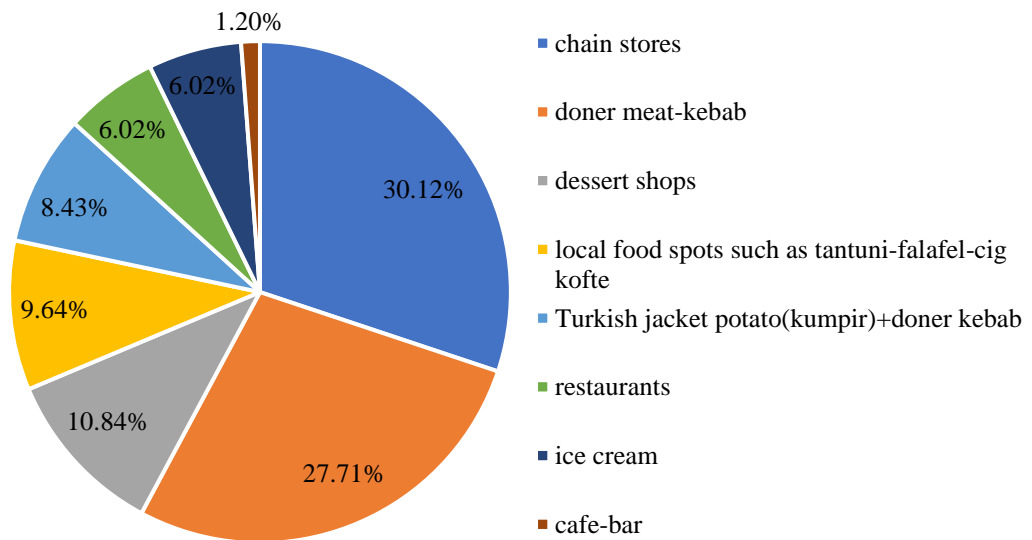


Table 53 presents the food spots that are defined as unpleasant (from the biggest to the smallest)

**the food spots as sensed neutral**

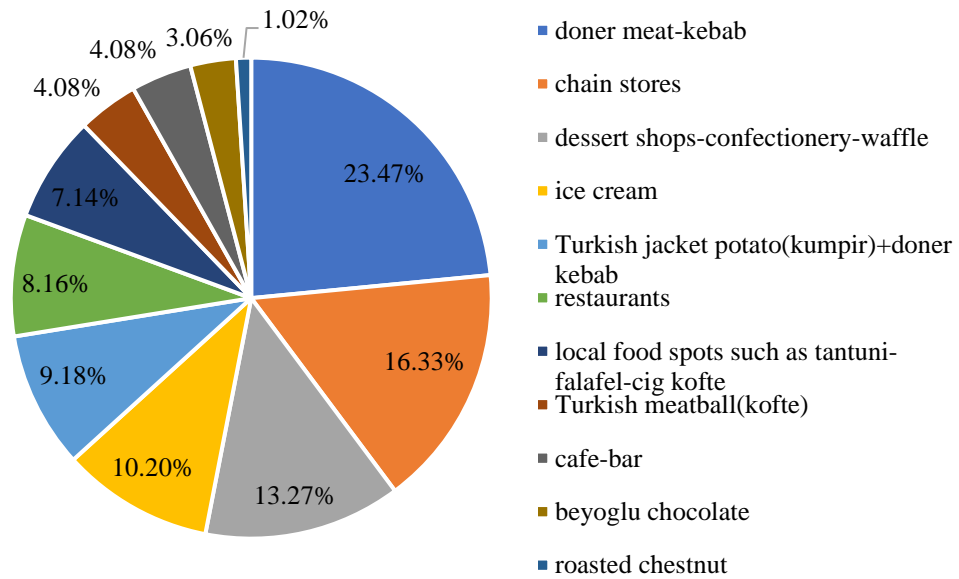


Table 54 shows the food spots as defined neutral (from the biggest to the smallest)

**the food spots as defined pleasant**

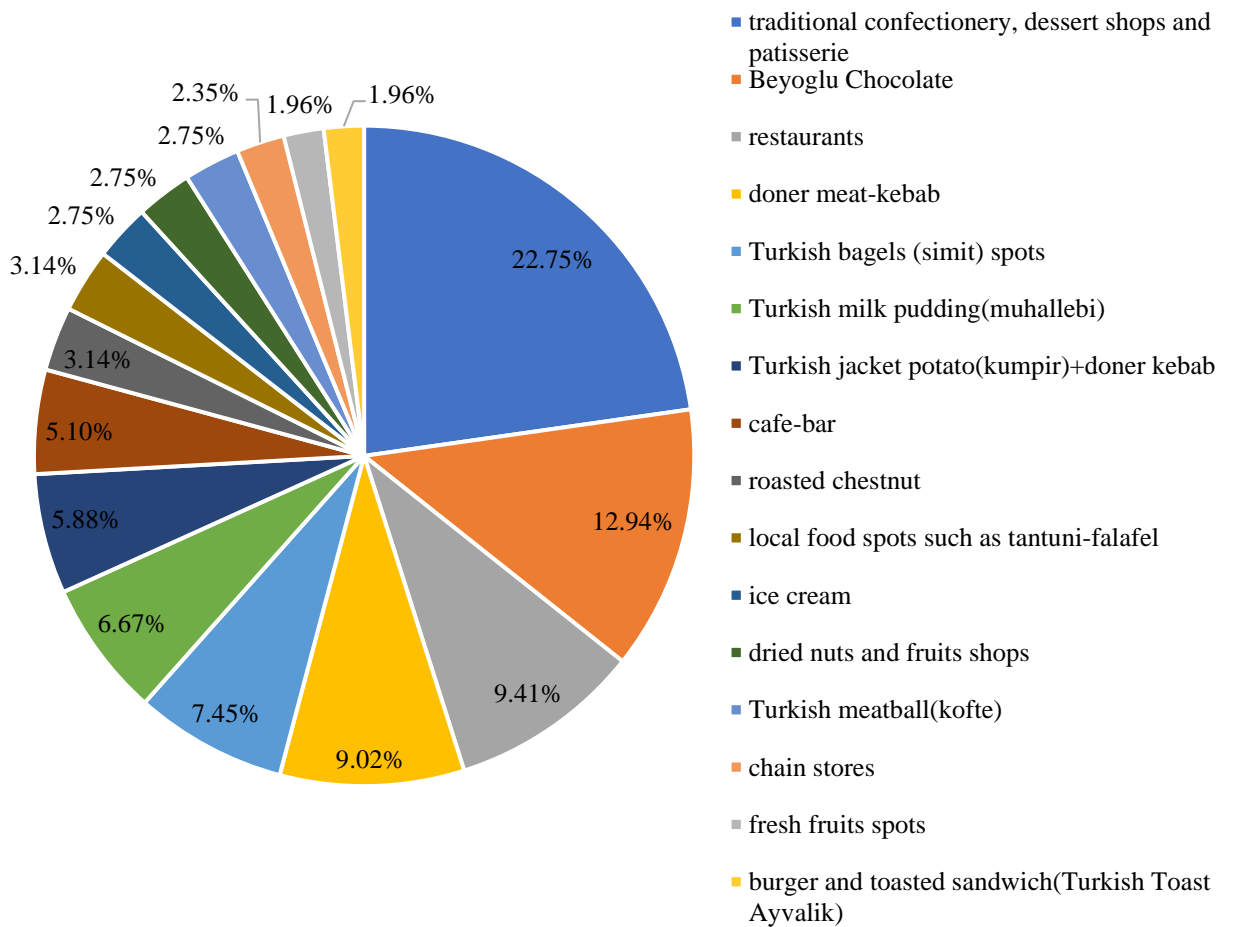


Table 55 gives the food spots that are pleasantly sensed (from the biggest to the smallest)

#### 4.1.2 The Additional Fieldwork: 'Solo Sensewalking' of Istiklal Street

This research has used a sub-fieldwork, the 'solo sensewalk of Istiklal Street'. This solo walk has been devised to get richer data. As it is already started, Istiklal Street's group sensewalking aimed to get information of Istiklal Street's current sensory characteristics by direct experience (immediate, in-situ/on-site, and corporeal) and a focused identification and investigation. During walks, the participants observed the sensory dimensions of the urban environment of Istiklal Street. According to the questions, they have taken photos and written down their sensory experiences on the previously given template. For this research's solo sensewalk, a walker would perform a solo walk on Istiklal Street by answering the previously given questions. We know a questionnaire or an interview that would be performed during or after sensorywalk may be helpful (Thibaud, 2001). Therefore, in the context of the Street's solowalking, the participants have been tasked with semi-structured questioning. The semi-structured questioning during the walk "*permits greater flexibility than the close-ended type and permits a more valid response from the informant's perception of reality*" (Burns, 1994: 279). The solo sensewalk would be promoted by the interaction of walking in the place, observing the environment and answering the questions (Evans and Jones, 2011). Modifying semi-structured questions during the solo sensewalk would direct the walker to get more elaborated, nuanced and regarded reactions (Adams, 2009). We have already known that recording verbal commentaries' audio, sketching, mapping, writing down, photographing the source or location of the sensory experiences (McLean, 2016a). The information gained on Istiklal Street's sensory compositions through solo sensewalkings would help us get a more detailed insight into how the place is experienced. The solo sensewalking of this research has been created to get more detailed information on the case area's sensory qualifications.

The 'solo sensewalking' fieldwork of Istiklal Street happened in August 2020. Two participants have done two separate walks. One of the walkers was a female, Istanbul-based architect 34 years old. The other walker was the same age, male, and Istanbul-based civil engineer. Both were born and raised in Istanbul. They were familiar with the area; they have also had a fair knowledge of the transformation process and the latest changes in the area. The walking instructions have been nearly similar to the previously conducted group sensewalking studies. The solo walking study has been carried nearly the same character as the previously conducted group sensewalking sessions of the Street. The two walkers started the walk at Istiklal Street's entrance (Taksim Square), and they finished their task at the finish point (Taksim Square). As the main task, the solo walker has walked on the Street route (from Taksim Square to Tunnel Square) and simultaneously experienced and observed the environment and answered the question via writing on a blank sheet.

The semi-structured questions of 'solo sensewalking' have been sent to the participant via e-mail prior the walk. So, the solo walkers have already known what they would answer during the walk. This point was one of the important differences in the research's 'group' and 'solo' sensewalking fieldworks. Totally nine questions have been asked in the context of the solowalking of Istiklal Street. The answers were required by the walkers in the form of written long sentences, descriptive details, and in-depth statements. During group Sensewalking sessions, participants answered five thematic questions during the walk. The replies were required as the written definitions or small phrases; they were also required to take photos according to the questions. In the group sensewalking sessions, the participants were randomly selected through social media. They were younger than the solo walking's participants. Also, the group sensewalkers were not experts or professionals in architecture or related areas. Another difference between the primary and additional fieldwork was the presence of the researcher during the walk. The researcher has not attended Istiklal Street's solo

walking, but in the group sensewalking sessions, the researcher has simultaneously walked in the Street with the participants. In the solo sensewalking, the participants have walked without a guide; they were alone.

The solo sensewalking of Istiklal Street has been devised to get an effective and productive amount of additional field data. This additional fieldwork would function as a complementary study to enhance this research's sensory urban experiences' dataset. The first question asks *'please tell us about your visual experience on Istiklal Street, focusing on Istiklal Street buildings. Visually, how do they make you sense?'* The second question asks, *'please tell us about your auditory experience in Istiklal Street, focusing on Istiklal Street's sounds. Aurally, how do they make you sense?'* The third question asks *'please tell us about your haptic experience on Istiklal Street, focus on the building surfaces and Street floor, and texture/material, graphic characters on the Street. How do they make you sense in terms of your haptic sense?'* The fourth question asks, *'please tell us about your olfactory experiences on Istiklal Street, focusing on Istiklal Street's smells. Olfactorally, how do they make you sense?'* The fifth question asks, *'please tell us about your gustatory experience on Istiklal Street, focusing on the food spots on Istiklal Street. How do they make you sense gustatorily?'* These first five questions have been devised to get detailed information on the Street's visual, auditory, haptic, olfactory, and gustatory elements. The sixth question is asked to determine whether there is any dominance of the area's sensory experiences. It asks, *'please rate your sensory qualities (vision, auditory, haptic, olfactory, gustatory) you have experienced on Istiklal Street from the least to the most dominant ones, by scaling them from 1 to 5.'* The seventh question would be on getting information related to the latest changes and physical transformations in the area. It asks, *'what do you think on the physical changes, restoration, and renovations in Istiklal Street that you've witnessed in recent years?'* The eighth question aims to get information about any relationship between the changes and sensory experiences in the area. It asks, *'do you think that the physical changes, restoration, and renovations in recent years affected your sensory (bodily) qualities (vision, auditory, haptic, olfactory, gustatory) that you've experienced on this Street? If they have affected, please explain'.* The last question is asked to get information on the spotted points' sensory experiences of the Street. The twelve landmarks have been selected to get detailed information on the sensory features of these spots. They are Taksim Square, French Consulate and Cultural Center, Hussein Agha Mosque, Demirören Istiklal Shopping Center, Grand Pera Building, Flower Passage, Galatasaray Square, Yapi Kredi Cultural Center, Church of St. Anthony of Padua, Odakule Building, Narmanlı Khan and Tunnel Square. These points are the most critical places on the Street. The question asks, *'please talk about your visual, auditory, haptic, olfactory, and gustatory experiences in the following spots on Istiklal Street (focus on the buildings; the sounds; the building surfaces, and Street floor, and texture, material, graphic characters; the smells, and the food spots there)'.* For the twelve spots, the participants were also asked to take photos of the spot if they wanted.

Istiklal Street's solo sensewalk has been a study to become close to seeing and discovering Istiklal Street with a sensory perspective while walking. It has been organised for simplifying the complexity of urban experiences by using five sensory modalities. The solo sensewalking has had a detailed re-exploration of the area after the primary fieldwork 'group sensewalking sessions' have been done. This additional fieldwork offered essential benefits for searching the Street's neglecting features during the main 'sensewalking' fieldwork. This solo walking method gave us additional information to comment on the sensory interactions of the Street. Through the data that has been reached, Istiklal Street's sensory character has been expressed more dimensional with the area's visual, auditory, olfactory, tactile, and gustatory features. Solo walking has been employed in this study to get supplementary knowledge about the Street's sensory perception. The replies of the solo

sensewalkings have proved that it has been an appropriate tool to search the place's sensory features in a more detailed way.

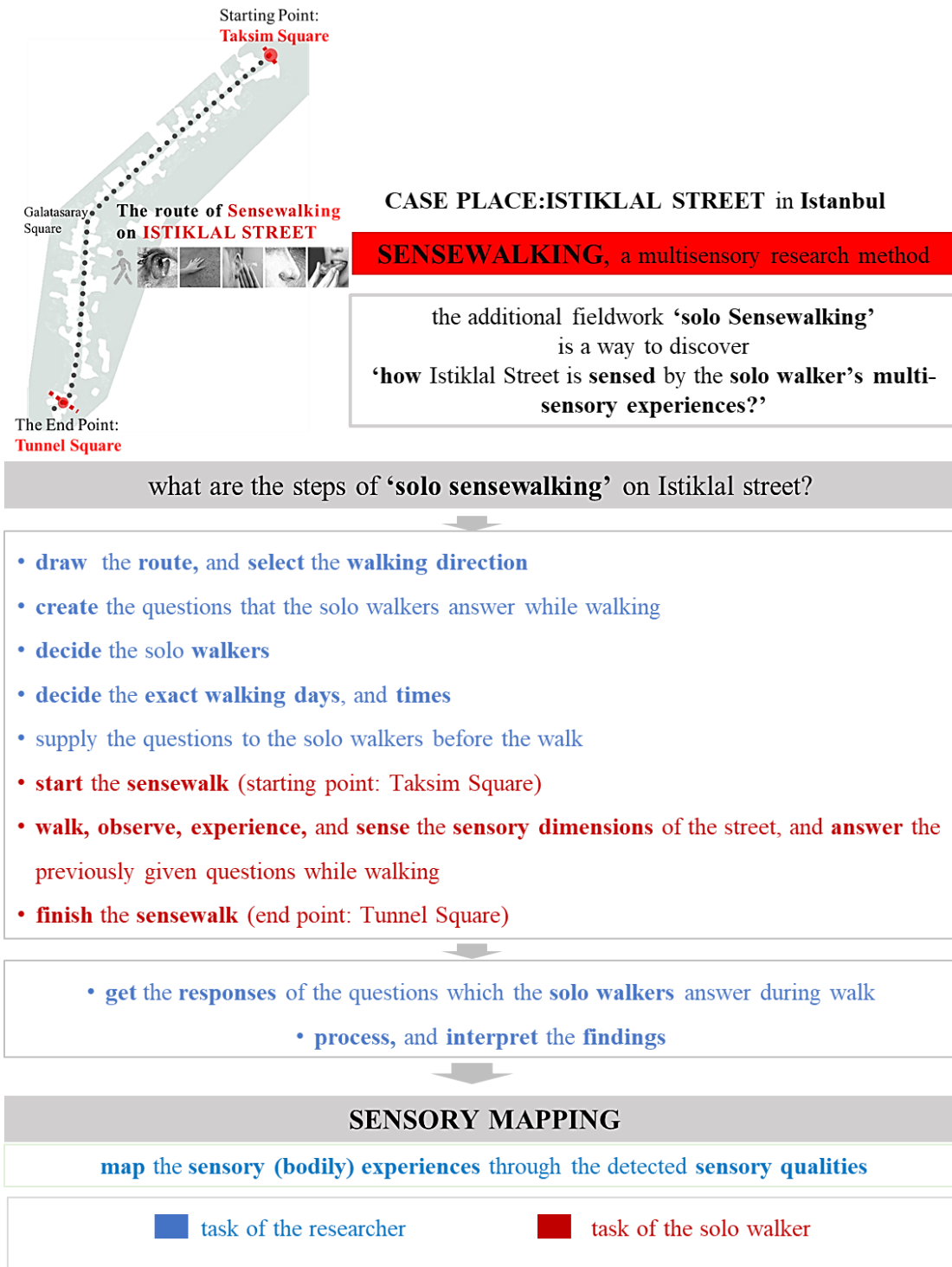


Figure 23: The illustration shows how the additional fieldwork 'solo sensewalking' have been applied along Istiklal Street (Source: Author).

#### **4.1.2.1 The Data Processing of the ‘Solo Sensewalking’ of Istiklal Street**

The 'solo sensewalking fieldwork' has offered additional opportunities to explore the Street's sensory experiences in an extensive schema. The study aimed to get more in-depth information on the sensory characteristics of the Street. Two separated solo sensewalks have been undertaken with a female architect and a male civil engineer participant. The participants' responses have produced a qualitative output to support the initial outcomes of the main sensewalks of the research. The first five semi-structured questions about the visual, auditory, haptic, olfactory, and gustatory experiences have generated supportive descriptions and statements on the Street's multi-sensory characteristics. The sixth question, related to the sensory experiences' hierarchy in the Street, has answered whether one sensation is more dominating than the others in the area. This question has also revealed to us if visible supremacy in the sensory experiences in the Street is. The seventh question of the solo sensewalking has served as additional data on the changes and urban transformation in Istiklal Street. Istanbul raised and born walkers were asked to answer this question as they have witnessed the transformation process in the area. The eighth question has gone further, so it was designed to get detailed information on the sensory reflections of the Street's changes and transformations. This question's reply has made it possible to have a relatively long-standing knowledge of the Street's transformed sensory characteristics. The last question has generated knowledge about different sense perceptions at the essential spots in the Street (twelve landmarks of the Street). The last question's reply has been converted into some illustrations. These figures helped us visually see what sensory experiences and perceptions happen in the selected twelve spots. The illustrations would also help us see how the solo walker senses, experiences, and defines the multi-sensations interactions in these twelve points.

The responses to the solo sensewalking questions have been integrated into the thesis. We could say the devised method 'solo sensewalking' has had a crucial role in discussing the individual's sensory qualities of Istiklal Street. This additional fieldwork has helped manifest the sensory characteristics of Istiklal Street deeply through the semi-structured questions' answers. Through the help of the solo walks, the area's urban experiences have been depicted more comprehensively. The solo walks have produced more reliable information about the sensory mosaic and visual, auditory, olfactory, tactile, and gustatory elements of the area. If we compare the 'solo sensewalk' with the main fieldwork, we could say that we have received additional intensive knowledge on the sensory experiences of the Street. Therefore, we have improved our understandings of the intangible properties of the area that are recognisable, unique and interesting. The 'solo sensewalking' study has shown us new facilities. For example, producing in-depth questions has developed additional data to improve the participatory approach of the sensewalking method. It has supported the research on how a sensory method would help us discuss the individually experienced sensory characteristics of the place.

#### **4.2 A Summary**

Istiklal Street's current sensory characteristics have been the problematization point for creating the method of this research. The Street has been under the attack of high demands transformation activities in the latest years. This research's primary debate has asked how the sensory relations of Istiklal Street -which have staged highly controversial changes in the last years- have been perceived and experienced by people. This research says that the sensory influences of the Street's latest transformation activities need to be examined. The method has been structured on a sensory lens to discover Istiklal Street's sensory (bodily) aspects. We know the role of the body is essential in the sensory formation of the place. Therefore, the knowledge based on the Street's bodily participation

has given us a chance to see the integrity of the user's multi-sensorial appreciation in the area. Walking has constituted a medium by which to insert the walker into the place's sensory fluctuations; our sensory perceptions on the urban qualities has occurred as we walk throughout the place. It is known that an average person gathers most information about the environment through the sense of sight. Urban-based studies and architectural examinations in academia have produced dominantly visual information. However, the case study of this research has got multi-sensory intention to evaluate the current sensory structure of the area. This research used the method 'Sensewalking' to deal with the recording issues and capture the sensory experiences based on individual identified sensory qualities of Istiklal Street. In the complex spatial-sensorial atmospheres of the Street, we could see the walking body has decoded the place's multisensory character. Because while walking, our body could see, hear, smell, hear and touch the place.

This chapter has presented us with analysing the research's fieldwork realized by three 'group Sensewalking sessions' and two 'solo sensewalking' in Istiklal Street. For the 'group sensewalking fieldwork', one task was obtaining high-quality, relevant answers on the 'smell and sound experiences of the area' through the tool of 'writing/noting down on the template' while walking. The other task was taking photos related to the 'visual, haptic and gustatory experiences of the area'. The 'group Sensewalking sessions' have been realised through a series of multisensory walks on Istiklal Street. Three fieldworks have been done in the days that firstly on 20 October 2018, secondly 27 October 2018, and lastly on 3 November 2018. Each walk has been conducted with a different group of people to participate in one walk only. For the 'group sensewalking sessions', a totally of 50 adults who have experienced Istiklal Street as an urban environment have participated. For solo sensewalking of Istiklal Street, two participants have walked on the Street in August 2020 and answered previously given semi-structured questions about the area's sensory experiences. In the 'group Sensewalking sessions', fifty participants have answered 5 thematic questions on the Street's sensory experiences. In the additional fieldwork, two solo walkers have responded 9 thematic questions. The fieldworks of 'group Sensewalking sessions' and 'solo sensewalking' have been realized with a population of fifty-two participants who have experienced Istiklal Street as an urban environment.

This research aimed to get qualitative data on the sensory composition of Istiklal Street. The chapter of the thesis showed us how we had processed the collected data. The data acquisition of this research has been realized to assess the Street's current sensory composition. This perspective has considered the individually identified sensory qualities of the area. By analysing both methodological tools' data (group sensewalking and solo sensewalking in the Street), we gained information on the area's visual, auditory, haptic, olfactory, and gustatory experiences. The data processing has shown us the individually sensed and identified sensory experiences; they also informed us about current sensory thresholds in the Street. The analyses presented us with the immediate, 'on-site' and bodily experiences on the Street. We have reached extensive data about the Street's urban sensory environment. The findings' interpretations would be debated in the 'discussion' chapter of the thesis. The interpreted data would open insights and perspectives to discuss the human and place relation in the place. We would debate the visible sensorial traces in the urban environment of the Street after the area's latest transformation stages.

## **CHAPTER 5**



## **CHAPTER 5: THE DISCUSSION: LOOKING INTO TODAY'S ISTIKLAL STREET, ISTANBUL THROUGH THE THRESHOLDS OF SENSORY EXPERIENCES**

In this chapter, we see the interpretation of the sensewalking fieldworks' findings. The visual, auditory, olfactory, haptic, and gustatory qualities mapping of the Street has been presented in this chapter. The outcome demonstrates to us how sensewalkings' findings relate to the effects of transformations in the area. The findings of Istiklal Street's sensewalking would also answer whether there is any collaboration between the fieldwork result and initial assessments of this research or not. Through the below discussion, we would see what makes up the sensory characteristics of the area. We see some previous studies were done on the auditory elements of the area. Visual documentation of the area has been already existing. We have previous insufficient knowledge of the Street's visual and auditory knowledge. Besides this, this research's haptic, olfactory and gustatory experience-based outcomes are novel and unspoken before. They have not been evaluated and interpreted in previous studies with an 'in-situ' and 'direct' experience-based approach. The outputs of the thesis touched on the gap in the knowledge of the place's multi-sensory features.

### **5.1 The Sensory Mapping of Istiklal Street**

We know one of the basic forms of being in the city of Istanbul is being in Istiklal Street. The relations between the city's affordances and people are mainly tied in this Street. The area acts as an interaction of the tangible and intangible features of the city. Istiklal Street is probably the most popular and exciting part of Istanbul; its shops, restaurants, bars, and museums and bookshops are characterized by its rich history and cultural background (Ertep, 2009). This Street is a crucial laboratory of cosmopolitanism in Istanbul; thus, it has a distinctive architectural concept and sums up different images and connotations for different audiences. It is a place where different sensory experiences are established, shaped, and produced by the activities' high possibilities. The area witnessed the changing socio-cultural structure, economic and political movements, law and city regulations, innovative transportation, and the city's communication activities deeply. This thesis conceptualizes this process has resulted in a controversial modification of the Street's distinctive sensory characteristics. Especially after the 1990s, many buildings were restored, moved, converted, closed, and demolished. They were significant elements in terms of this area's qualitative value. We know the future of an urban area is generally related to its own self-dynamism. As discussed in this thesis's narrative, the latest process and its effects have been criticized and protested by a large segment of society. So, social scientists, urban planners, and architects have put forward many discussions about the transformed physical setting of Istiklal Street. The enormous amounts of discourses in social media have also said that Istiklal Street's multi-layered socio-cultural and architectural structure has been changing dramatically in a controversial way. Briefly, as this research regards, the area's sensory sides penetrated while the Street was physically distorted. It makes the role of senses beyond vision highly crucial in the conception of the Street. This thesis says that the sensory dimensions have great importance in terms of intangible qualities; therefore, recording and decoding the Street's sensory dimensions would be necessary and worthwhile. A consideration based on the role of the visual, auditory, olfactory, haptic, and gustatory qualities has been devised to understand the current sensory characteristics of Istiklal Street.

This research used 'Sensewalking', a phenomenological approach to understand how we experience the Street beyond the visual experiences. The data on Istiklal Street's sensory dimensions, particularly on visual, auditory, haptic, olfactory, and gustatory thresholds, have been gained through 'group sensewalking sessions' and 'solo sensewalking'. We already discussed that mapping sensory

urban qualities after conducting a sensewalk would be beneficial to interpret the sensory data in an effective representation way (Degen et al., 2016a; Degen et al., 2016b; Degen et al., 2017; McLean, 2014; McLean, 2015b; McLean, 2016b; McLean, 2017; Henshaw, 2014; Porteous, 2006; Powell, 2010). Therefore, the way of mapping has been used in this research to show the findings of the sensewalks. The mapping of the sensewalking outcomes revealed to us the sensemarks of the Street in a simple and basic way. We see what kind of sensory dimensions have been perceived and assessed by the individual identified sensory experiences. Importantly, we have got information based on sensory interactions of the area that have been updated after the Street changes.

### 5.1.1 The Visual Experiences Mapping

Knowing Istiklal Street through visual experiences is a way of attending to the place's distinctive visual features. Through the Street's visual elements, we would make an explicit connection with it and communicate with the place's visual experiences that we sense. The visual references dominate the sensations of the Street, as the visible environment on the area has been one of the most critical elements for shaping the area's distinctiveness. So, the visual characteristics of the buildings would play an essential part in sensing the Street. We know Istiklal Street has been filled with late Ottoman era buildings mostly coming from the 19th and early 20th centuries; the buildings of the area have distinctive styles; they have created the Street's recognizable visual characteristic. As the factors of the area's visual transformers, the Street witnessed many breaking points since its inception over a century ago that directly influenced its visual appearance.

The Street rose to prominence as the central artery in Istanbul's heart. It turned into the main thoroughfare in the Beyoğlu area under the cosmopolitanism with the minorities and different origins migrants. In that process, the socio-cultural combinations and controversies have formed the urban visual marks of the area. The socio-political changes resulted in the visual alterations of the area. While the area started to transform with large-scale projects and interventions, the area's visual signposts have been distorted. The spatial patterns have changed on the Street; the buildings' diversities have started to dissolve. The distinctive visual appearances, particular outlook of the area started to be something weird. In the question of the visual experience of the solo sensewalking of Istiklal Street, participant B.S. says, "*...moving Emek Cinema to the 5<sup>th</sup> floor of the building complex does not enough to protect it. Because although the buildings look like a pile of materials, they have a spirit that keeps them alive. They have a story that makes them give an unbreakable bond with the environment. When the functions inside the buildings (such as the Demirören shopping centre) are insufficient to tell the story of the buildings, the connection with the environment is lost, all your senses, especially visual quality, immediately perceive this...*". These sentences support that the Street has been reconditioned by using materials linked with the attitude of 'so-called beautifying' of the visual condition of the area. The new functions of the buildings created gentrified and cleaned spaces for a new class of users. Primarily, due to the upsetting transformation since the 1990s, the visual elements of the area were affected by disruptive construction projects. The identical visual faces of the area have been the victims of the process.

In Map 1, the unpleasantly sensed visual experiences of the group sensewalkings are presented. At first, we see the buildings that were built in the latest stages. They have not shown a distinctive facade characteristic of the area. The Odakule Building belongs to this category. For the question of the visual experience of Istiklal Street, the solo walker B.S. supports this and says, "*...a little ahead there stands Odakule Building, a building that was built later, which cuts the pleasing sense of the Street out with its unattractive skyscraper-like appearance. Indeed, after you passed the Church of*

*St. Anthony of Padua, Odakule Building appears on your right like a dark fairytale tower in the place. We know that the Bon Marché store -which was famous for its dolls- left its place to the Odakule Building due to economic concerns; this makes the Street hurt in terms of its history...".* She also adds Odakule Building *"... does not match in any way with the silhouette of the Street, only structured with economic concerns. The lower entrance of the building, which is completely different from the building's higher floors in terms of texture and materials used, gives no special feeling. Odakule building looks like coming from the business towers' areas of Istanbul; it spoils the texture of the area."* The result advocates that the non-historical buildings of the Street have been experienced as visually unpleasant. The map also shows that the buildings such as Demirören Shopping Mall, Narmanlı Khan have been stated as unpleasant. We know that Demirören Shopping Mall and Narmanlı Khan have been the products of the problematic conversion and restoration procedures in the area. The situation of the Demirören Building and Narmanlı Khan draws attention to this category. The solo sensewalk's participant B.S. supports Demirören building's controversial restoration by saying, *"...the renovated and re-designed Demirören Building, located a little down the road of the Street, does not follow the original silhouette and stands out with an outrageous rise. Its dysfunctional and soulless character makes it have no customers despite the crowd. It is safe to say, you cannot preserve a building only by maintaining its outer silhouette as we could see in the example of this building..."*. The physical changing of Narmanlı Khan also issued by solo walker B.S., as she says, *"...Narmanlı Khan -which you would wish to see it with its old appearance. It is impossible not to realize that this kind of restored buildings look like mock buildings. They restored with materials that never fit the silhouette. This is just injustice! Although they located in this historical area, the buildings were not actually preserved. You immediately realize that the renovation actions have not revived or survived the old buildings in this way..."*. We also see that the buildings in the construction and renovation phases have been defined as unpleasant. This point would disclose the negative visual effects of the increased number of constructions in the area. Then, the buildings with 'big advertisements, signboards on their surfaces' have been sensed as unpleasant. The walker B.S. expressed her feelings on this point, and she says, *"...the unpleasing lights of the stores, their big signs and brand names apparently not found attractive by me, and the extended boards that cover the windows of the historical texture do not appeal to the eyes..."*. This statement could mean the capital-oriented actions and marketing have had an unpleasant effect on the area's visual identities. Then we see some of the buildings in bad conditions, damaged or demolished, have been sensed as pleasant by the participants of the group sensewalkings. In the question of the visual experience of the solo sensewalking of Istiklal Street, participant B.S. says, *"...On the upper of this line, the abandoned, non-functional building parts-that have the historical texture of the buildings-could be seen. It seems like the lower part has incorrectly functioned, and the upper part is stayed un-functioned and kept dead even though it does not deserve it..."*. These phrases would support the result. We also see some re-designed, refaced, or revamped buildings with distinct outlooks that have been sensed as neutral. The Grand Pera or Yapi Kredi Cultural Center buildings are defined as neutral with a big share. Grand Pera building is figured by the solo walker E.T., *"...the exterior of the building is relatively ubroken, but all the stores on the ground floor of the building are rented now by the major brands..., each of them has big and eye-catching logos, there is no harmony there. In comparison with the Demirören Building, I appreciate the preservation and restoration of its exterior..."* as he says. The other solo sensewalker B.S. supports this, and she says, *"...the one saving grace is its appearance..."*. The current situation of Yapi Kredi Cultural Center is depicted by the solo walker B.S., she says *"this building -which resembles a huge monument- crushes Istiklal Street with its size and newly applied building materials. The small windows on the side facade are trying to fit the Street, but they are just imitating the old."* However, the other solo walker, E.T., adds that *"...it is a structure I like visually. It is safe to say that the choice of materials, colour,*

*design, size of the building and the open space in front of the building enhanced something on Istiklal Street...".* These neutral sensed buildings can be pictured as the relatively unbroken figures of the area's latest changes. They have been experienced as visually neutral for this category. In Map 1, the findings on the pleasant sensed visual experiences of Istiklal Street are shown. In the first stage, the buildings that belong to the 'distinctive building characteristic' of the area, considered as pleasant with an important rate (with a share of more than three-fourths). This result means the area's old and historical buildings have shaped the Street's pleasant visual characteristics. In the question of the visual experience of the solo sensewalking of Istiklal Street, participant B.S. supports this and says, *"...this beautiful Street, of course, has some buildings that have still not lost their value, that continue to preserve their characteristics despite the unfortunate actions. The most famous passages khans (inns) such as Rumeli Khan-Beyoğlu Khan, Atlas Passage, Flower Passage are those of buildings. The fact that these places continue to have their functions, they maintain the tradition the cinema-theatre events, they still held in these passages, this has a significant role in the visual impact of these places. For example, when you see Flower Passage, you immediately realize that it is still alive, it does not seem like a neglected building about to die. Even though the buildings gone through little touches, it still has a pleasant atmosphere with its entrance and the courtyard that welcomes you..."*. As a summary, we could say that the overall visual experiences findings showed us that Istiklal Street's unique visual characteristics are still alive. The Street's visual atmosphere is special for the urban potentials. Nevertheless, we see many shops, cafes, and restaurants that were designed initially as narrow and hidden passages of the area visually changed speedily. The outdoor places like courtyards have been physically distorted. The tight walkways of the historical buildings are occupied by the hotel's service functions or shopping centres. The sales and purchases directed by investors led to significant visual changes. The result supported the beating heart of Istanbul has eroded due to the latest policies and planning procedures.

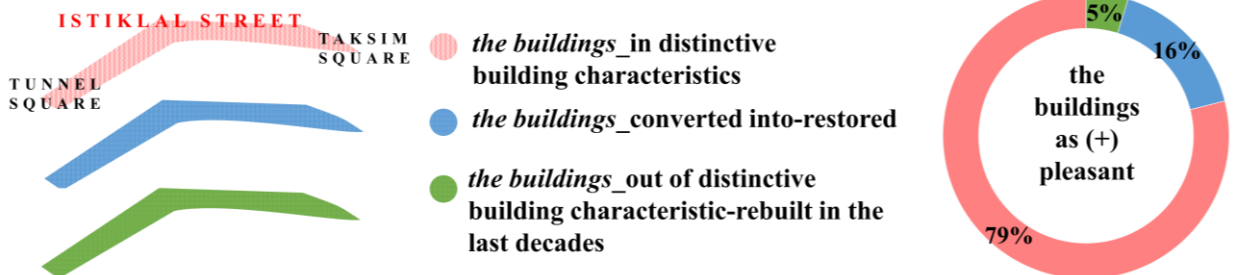
Briefly, we say the visual properties of the area need to be approached cautiously in future processes. The Street's current visual characteristics told us that many important figures had left Istiklal Street amid disruptive construction projects. The Street's visual composition has been under the influence of capital-related accumulations. Due to wrongly driven urban renewal actions on the area, the iconic cinemas, passages, and patisseries have been visually distorted. The result has also displayed that the area's intangible heritage elements have turned into a marketing strategy in Istanbul's global city projects. While Istiklal Street's visual faces have been quickly renovated and refined, nearly all the Street's visual urban components have poorly been influenced. The capital-oriented urbanisation has damaged the distinctive visual composition of the Street. The visual experiences started to lose some of the authentic, distinctive features that the Street users have already sensed.

## The VISUAL experiences MAPPING on ISTIKLAL STREET

### *the buildings sensed as (-) unpleasant*



### *the buildings sensed as (+) pleasant*



Map 1: The visual experiences mapping of the ‘group sensewalking sessions’ on Istiklal Street based on the buildings sensed as unpleasant and pleasant (Source: Author).

### 5.1.2 The Auditory Experiences Mapping

We know the urban places, buildings and architectural elements are usually described in visual terms, but our sense of hearing helps us experience urban environments. Therefore, the sounds, place, hearing are embedded in the multisensory 'everything' (Ackerman, 1990), as we would see in Istiklal Street. Sound perception can be structured by a piece of music or natural sounds (Yang and Kang, 2005). Such as Istiklal Street's cat voices, seagull' screams, tree leaves' crunch and street music, the combination of sound perception provides dynamism and helps us get the Street's senses. Visual observation is one-directional, whereas the sounds can be experienced from all directions due to sound waves reflected by the buildings' facades, objects surfaces or human bodies. Therefore, we would be quickly informed by their sense of sound regarding the Street's scale and magnitude. The sounds create an ambience that reveals the place's energy; this energy can be sensed whether it comes from the cheers of a crowd or the soft music from a restaurant (Berg, 2014). The solo walker E.T. states, "*...the Street aurally brings me a dynamic, vibrant, attractive, and intriguing excitement. The active feeling of being at the centre of Istanbul...*". We admit the auditory traces would aid the pedestrian in the place; they also help identify the place with special auditory codes. We reconcile our place placement through the sounds that are made because of human interactions (Nolen, 2015). A mechanical or electrical sound such as the sounds of escalators, fans, motors may invade the place. Alternatively, the lack of traffic helps us hear the footsteps stand out in the pedestrian site, as we witness in Istiklal Street. The sounds would be thus the instruments of sound perception in the place that the public plays (Thibaud, 2011a; Thibaud, 2011b). Before the latest modification processes, we could hear different sounds. While the sounds have coloured the sound environment of the Street, they have impacted our feelings and sensations. Istiklal Street has always been a place where all kind of sounds of the urban dwellers would be heard without difficulty. Solo walker E.T. pictures the vicinity of Odakule Building to describe the diverse sounds on the area. He says, "*...construction sounds increased here. The hammering sounds, the machinery sounds coming from the closer buildings—the motor courier's sound coming from the passage. There are also 'simit' and chestnut vendors here. The sounds of high-heeled shoes of the passing office workers in the vicinity are audible*". While wandering the Street, we realised that the area's sound elements were inherited from its past (Arsiya, 2016). Istiklal Street's unique daily sounds can be easily recognized by pedestrians. They are the immaterial cultural heritage products (Radicchi, 2017) and play a fundamental role in understanding the place's identity. As a pedestrian zone with the highest pedestrian traffic, the crowds' continuous flow would create the acoustic energy and complexity of the place (Gypson, 2012). By the way, different social and political actors would appropriate the Street for their agendas by creating different types of sounds (Baykal, 2000). The dominating sounds would come from coffeehouses or cinemas in the area. People would stand at the theatre's doors when the plays have got a break. The street vendors' voices, who yelled out to attract people's attention, would easily be heard by the pedestrians. Each corner in the space has had a unique set of tones like a mixture of complicated sound elements.

The essential auditory signs of the area have been the street musicians' sounds. The Street always has hosted different Street musicians as this matches the soul of music in Istanbul. When someone walked down Istiklal Street, s/he could encounter musicians playing on the Street so many times. Some of the Street musicians were Turkish, while others were travellers, yet others have been Syrian immigrants who have been in Istanbul due to war in their country (Özdeş, 2018). Street music has been served for every taste (Kıratlı and Sirin, 2010). It could be heard as a distant sound of a guitar, saxophone or drum playing, so the Street performers filled the Street with different kinds of music (Arsiya, 2016). Some musicians' repertoire has been limited to keep the attention of people for more

than ten minutes. However, the choice of music depended on the cultural background and preferences of music performers; thus, the musicians have displayed an extended composition for appealing to people's tastes (Marić, n.d.). From Turkish folk music to the more experimental traditional bands, plenty of musicians performs on the Street (Yalav-Heckerth, 2017). In every few hundred meters, it could be seen that crowds of people stood to watch Street musicians. The musicians' sounds are interspersed with people's excited and playful whisperings (Amar, 2016). In music, the sounds can be used as an alternative tool for defining the area.

Anyone who would play an instrument, not just professional ones, was welcomed to make the music show on the Street. Romanians with their accordions, Iranian '*santur*' players, and French singers have all been the components that have made up the area's soundtrack (Url-25). Turkish folk music has been featured by traditional Turkish instruments like the '*bağlama*'. This instrument has been a vital tool for Street singers who have sung traditional songs called '*Türkü*'. The songs often have brought various emotions and tones from daily life. Romani music was amongst the most common forms of Street music that could be heard in the area. So, the accordion player's sounds were relatively commonplace on the Street (Yalav-Heckerth, 2017). While Kurdish oud players were lined on the pavement alongside, some guitarists have covered American pop songs, and some new-age hippies have played the instruments of '*didgeridoo*' (Nurtsch, 2014). All of them created specific tones. Turkish Black Sea music could be heard almost every night on Istiklal Street, which has included at least one '*kemençe*' instrument and often attracted a part of the audience to dance in a circle. Amidst this colourful variety of musicians, the discrete performance of '*aqua drum*' has created tranquil tones on Istiklal Street (Marić, n.d.). The sound of the South American pan flute has come as no surprise on the Street (Yalav-Heckerth, 2017) as Istiklal Street has been known for its mix of cultures. South American or native American musicians played the pan flute and wore beautiful traditional Native American outfits. The instrumental covers of some favourite songs have been played by some Street artists (Arsiya, 2016). The recognizable tunes from famous, old TV shows or more contemporary opening tracks, such as the intro song of the drama 'Game of Thrones' was mainly featured here. Moreover, the iconic main themes from well-known movies such as 'The Godfather', 'The Good, the Bad, and the Ugly', and 'Amelie' were performed frequently (Marić, n.d.). We could see that the musicians could play the Italian song 'Ciao Bella' at the same time while a few meters away another band has played 'Sweet Child O' Mine'. At the end of Istiklal Street, there has been a Jazz concert at the Tunnel (Tünel) area (Url-26). These unique music-based scenes belonged to Istiklal Street. These kinds of specific sounds have been the crucial means of connection and knowing Istiklal Street, so the auditory experience of people has embedded in the surrounding environment's flows of the area.

The musicians performed to the audience of locals, visitors, with an orchestra of the passing trams, ringing construction noises and many languages all calling out together (BBC News, 2016). Amongst the bustle of this noisy Street, distinctive melodies started to be heard from Syrian refugees currently living in Istanbul (Greatrick, 2018). Their fast-paced music has been performed by a larger band (Marić, n.d.). Many groups of Syrian men refugees have performed on the Street, and they helped the Street to be awake all the times of the day in rain or shine. Their music has ranged from Lebanese and Syrian to Egyptian classics, and their tunes often have been catchy (Albaz, 2014). With the recent influx of migrants, the Street's music has shown off the city's changing mosaic, the migrant musicians have brought new sounds to Istiklal Street.

Istiklal Street also has staged specific sounds that come from street vendors. For example, the man who has pushed a cart of '*simit*' (sesame pastry) and yelled out as '*simitçi!*' (simit seller!). The simit

vendor let people know that 'simit' has been fresh and ready by walking up and down. The ice cream vendors in the traditional outfits have rung bells (Arsiya, 2016), while an ice-cream seller called out to people as he thumped with his long paddle (Amar, 2016). Solo walker E.T. supports this, and he says, "...the images of a simit vendor and a corn vendor in front of the mosque make me appeal, I can hear the voices of these vendors saying 'hello, welcome'... The ice-cream man rings a bell with an iron bar to attract people. This sound makes the area lively and exciting...". By the way, we would hear a beautiful 'Ezan' (call to prayer) from Hüseyin Ağa Mosque five times a day. The bells from various churches in the area could be heard continuously, as the Street has been filled with worship places such as churches and synagogues. The solo walker B.S. affirms this polyphonic richness of the area by saying that "...it shouts out that it is the only mosque on the Street with the sound of beautiful 'Ezan' that I hear before entering the Street. The 'Ezan' mixes with the bells of the churches around here. The mosque stands out with its long history despite the fires, the sounds of water from the mosque fountain. The crowd of Istiklal Street challenges with its serenity and calmness." One of the landmarks, the Church of St. Anthony of Padua, is also figured with its aural atmosphere by the solo walker B.S., she says "...the sounds of the bells and peaceful silence of the building make people welcome inside." As another specific sound of the Street, the nostalgic tramway made its way along steel rails has set an excellent metallic repetitive sound as 'ding-ding-ding' while the tram's conductor has warned people to avoid being in of tram's road (Arsiya, 2016). All these auditory attributions of the area have been established upon natural and human-made sound elements, which created the distinctive auditory mosaic of the area. These sounds have navigated us while we experienced the auditory atmosphere of the Street. However, while the area's tangible features have been solved because of globalization, capitalism, and municipality actions, the auditory experiences-based urban diversities and probabilities have penetrated. Istiklal Street's distinctive auditory features have been influenced negatively by the place's transformation process.

In Map 2, we can see the auditory experience of Istiklal Street as sensed unpleasantly. The unpleasant sound descriptions would say the effect of a vast amount of the technology's wrong-driven changes and infrastructure-related issues have pressed the area's auditory characteristics. As we see, the 'mechanical, transportation, traffic-based sounds' have been sensed as unpleasant in the first order. The nervous energy has been visible on the Street as we would see the 'security presence-based sounds' have been defined as unpleasant secondly. The solo walker B.S. supports this situation as she says, "...the sounds of vehicles and police officers also hurt my ears ...". And then, the 'construction-related sounds' have been experienced unpleasant, as the walker B.S. also says, "...the construction sounds are turning into noise...". The other E.T. reveals, "...I can listen to the construction and hammering sounds from AKM building...". This point would show us that construction activities have expanded in the area. We also see some of the sounds derived from the shops sensed as unpleasant. This matter would be related to the phrases of the solo walker B.S., as she says, "... I continue my walk with the sounds of some shopkeepers that accompany us along the Street. The most prominent of these sounds are coming from the doner-kebab points that hurt my ears...". We could see that Istiklal Street would not be figured without its many pedestrian and street vendors voices in the neutral sensed sound descriptions. This matter is backed by the solo walker B.S, as she says, "...along with the crowd, the voices of humans from various cultures reflect the identity of the Street...". As one of Istanbul's iconic pedestrian areas, these sounds have been sensed as neutral while walking on the Street. The pedestrian-based sounds cooperate with the auditory identity of the Street well. The street vendors are in the symbolic figures of the area; thus, the street vendors' voices have an important influence on the aural identification of the Street. In Map 2, we can also see the auditory experience of Istiklal Street as sensed pleasant. At first-rate, the music sounds of the Street have been defined as pleasant. For

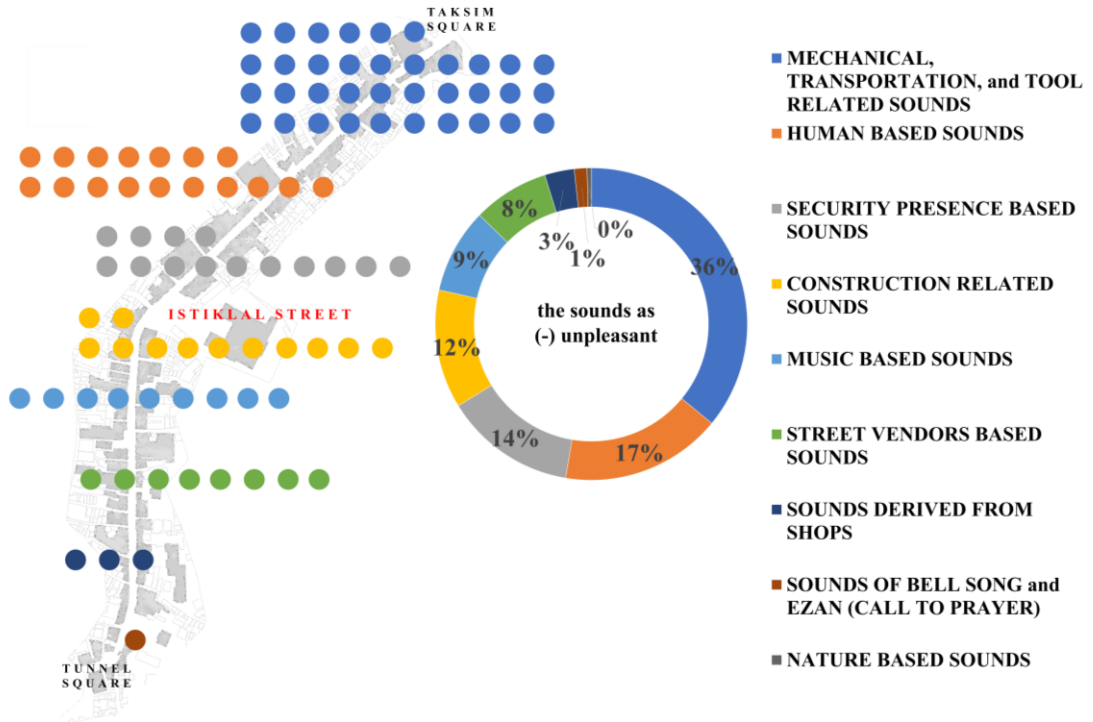


the question of the auditory experience in the solowalks, the participant B.S. says that “...I immediately notice the people performing music at the corners of the Street, and their music is distinguished from the noise of the Street, and I want to listen to them...”. E.T. support this statement, he says “...the music coming from inside the stores makes me joy...”. We know the Street musicians and performers of the area are crucial in terms of the Street’s aural authenticity. Moreover, the different types of Street music are still shaping the pleasant auditory sides of the area. The high amount of the ‘human-based sounds’ would present that the area has been one of the main pedestrian ways of Istanbul which all kinds of human sounds would be heard effectively such as talking, laughing, etc. The result also shows the ‘nostalgic tram sound’ would show the red tram’ clink has been one of the particular sounds for this place. This case is also expressed by the solo walker B.S. as “...the nostalgic tram comes with its sound...”. E.T. says, “...I hear the tram’s ring coming from the distance...”. Then, the result says some of the street vendors’ sounds have been experienced as pleasing. In the question of the solo walks’ auditory experience, participant B.S. says, “...the pleasant shouts of the ‘simit’ vendors could be heard simultaneously...”. This statement would reveal the plenty of street vendors’ voices circulating in the Street, and besides the unpleasant street vendors’ sound, some pleasing voices come from the street vendors. Moreover, we see the ‘Ezan’ (call for prayer) and nature-based sounds have been experienced as pleasing, the solo walker B.S. expresses “when we come in the Street from the side of Taksim Square, we hear the exciting flaps of the pigeons. As you may have probably heard it before, when you enter the Street, you are welcomed by the mingling of bells and Ezan, as if informing you that you will enter a polyphonic Street...”. We would say all the pleasant-sensed sounds belong to the distinctive sound characteristics of the Street.

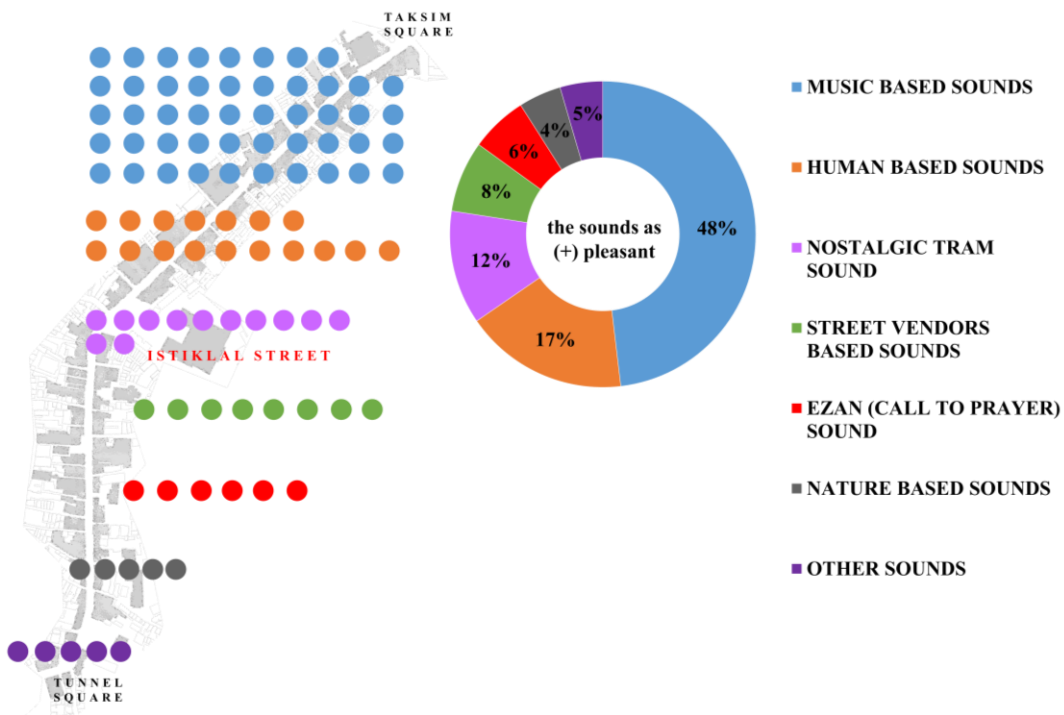
Briefly, the overall auditory experiences findings would confirm that the area has some distinctive aural features that still stand. The result also says the Street has been covered with a large amount of unpleasant auditory factors. The auditory component of the area has reflected the problematic implementations, planning decisions and technology-related issues. We know Istiklal Street has been a site where the area’s walkers could hear particular sound elements. Some of them came from its past; therefore, they could be symbolic such as the tram’s ring, the unite of ‘Ezan’ and church bells, a high volume of pedestrians talking, chatting, laughing, etc... Some sounds have been newly occurred, such as the music of Syrian refugees or rising construction sounds. The songs of Syrian refugees could be defined as ‘new’ for the area’s local people. We know this Street has always been a multi-cultural place; thus, different ethnic backgrounds could be easily a part of this Street. When someone walked down Istiklal Street, s/he could accompany the musicians from different places of the world. The interesting voices that come from street vendors also helped to create the authenticity of the Street. The voice of ‘simit’ vendors or yelling of the ice-cream vendor helped us understand the Street’s auditory identity. All the pleasantly sensed sounds can be defined as the vital sound elements that have marked the diversity of the Street’s socio-cultural and sensory patterns.

The AUDITORY experiences MAPPING on ISTIKLAL STREET

the sounds as (-) unpleasant



the sounds as (+) pleasant



Map 2: The auditory experiences mapping of the ‘group sensewalking sessions’ on Istiklal Street is based on the sounds sensed as unpleasant and pleasant (Source: Author).

### 5.1.3 The Haptic Experiences Mapping

Touch is the sense that is most closely related to vision's ability to understand our environment. In close relation to the site's haptic characteristics, the surfaces play an essential role here (Thibaud, 2011a; Thibaud, 2011b). As *"touch is the sense least susceptible to deception and hence the one in which we tend to put the most trust"* (Tuan, 1993: 45). We may not imagine our surroundings without ever having felt the texture of wood, the temperature of steel, the sharpness of a corner, the verticality of a wall (Herssens and Heylighen, 2008). Istiklal Street's haptic characteristic can be read as an extension of the multisensory body practices that filter and enhance the environment's texture/material/graphic sides. The Street's haptic characteristics mainly have been structured by the textures of historically, socio-culturally, and politically significant buildings. But, some new facades of the buildings have negatively influenced the texture characteristics of the area.

As we see, the Street has been converting into a new shaped hub in terms of haptic experiences. The latest changes in the area have forced identical shops to leave the Street. The most distinctive facades started to be absent on the Street, such as 'Kelebek Corset' and 'Inci Patisserie'. The exterior design of the buildings followed the new functions of the buildings. The current situation of Narmanlı Khan is described by the solo walker B.S. who says, *"...looks like a lost building without a blurry identity after it restored. Located right at the corner, near the end of the Street, the new facade does not reflect the era that the building was structured. The new building looks like a mock-up. The newly painted facade is far from the original texture, which was distinctive with its colours..."*. In that way, the alterations on the restored or renovated buildings' facades remarkably transformed the area's textures and haptic characteristics. Solo walker E.T. supports this situation; he defines Demirören Shopping Center *"...is an unfortunate building"*. Then, he continued, *"...when I look at the shopping mall's facade, the worst part is the building's glass balconies. The big 'Demirören Istiklal' sign and the logo designed as a non-aesthetic, massive industrial production is located on the building's facade. The building looks out of place. The facade of the building looks super fake. I do not want to look at it; it makes me sad. It reminds me of a human face with excessive grotesque makeup..."*. Many veteran theatres turned into hotels; some important bookstores have abandoned the Street. As the haptic experiences would form an intimate sense that would convey the Street's messages, the newly renovated and restored surfaces could not tell us the story of the buildings.

The passages have been the important spatial elements in the area. When we think of the haptic sensations, the users' experiences related to the passages' spatial features have come first. Istiklal Street has hosted many passages with various characteristics (Cabadak and Şalgamcıoğlu, 2019). These passages have offered different social frequencies and configurations in terms of the usage patterns; specifically, the arcades concerning the main Street have attracted the users of the place (Garip et al., 2013). The Street's haptic characteristics usually have been compiled by the hanging stuff such as dresses, huts, and paintings to get the pedestrians' attention. For example, the solo walker E.T. pictures the current look of Flower Passage within complex feelings; he says, *"...right at the entrance, there is a small shop selling a lot of hanging trinkets, souvenirs, imitation handbags. This creating a cheap appearance on the door of this rare building. However, little objects and magnets (patterned, colourful little ceramics of Istanbul, etc.) do not look bad as they are related to the local things. The non-aesthetic logo of 'Authentic Anatolian Food' restaurant right next to it continues the strangeness at the entrance..."*. The latest interferences have changed the authentic characteristics of the Street's passages as they converted into the service places of shop stores and hotels. The close link with the body and built environment that the haptic sense creates (Vasilikou,

2016) started to be changed in the area. In the latest pictures, many historical buildings' haptic characteristics have been damaged.

Istiklal Street afforded many opportunities for locals and tourists to see the Street arts. The inhabitants and shop owners have been very tolerant of artists, and in some cases, cafes have preferred drawings as a background for their outdoor seating areas. People could share their feelings, anger, love, and beliefs with people through the walls' surfaces on the area. There were many beautiful graffiti works on the walls as they were critical parts of the Street's texture. Tunnel Square is currently depicted by the graffiti, writings or drawings. The solo walker E.T. says, "*...the graffiti on the wall accompanies the Street well with a wonderful harmony, it gives an image of friendship and dynamism...*". In the mind of people, the colourful surprises of artworks and images awaited pedestrians on the old walls. They accompanied people as they walked along; this had made it hard to imagine the walls without it. The walker E.T pictures the periphery of the Yapi Kredi Cultural Center and describes his pleasantly sensed place experiences about the Mediterranean statue in the centre. He says, "*...the Mediterranean statue of İlhan Koman inside that overlooks the Street. This female figure with open arms creates feelings of freedom, openness, union, participation, and embrace... It makes me happy to see that the statue is now safe in the most famous and busy square of our city, in its new place where everyone can easily see it*". However, the latest renovation process damaged the artworks in the area and created pure surfaces without any sign of artwork.

As one of the crucial issues on the haptic characteristic of the area, traffic has been taken down as part of the region's urban renewal project at the beginning of Istiklal Street in 2013. Then in 2014, the iconic Taksim Square transformed into a pedestrian area, and the entire area was paved by mostly concrete and granite materials. We witnessed the haptic engagements with new objects on the Street allowed us to have less emotionally resonant experiences of our environment. The Street's floor was renovated and revamped in 2017, and green plastic material was laid on the ground beneath the tram. We are aware that various properties would provide an affordance to identify the haptic qualities of the place (Thibaud, 2011a; Thibaud, 2011b). Nevertheless, the new outlook of the Street flooring has not received positive feedback. We see globalization has badly affected the Street's haptic features; the Street has started to be served for advertisement. Nearly every corner or even on the top of stores has been designed as branding places such as outdoor advertisements and huge billboards to attract people shopping. The solo walker E.T. talks about Demiore shopping center, and he says, "*...you can see the stores of global brands inside. The colourful interior invites pedestrians. The brands inside are advertised on the large and constantly changing digital screen at the entrance. The lights and colours coming from this screen make me a little tired. It does not fit the Street...*". Due to new regulations, nearly all the stores' signboards on the Street started to look nearly similar. All of them resulted in a weird situation where the local ones left their facade coverings and signboards. While the colours, forms, and textures have started to be similar, the Street's haptic qualities were damaged by the non-specific and non-identifiable features.

We know our haptic perception would embrace our eyes, ears, and limbs. Therefore, our haptic experience extends our embodied spatial experiences, which are simultaneously orchestrated by our vision, hearing, and touch. The solo walker B.S. approves this matter, and she says the Hussein Agha Mosque "*...stands in the shade. The tall, majestic trees in its small courtyard and the mosque's modest two-story facade are beautiful. The small windows without glasses on the wall that surround the mosque and the iron cage half covering the windows create a beautiful texture...*". She admits that haptic sensation in the area near the Mosque gives people a combination of different sensations.

As the Street's haptic features altered following the renovations, refinement, and marketing actions, we see nearly all haptic components from the facades to the iconic tramway changed somehow. The planning approach has not considered the local and non-local people's preferences, the cosmopolite structure, and the intangible elements damaged by the Street's distinctive haptic composition. The haptic qualities of the Street started to be distorted after the area's spatiality, mass, or density qualities have changed.

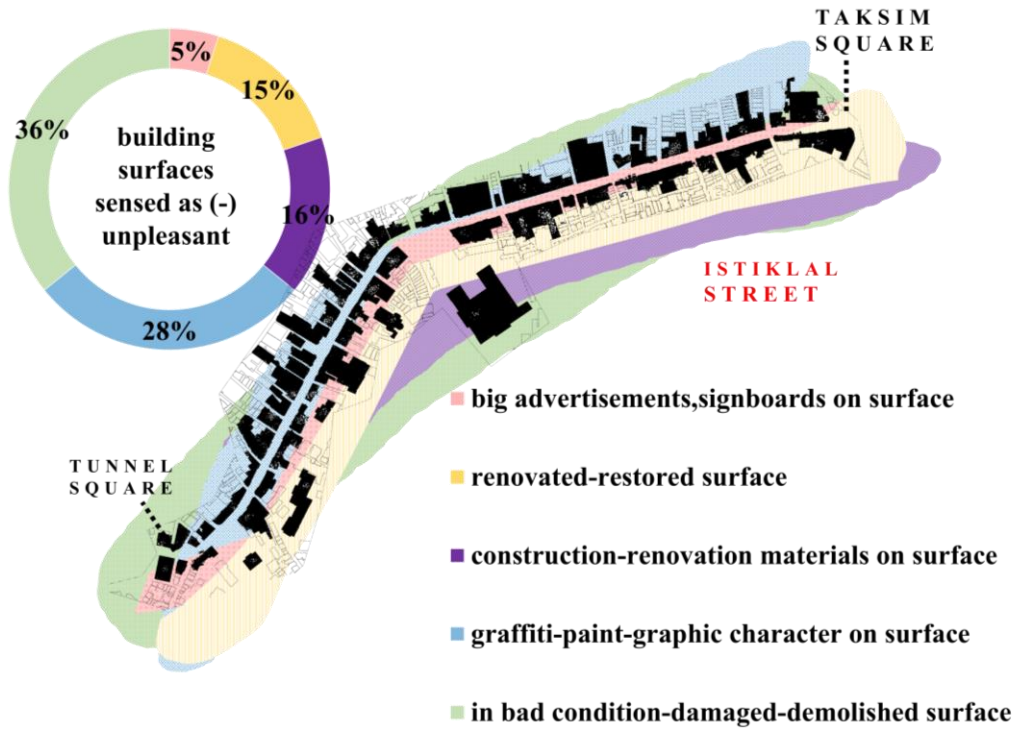
In Istiklal Street's unpleasant sensed haptic experiences (see Map 3), we see the haptic features that belong to the 'bad condition-damaged-demolished surfaces' have been found unpleasant in the first share. Some building facades have been eroded. They have neglected the original surface characteristics and identity of the area. Then, the haptic features that belong to the 'construction-renovation materials on the surface' have been sensed as unpleasant. The walker of the solo walking, B.S. admit this point by saying "*...the canvas covering the buildings being restored or under construction create an unsafe and ugly texture...*". This situation would present the annoying presence of the construction stuff above the buildings' faces notably expanded. Moreover, we come across the 'renovated-restored surfaces' that have been detected as unpleasant. The solo walker B.S. also reveals "*...similarly, towards the end of the Street, the material concept of the facade of Narmanlı Khan does not match its 19<sup>th</sup>-century architectural style which is the characteristic of the period, and it sticks out...*". She adds that "*...some restorations are desperate. Narmanlı Khan is an example of this, it looks like a reconstruction rather than a restoration. The stone and wood texture of the original building replaced by a weird painted reinforced concrete building due to the restoration. All the modifications done to this building, have destroyed its historical texture and spirit and harmony with the Street*". This could be related to the wrong implementations of the renovation or restoration procedures in the area. Additionally, the unpleasantness of 'big advertisements, signboards on the surfaces' was recorded in the result. The solo walker B.S. supports the situation by saying, "*big and small, mismatching signboards of the shops, discount posters and cables hanging from some of the buildings are very disturbing...The billboards covering the windows of the historical buildings also create a terrible effect along the Street...*". This statement may reveal that the effects of globalization-oriented urbanization have been dangerously visible in the Street's haptic identity. The Street's haptic experiences also show us that the textures that belong to the old and historical buildings have been sensed as neutral. This case would stress that the Street's old and historical buildings have distinctive outlooks and haptic traits. The solo walker B.S. agrees with this idea, and she reveals "*...the ornamented, flower-shaped, and flamboyant stone facade of Flower Passage which has the Neoclassical architecture style of the early 19<sup>th</sup> century, reflects still the texture of the period even though the building went through some little renovations...*". The pleasant sensed haptic qualities result admits the historical buildings are the most important agents on the Street's haptic presentation. E.T. stresses this situation by talking about the French Consulate building which sits near the entrance of the Street, and he accepts this building "*... is very beautiful visually.*" In terms of the building's haptic experiences, he says "*...its size closes to the human scale. The oldness and cleanliness of its facade are in harmony with the Street...The old woodwork of its door is admirable*". One of the well-known buildings of the area, Church of St. Anthony of Padua, is also pleasantly depicted by the solo walker B.S., she says, "*...the facade of Church of St. Anthony of Padua still stands with its beautiful texture...*". The other solo walker E.T. adds something to express this church. He speaks that "*...when we look at the upper part of the church, we can see the magnificent architectural style of the church, its coloured glasses, balconies, and potted plants. The quality of the church's facade is entirely distinctive; the stones, carvings, and fabulous texture that matured with time. The balconies, small symbols on the surfaces, its iron craftsmanship, lighting, and the movements between them provide me with a lovely experience*". We see the old, historical

buildings of the area have dominated the pleasantly sensed haptic experiences of people. This outcome has approved one point. Some of the buildings' surfaces in the area were damaged, but they could still be experienced as pleasing figures. All that may disclose that the pleasantly marked haptic features need to be acted thoughtfully in the future process not to injure the sensory practices within the area (see Map 3).

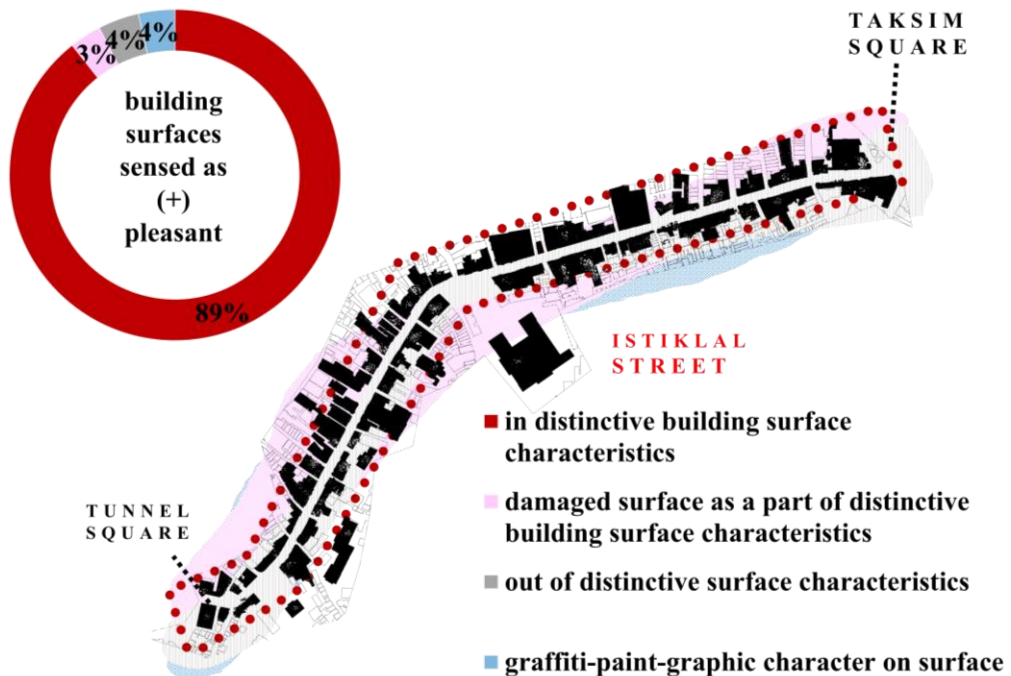
Shortly, Istiklal Street's haptic features showed us our haptic bodily choices on the texture, material, and graphic sides of the environment. The overall result could say the construction works visibly expanded on the area; also, there are several neglected and damaged pieces of buildings' facades. The lovely Street art examples have gone in some ways, whereas the artworks on the walls have been a part of the pedestrian's walking tour on the Street. The outdoor advertisements and big posters started to dominate the facades' representation of the area. However, by the way, the unique haptic characteristics -which belong to the Street's old and historic buildings- are still distinguishable among other haptic elements of the Street. The unique facades and texture, material, graphic characteristics of the Street need to be considered more efficient policies and practices.

**The HAPTIC experiences MAPPING on ISTIKLAL STREET**

*the texture/material/graphic characteristics related with building surfaces sensed as (-) unpleasant*



*the texture/material/graphic characteristics related with building surfaces sensed as (+) pleasant*



Map 3: The haptic experiences mapping of the ‘group sensewalking sessions’ on Istiklal Street is based on the texture/material/graphic characteristics related to building surfaces sensed as unpleasant and pleasant (Source: Author).

#### 5.1.4 The Olfactory and Gustatory Experiences Mapping of Istiklal Street

Smells need to be considered as they are an essential aspect of an urban experience (Urry, 2011). An urban place's intangible side would also be decoded by the smells (Diaconu, 2011a). Even it is often overlooked, the smells have a strong presence in a place's feelings (Holl et al., 2006:32). This point is valid for Istiklal Street; the odours and scents are the identifiable features of the area. The tasting qualities would allow a beautiful feeling blending with the area's olfactory elements; they would fill the place together. Olfactory sensing may amplify the sense of taste, such as some odours may play an important role in the sense of taste (Hadjiphilippou, 2016). So, the sense of taste needs to be considered in conjunction with the area's olfactory sensing (Trejo, 2011; Theart, 2010). We understand this is totally true when you enter the Street at any time of the day. Istiklal Street's different smells are speedily recognizable when we come to this place; the nose makes the eye remember; it may help us get the awareness of one's location. If someone sniffs a new scent, it would be possible to define the spatial qualities associated with this scent (Hadjiphilippou, 2016). Similarly, taste identifications may also help recall the place's memories (Dale, 2010). Exploring the sense of taste would enhance our urban experience's understanding (Theart, 2010). The sense of taste would lead us into intimate contact with the Street (Pallasmaa, 2005a). Therefore, decoding the sensory feelings on the Street through our smelling and gustatory experiences has been helpful.

One of the best ways to experience Istiklal Street's distinctive character has been through the olfactory ambience and food spots, eclectic culinary products. Until recently, the tastes with various origins have been presented here because Beyoğlu's cosmopolitan history has produced eclectic food spots on the Street. The diverse selections of food places such as 'Beyoğlu chocolate' and 'Beyoğlu *muhallebi*' (milk pudding) have symbolised refined tasting specialities. They have shaped the tasting experience of the area for years. The select Turkish tapas bars have served different '*meze*' (small dishes served as appetizers) on the area's side streets. Some street foods such as roasted '*kestane*' (chestnuts), and '*simit*' (circular sesame-crust bread), and '*içli köfte*' (bulgur kofta with minced meat and herbs) have been sold as the most common street snacks for years. We know those old cosmopolitans who lived in this area, replaced by a blend of rural Anatolians and bohemians. The traces of cosmopolitan lifestyle that have created tasting specialities of the Street eroded, unfortunately. Moreover, the new profile mainly came from Gulf countries, and many Syrian citizens who lived in the city created the new style cafes. Such narghile cafes proliferated in the latest years. On the side streets of the area, such as Asmalımescid, setting up tables on the pavements became more difficult for restaurants and cafes due to the Municipality's new regulations. So, outdoor food places which diverse types of users have filled have decreased. We have seen that several historic taverns and restaurants could not resist raising rents. Some of the distinguished restaurants changed their functions under the area's renovations or closed after years of struggle. Small-scale authentic cafes and bars have moved to Beşiktaş and Kadıköy due to newly opened hotels or chain stores. Due to the sectors driving integration with global food chains, many traditional food spots have decreased in terms of spatial usage.

We know the evocation potential of the sense of smell would penetrate our most profound recollections and emotions, such as the smell of coffee or the smell of a pastry (Barbara and Perliss, 2006). Unlike hearing or seeing the city, smell has a unique connection to memory (Henshaw, 2014). The odours or scents would be related to the memory of the place (Pallasmaa, 2005a). Indeed, a smelling conception would contribute to the identity of this place. It may trigger a unique feeling and perception about the Street as we know that such a place "*...without smell is like a man without character*" (Böhme, 2017: 339). Some local food brands as the parts of collective memory have



turned into the global ones or moved, such as Inci patisserie'. The Inci patisserie was one of the symbolic dessert shops of the Street; it was well-known for its profiteroles. It has also sold authentic Turkish desserts such as 'quince dessert'. The wooden and modest outlook of the entrance has got a special humble feeling that the users of the Street would pleasantly experience. After this beautiful sweetshop has moved, Istiklal Street has continued on its way without this symbolic face. We also need to talk about Markiz; it has been one of the iconic places in terms of Beyoğlu's cafe culture. Markiz has been physically altered, but it was not just the taste of its mouth-watering lemonade that changed (Öz, 2016). After a different name has sat on its nameplate, its indivual connection with its customers has weirdly changed (Welbourne, 2012). We know a place may become 'inauthentic' if it is impossible to make significant attachments to be in it (Relph, 1976). As in Istiklal Street, while some of the best-known food stations have gone, many big food brands have started looking for tenements or for-sale properties in the area. This situation has penetrated the Street's gustatory experiential sides and created an 'inauthentic' gustatory presence in the area. For example, the boosting of new dessert shops and doner-kebab spots, has created an unusual taste for the place's local users. Especially, newly opened '*kumpir*' (Turkish jacket potato) shops made an odd experience for people. As we know, the Ortaköy district of Istanbul is known for its *kumpir* shops. In Ortaköy's seacoast, people could find numerous small shops preparing jacket potatoes. Eating a jacket potato would always be great whenever just sitting near the beautiful Ortakoy Mosque. Therefore, eating *kumpir* in a shop in Istiklal Street makes a weird experience for the city's locals without enjoying the refreshing Istanbul's Bosphorus scenery. Briefly, with all actions and practices, we witnessed that the Street's tangible profile has been transformed into a hub of eating, drinking, shopping. With the aim to improve the tourism potential of Istiklal Street, the area's iconic food place has been badly wounded. The Beyoğlu Municipality's demands have turned small, veteran food places into national or international chain stores. Istiklal Street has got a new image as a consumption cluster that suits the new tourists' appetites. So, we have seen visible losses of the important gustatory qualities of the Street.

In below Map 4, we would see the unpleasantly sensed olfactory experience of Istiklal Street. The result would firstly indicate that the growing numbers of newly opened hookah smoke (*nargile*) cafes on the backstreets of Istiklal Street dominated the olfactory characteristics of the area. This smoke-based smell is also stated by the solo walker B.S., who says, "*...as you walk down the Street, you do not want to smell the smokes from the hookahs and cigarettes released from the cafés in the side Streets...*". Then, we find that some food-based smells have been experienced unpleasantly by the participants of the group sensewalkings' participants. The solo walker B.S. admits the considerable number of fast-food smells in the area; she says, "*...when you enter the Street, the smells of fast-food surround you, and it can be a little disturbing...*". The other walker of the solo walks, E.T. reveals that "*...the smell of doner kebab does not make me feel pleasant since it is too heavy...*". This point would reveal that the area's food spots remarkably expanded under the new taste preferences of the users' profiles. Moreover, the 'exhaust smells' that sensed as unpleasant show us the transportation-related smells have had adverse effects on the Street's olfactory character. The unpleasant sensed body odours or cosmetic or perfume scents could be related to pedestrians' intimate walking. The paint odours could be related to the construction activities on the Street (see Map 4). The neutral sensed smells say the food points have been notably increased in the area, as the Street's characteristics turned into a food hub. One of the walkers of the solo walks of Istiklal Street, E.T., says, "*the dominant smells are the smell of roasted chestnuts, the smell of doner kebabs from the food bars, and the smell of pastries emanating from the bakeries and pastry shops...*". In Map 4, we would also see the olfactory experiences of Istiklal Street as sensed pleasant. We could say food-based smells have been sensed

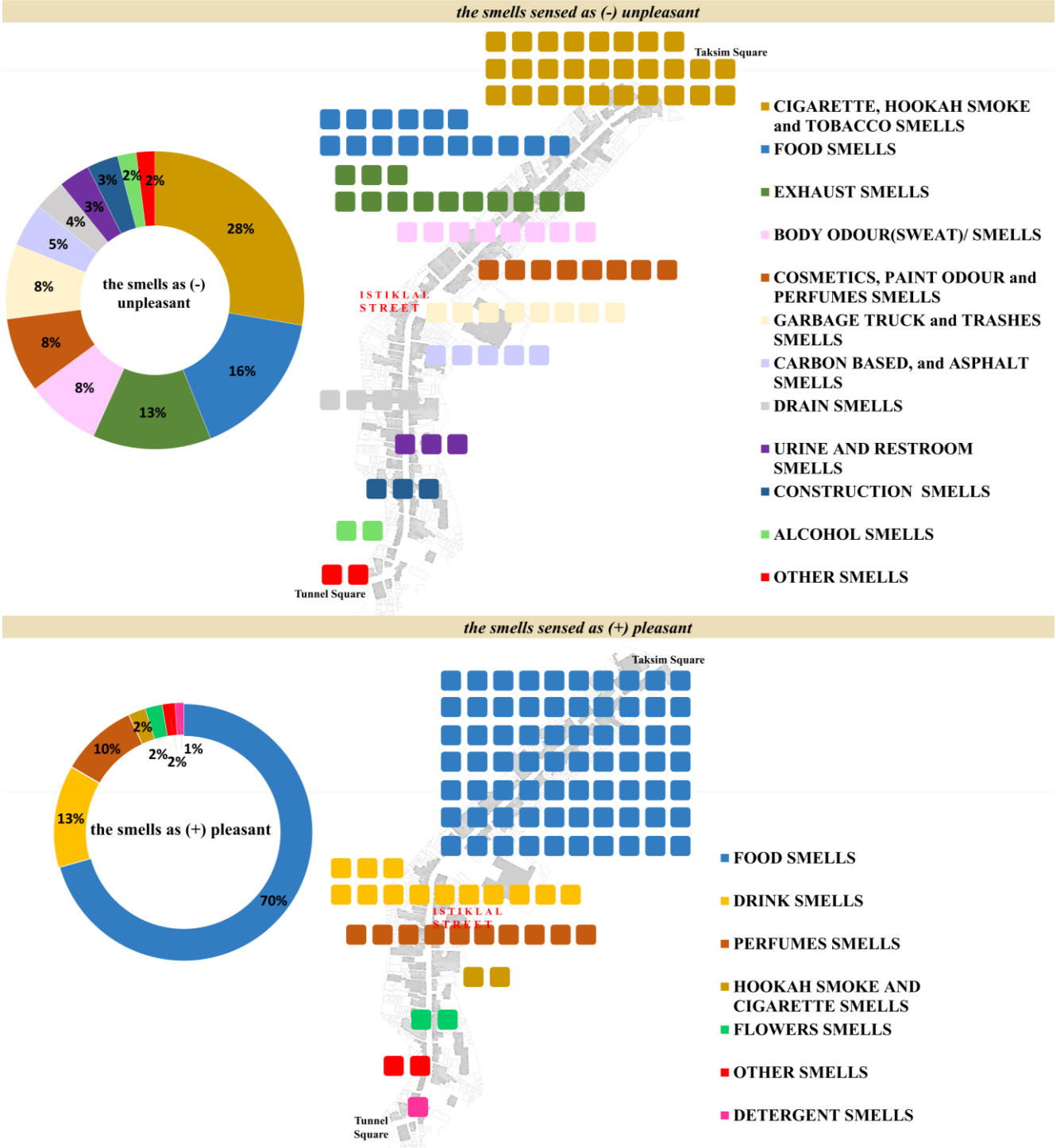
as pleasant at the first ratio. Some dessert smells and chocolate smells have been experienced as pleasant in the group sensewalkings sessions of Istiklal Street. This condition is also expressed by the solo walker B.S., as she says, “...you are surrounded by delicious smells coming from historical dessert shops and famous Beyoğlu chocolatiers...”. The other walker of the solo walks, E.T. adds, “... the smell of chestnut and pastry makes me happy...”. Besides the pleasantly sensed food smells, we also see drink smells experienced as pleasant with a tremendous rate. The result could underline that the Street's olfactory features have been shaped mainly through the increasing numbers of food or beverage-based spots. We know that while several bookstores, cinemas, and theatres have been perishing in the area, the food-based spots expanded. Moreover, the result says, some of the perfumes smell that circulates in the Street have been defined as pleasant. In the latest years, we see an increase in the perfumery that sells imitated perfumes of the big brands to appeal to the interest of the tourists; the result could be related to this situation. The perfumery-based smells are also experienced by the solo walker B.S., as she says, “...the scents of perfumes coming from the shops are also lovely...”. The flower smells could be still experienced, but the small percentage could show the nature-based smelling has been decreasing on the Street. As the Street's green elements have been unconsidered in the latest projects and implementations, the smells coming from the trees and flowers have been notably diminished (see Map 4).

As we see Map 5, Istiklal Street's tasting experiences as sensed unpleasant show us the chain stores such as ‘McDonalds’, ‘Burger King’, ‘Starbucks’ and spots of ‘doner meat-kebab’ have been sensed as unpleasant remarkably. The poorly sensed chain stores’ matter is expressed by the solo walker B.S., she says “...the gustatory experiences in the newly established restaurants can be described as bad or ordinary at best. ‘Burger King’ and ‘Starbucks’ are among the examples of these...”. This would reveal some global chain food places have been spreading while traditional and veteran food points have been perishing in the area. So, the distinctive gustatory specialities may be in danger because of the users' new taste preferences. Then, we see some dessert shops have been defined as unpleasant; we know new types of ‘Turkish baklava’ stores have boosted the Street. In the imagination of local people of the city of Istanbul, the Street has been marked with its small cafes and ‘Turkish *muhallebi*’ places (Turkish milk pudding). Therefore, the new style big ‘baklava’ shops could be sensed as unpleasing. We also see some food spots that sell Anatolian-based food such as ‘falafel’ or ‘*cigkofte*’ (bulgur meatball) were sensed as unpleasant by the group sensewalking sessions’ participants. The neutral sensed taste preferences, say as the products of chain stores or doner meat-kebab points, have dominated the area's gustatory characteristics while the unique tasting qualities are leaving the Street. Istiklal Street's tasting experiences as sensed pleasant tell us the traditional, veteran, and symbolic food stores sensed as pleasant with a considerable rate. The users still recognize the distinctive taste qualities such as ‘Beyoğlu chocolate’, ‘Turkish *muhallebi*’ (milk pudding). The solo walks participant B.S. expresses nearly the same thing, as she reveals, “...some food spots reflect the pleasing taste specialities of the area such as famous fish restaurants, small patisseries, Hacıbekir Turkish Delights, and Beyoğlu Confectioners...”. The solo walker E.T. says, “...the simit vendors on Istiklal Street make me feel happy...” (see Map 5). We see some ‘simit’ spots (Turkish bagel) have been assessed as pleasing by some of the participants of the group sensewalking sessions. So, we could say the taste qualities that connect with the place inherited may need extra attention in the forthcoming processes.

In brief, we could say that the olfactory and gustatory ambiances of the Street have been discussed through the typical smell descriptions and food spot identifications. The olfactory and tasting features are mostly disregarded as the contributors to this Street's sensory experiences because

they are invisible; they cannot be reached through tangible means (Vilaplana and Yamanaka, 2014). However, we say olfaction and gustatory traces are the critical ingredients of the urban element. The sense of smell provides us with a deep understanding of the surrounding; Istiklal Street has its odours spectrum. The current olfactory characteristics of the Street combined with more pleasing properties, but the unpleasant olfactory features also strongly influence the area's experiences. The place's tasting associations stimulate and guide emotions; Istiklal Street has a gustatory characteristic based on the mixture of food places. One of the best ways to experience Istiklal Street has been through eclectic culinary products, as the diverse types of food places presented refined tasting specialities. However, the Street's tasting specialities have been eroded while the traces of cosmopolitan lifestyle have gone in the area. This situation is backed by the solo walker E.T., as he says, *"...very few of the eating spots can offer a positive gustatory experience. If I am in Istiklal Street and want to eat something, I have a shortlist in my mind; I choose one of them; all of them are located on side Streets of Istiklal Street... Other eating spots make me feel tasteless and unpleasant; instead of boosting my appetite and happiness, many of them evoke unappetizing and boring emotions. Their appearances, tastes, decorations, or services do not make me want to have a gustatory experience..."*. The overall result may underline that Istiklal Street's unique food places have been in the wrong way due to globalization-oriented decisions. This research's findings showed us that the smells descriptions and food spots strongly collaborate with the Street's current urban characteristics. The collaborated smell and taste connections were affected by the process in which the area was staged. Because of the latest interventions, some new sensory notifications have occurred weirdly—many distinctive gustatory and olfactory landmarks that made Istiklal Street special have disappeared.

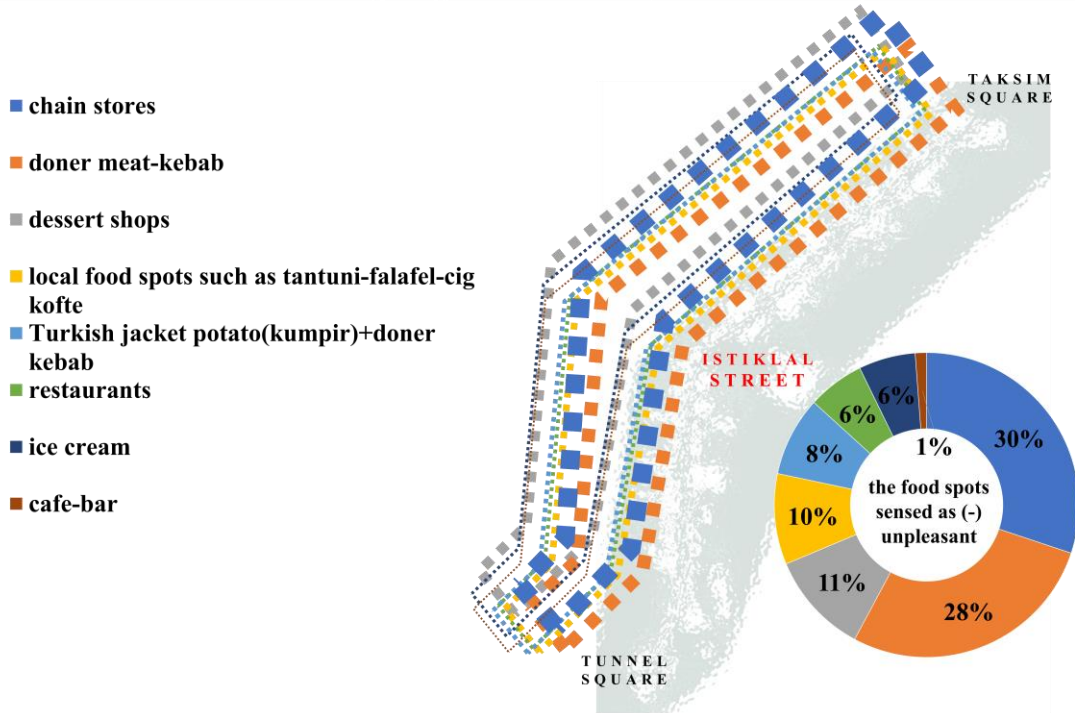
The OLFACTIVE experiences MAPPING on ISTIKLAL STREET



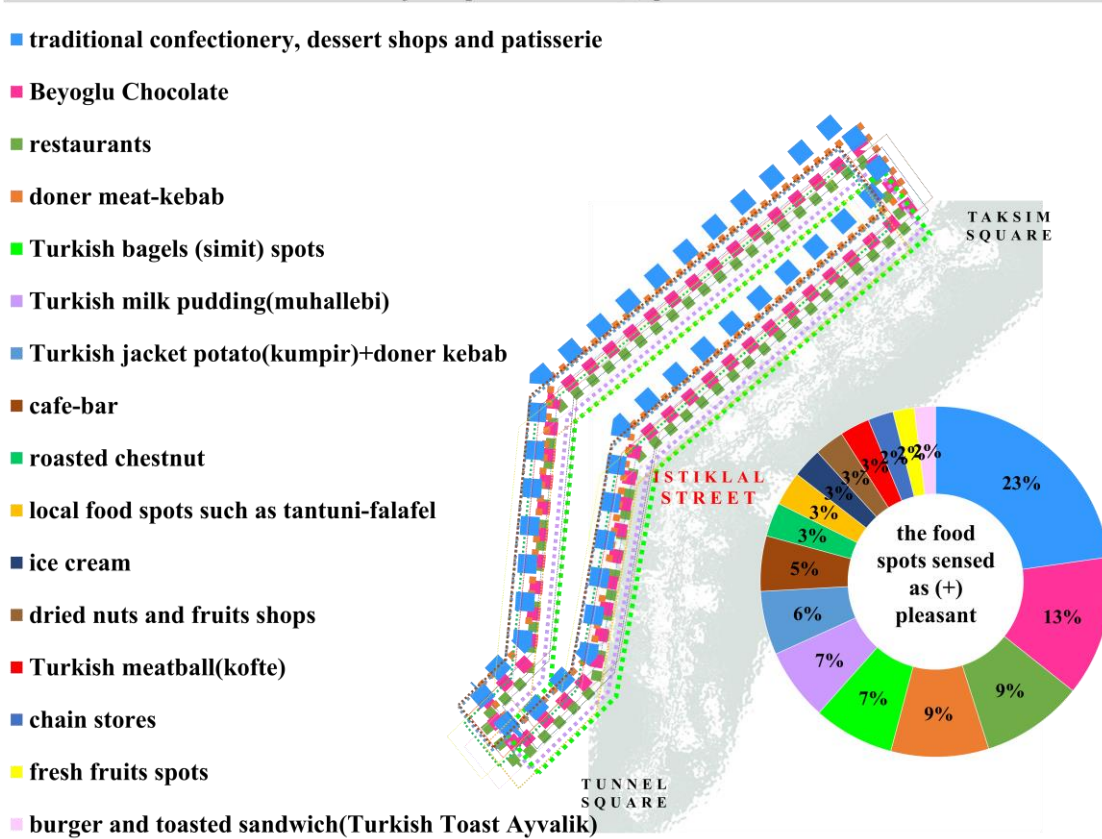
Map 4: The olfactive experiences mapping of the ‘group sensewalking sessions’ on Istiklal Street is based on the smells sensed as unpleasant and pleasant (Source: Author).

**The GUSTATORY experiences MAPPING on ISTIKLAL STREET**

*the food spots sensed as (-) unpleasant*



*the food spots sensed as (+) pleasant*



Map 5: The gustatory experiences mapping of the ‘group sensewalking sessions’ on Istiklal Street is based on the food spots sensed as unpleasant and pleasant (Source: Author).

## 5.2 The overall contextualisation and synthesising the fieldwork ‘Sensewalkings’

### The differences and similarities of the fieldworks’ applications

We know the way of walking has been used to define the relationships between people and urban places (Pink, 2009; Low, 2015; Bassett, 2004; Shortell and Brown, 2014). In the context of this research's fieldwork, 'walking' practice has been offered as an ‘in-situ’, direct, lived-experiences-based research method. We have regarded the sensory sides of the walking practices to document current intangible characteristics of the urban environment of Istiklal Street, Istanbul. The research aimed to make a debate on the sensory reflections of the transformations in the area. The 'sensewalk' technique (Henshaw et al., 2009; Adams and Askins, 2009; Henshaw, 2014; Degen and Rose, 2012; Rubidge and Stones, 2009; Psarras, 2015) of this research has been designed to move beyond the hegemony of visual investigation of the urban areas. As the walking process has had the capacity to answer the questions about the multi-sensory experiences of people.

For the group sensewalking fieldwork, three walks were conducted on Istiklal Street from Taksim Square to Tunnel Square. The walking occasion was selected in the days of weekends of October and November in 2018. In total, 50 adults participated the fieldwork during the daylight hours, and the age range of participants was between 18 and 29 years. While fifty participants walked on the route, they were addressed five thematic questions: 1. 'visual'; 2. 'auditory'; 3. 'haptic'; 4. 'olfactory'; and 5. 'taste'. The participants took photos of the buildings on the route (for the task of the first question), noted the texture/material/graphic characteristics of the surrounding (for the task of the third question), identified 'food spots' (for the task of the fifth question). In the point of Istiklal Street's 'auditory' and 'olfactory' experiences (for the tasks second and fourth questions), the participants wrote down the sounds they heard and the scents they smelled on a previously given template. By the way, the group walks' participants stated their responses to each of the thematic questions as 'pleasant' or 'neutral' or 'unpleasant'. In the design of sensewalking, we could record the direct sensory experiences of the walkers in the place.

In the solo sensewalks, two 34 years old *Istanbulite* participants (born and raised in Istanbul) walked in Istiklal Street. The walking route was the same, the start was Istiklal Street's entrance (Taksim Square), and the ending spot was Istiklal Street's endpoint (Tunnel Square). The solo walkers have walked on the route in August of 2020. They answered nine thematic questions (which asked detailed statements, clarifications and definitions) while walking. The first five questions have related to the overall visual, auditory, haptic, olfactory and gustatory experiences of the Street. The sixth question inquired whether a sensorial hierarchy was in the experience of the place or not. This question aimed to understand the possible dominance of the senses in the area. The seventh and eighth questions have been about the physical changes, revamping or modifications in the area; these questions also inquired the effect of the latest changes on the sensory experiences of the Street. The ninth question has been designed to get detailed information on the visual, auditory, haptic, olfactory and gustatory experiences of the Street; therefore, twelve spots have been identified. The solo walkers were requested to depict what the buildings, texture, material, graphic characters, sounds, smells, and food spots let them sense in the selected 12 spots of the Street. In the design of solowalking, more detailed, nuanced place’ sensory experiences have been obtained by two walkers who have got knowledge about the area’s transformation issues.

## **How has the data of 'group and solo sensewalking of Istiklal Street' supported each other or differed?**

In the discussion below, we have elaborately debated how discoveries of main (group sensewalking) and additional (solo sensewalking) fieldworks complement or differ. This part has pointed out how the solo walking's findings confirmed the group sensewalks' result. Besides the similarities, we showed the differences and disagreements between the walks' findings. We could say that the findings of the primary and additional fieldwork approved the thesis' essential argument. All data has given says that there is a visible effect of the area's transformation on the sensory potentials of the place.

The visual experiences of the group sensewalkings have reported that the newer, non-historical buildings' facades -unlike the prior distinctive facades of the area- were sensed as visually unpleasant. Secondly, the buildings, such as Demirören Shopping Mall and Narmanlı Khan, recently converted or restored, were judged as unpleasant. The buildings that have had undergoing construction and renovation were also defined as unpleasant. The group sensewalkers sensed the buildings unpleasant, which have had giant advertisements or advertising signage on their surfaces. Moreover, we see damaged and demolished buildings in the area have been defined as unpleasant by the walkers. On the other side, the findings said that the vast majority of the pleasantly sensed buildings are historical buildings that have 'distinctive building characteristics'. We see the group sensewalking results show the historical and old buildings' facades have shaped the more pleasant visual characteristics of the Street. We see the solo walkers' visual experiences have collaborated with the previous group walks' results. The solo walker B.S. admits that some revamping or restoration projects did not consider the distinctive characters of the buildings; she examples the Demirören Building's new face that followed the authentic portico and canvas of the building turned into a soulless visual appearance. Narmanlı Khan's latest situation has also been defined as unpleasant due to the weird-coloured facade. She meant that preservation and renovation applications in the area have resulted in some unsuccessful modification examples. The big signs and brand names of the shops seem unpleasant. She also declares that the preserved old buildings with distinctive facades such as Beyoğlu Khan, Atlas Passage, Flower Passage, Church of St. Anthony of Padua were visually pleasant. The other solo walker E.T. says Narmanlı Khan's restoration has negative feelings about his visual experiences. However, Yapi Kredi Cultural Center's renovation was found successful by him. He declares the historical buildings such as French Consulate and Cultural Center is sensed as visually pleasing. Galatasaray Highschool's symbolic door is defined with pleasant sense by him. Church of St. Anthony of Padua's characteristic visual appearance is sensed as pleasant even amid weird-looking storefronts of the other buildings in the area. The overall findings of the group and solo walks showed that some of the unique visual characteristics of Istiklal Street persist, and they have shaped the positive sensory ambience of the area. The visual experiences in the area have eroded due to the latest development policies and planning procedures. Unfortunately, many vital socio-cultural and spatial scenes have disappeared from Istiklal Street amid disruptive construction, upscaling, and marketing projects. Most of the Street's visual urban components have converted under the capital-oriented transformation. Therefore, it can be argued that the distinctive visual features need to be approached carefully to promote the positive sensory atmosphere of the Street.

We see that the negative evaluations of the group sensewalkers' auditory experiences may be related to changes in local technology and infrastructure. Because the most unpleasant sounds were the mechanical, transportation and traffic sounds, the other ranks of unpleasant auditory experiences

were 'human-based sounds', 'security presence-based sounds', followed by 'construction-related sounds' as construction activities have expanded in the area. The group sensewalking results say that the positive auditory experience of Istiklal Street depended on its street musicians and performers, whose street music still shapes the pleasant auditory aspect of the area. The 'human-based sounds', such as talking and chatting, have made Istiklal Street one of the essential pedestrian streets of Istanbul. In addition to human sounds, the 'nostalgic tram sound' showed that the red tram's clink had been one of the Street's unique sounds. The voices of street vendors also made delightful people. The sound of '*Ezan*' (call to prayer) is also sensed pleasant by some participants as they walked in the Street. In the minor rank, the walkers found nature-based sounds pleasant. The data of the solo walks have highly matched with the group sensewalkings' auditory experiences-based consequences. The solo walker B.S. reveals that nostalgic tram's click has got a distinct sound. When people walked down Istiklal Street, they could encounter musicians from different parts of the world playing. She thinks that some people who made music in the area resulted in a joyful atmosphere. She expresses that the sounds of '*Ezan*' coming from the mosques and bells of churches have made the polyphonies of the area. The sound of water coming from the mosque's fountain was also heard by her. Diverse human voices have created the multi-cultural identity of the Street, according to her. According to her, the Street has staged interesting voices coming from street vendors as the simit vendor's voice could be highly identified in the area. On the side of unpleasant sounds of the area, the police cars' alarm and constructions noises were stated by her. The solowalker E.T. says the combination of different sounds and human voices makes the area's dynamic sound character. The tram's jingle is mixed with the music coming from the stores in the Street. The sounds coming from cleaning vehicles, cars, and motor couriers are combined with the street vendors' sounds like ice cream man's bell during the route. The tourists' luggage could be heard by him while walking. The hammers' sounds coming from construction areas are also mentioned. The group and solo walkers confirmed that the area's auditory character had constituted pleasant and unpleasant noises and sounds. The place has been a spot of particular sounds, some of them inherited from its past. All the unique sound elements marked the diversity of the socio-cultural and sensory patterns of the Street. However, the problematic implementations, planning decisions and technology-related issues that required correction have some negative influences on the acoustic characteristics of the area.

The group sensewalkings' haptic experiences show that 'in bad condition-damaged-demolished surfaces' were sensed as unpleasant at the first-rate, as the building facades in the area have been eroded and neglected. We witnessed that Istiklal Street afforded many chances for street arts, the pieces of art were part of the area's texture. Before the latest transformations, there was plenty of art pieces on the walls in the area. However, today, the sensewalkers found some graffiti, paint, and graphic characters on the buildings' facades displeasing because the precious artworks of the graffiti artists have left the stores' surfaces. We know the unsightly construction materials and equipment above the buildings' facades have been significantly expanded, as the construction-renovation materials on the buildings' surfaces were sensed as unpleasant by the walkers. We also see group sensewalkers found the 'renovated-restored surfaces' unpleasant. Maybe, these surfaces have not presented good stories of restoration or renovation processes. We witnessed that advertisers have used every possible wall on the Street due to the speedy globalisation and marketing. The giant billboards have dominated the faces of the buildings in the area. Therefore, the group walkers expressed the 'big advertisements, signboards on surfaces' as unpleasant. In the pleasantly sensed haptic sensations, the group sensewalking results reveal that the haptic experience of Istiklal Street's older, unique texture/material/graphic characteristics was sensed positively. We see the findings of the solo sensewalkers have highly approved the results of group sensewalkings; we also obtained some new points that supported the argument of the research. The solo walker B.S. expresses



Demirören shopping centre's new facade have not regarded the Street's intangible side, and the stores' logos in the newly renovated Grand Pera were found unpleasant by her. The Odakule building's glossy, business tower-style outlook is experienced as unpleasant. The fences of the police barrier near Yapi Kredi Cultural Center were found weird by her while walking. Narmanlı Khan's new colour is also found strange by her, like a fake facade. By the way, she reveals that the historic Flower Passage and Hussein Agha Mosque have got distinct architectural textures due to their material qualities. The solo walker E. T. also admits Hussein Agha Mosque's pleasantness due to its facade, minaret and tall trees located in its courtyard. French Consulate and Cultural Center was found haptically pleasant as it has the humanistic size and distinctive façade quality. He affirms the pleasantness of the gigantic Galatasaray Highschool's door due to its craftsmanship. According to him, the haptic experiences of the Church of St. Anthony of Padua's balconies, carving style, and lighting are defined as pleasant. The new surface of Yapi Kredi Cultural Center was defined with positive words by him; he has specially mentioned the Mediterranean statue's haptic influence on the Street. On the other side, he stated that Demirören shopping centre's massive size crashes the Street, and its colossal advertisement brand makes people feel displeasing. The annoying advertisements on the historic Flower Passage' facade were stated unpleasant too. The group and solo sensewalks' reports imply that the effects of globalisation-oriented urbanisation have damaged the haptic feel of the Street. The overall findings indicate that the haptic characteristics of the Street's unique facades ought to be integrated carefully with other design applications. Therefore, it is suggested that the positive sensory features need to be supported to not injure the remaining positive sensory experiences within the area. Other policies and practices should also consider the Street's texture/material/graphic characteristics more efficiently.

The smell descriptions of group sensewalkings show that the current olfactory characteristics have mixed the pleasing with the unpleasant olfactory features of the area. The most displeasing evaluation is possibly the result of the growing number of newly opened hookah smoke (*nargile*) cafes on the backstreets of Istiklal Street. We see these cafes dominate the olfactory characteristics of the area. Responses also show that the food spots have been remarkably expanded and follow the taste preferences of new patrons. Moreover, the unpleasant 'exhaust smells' show that transportation-related smells have had adverse effects on the olfactory character of the Street. The unpleasant body odours may be related to the intimacy of walking people on the Street. The unenjoyable cosmetics and perfume smells may be related to the close distance of walkers, or it may be related to the newly opened perfume stores in the area, paint odours may connect with the revamping of the building surfaces. On the other side, Istiklal Street's more pleasant olfactory experience is the probable result of increasing numbers of street food spots. The solo walkers' olfactory experiences have strongly supported the group sensewalkings' results. The solo walkers mentioned the smells of chocolate, dessert and pastry -coming from the veteran shops of the area- were sensed as pleasant. The roasted chestnuts' smells are experienced pleasantly too. On the unpleasant olfactory experiences, the solo walkers mentioned the smoke of hookah and cigarettes coming from the new kind of cafes in the area. The solo walkers also sensed the smells of fast food, doner-kebab, and fish as the area started to turn into an eating hub. The odours coming from garbage truck is experienced too. The overall result of main and secondary fieldworks says that planners cautiously consider the olfactory properties to promote the sensory mosaic of the area.

We see some food stores featuring traditional, refined, tasting specialities found highly pleasant by the group sensewalkers. On the contrary side, the unpleasant tasting experiences of Istiklal Street say that the area's dominant food spots are now global chains such as 'McDonald's', 'Burger King' and 'Starbucks'. Restaurants offering ubiquitous 'doner meat and kebab' also were sensed as unpleasant.

The unpleasant experiences could indicate that the older gustatory specialities are suffering because of the new taste preferences of the area. The additional fieldworks' result has confirmed the traditional food stores were highly sensed as pleasant by solo walkers. The solo walkers appreciate the distinctive taste experiences of Istiklal Street, which ought to be given extra attention in future planning processes. Through the food spots, the tasting experiences of Istiklal Street are prominent in the fieldworks. One of the best ways to experience Istiklal Street was sampling eclectic culinary products offered by diverse food places. We see these products have been diminished along with the traces of cosmopolitan lifestyles. The loss of special food places on Istiklal Street resulted from globalisation, as food tastes and offerings became less local.

Briefly, we could say the results of the additional fieldwork (solo sensewalking) correlated to the primary fieldwork's (group sensewalking) result. The total data of the group and solo sensewalks have highly supplemented each other. The total data of the fieldwork have confirmed the initial statements and starting problematic of the thesis. The final result has assessed the Street's visual, auditory, olfactory, tactile, and gustatory experiences affected by the transformation's effect. The distinctive sensory experiences of the Street need to be specially regarded in future in terms of the intangible characteristics and urban affordances of the area.

This research's fieldwork has been designed not to be a perfunctory or automatic description way of the sensory phenomenon of Istiklal Street. Istiklal Street's current 'sensemarks' have been discovered under a sensory framework that made the vivid dialogue between the user and place possible. The 'sensewalking' method has been designed for intertwining the fieldwork's capacity with the participants' affordances in the place. Through sensewalking, users of the place have been in the process of case study more efficiently. Moreover, we have had a preliminary, basic knowledge about the sensory features of Istiklal Street, which may serve as a guideline for future research, applications and designs. Also, another interesting effect was achieved in the study. We already know that the senses and socio-spatial encounters trigger distinct sensations flowing in the place while waking (Rossiter and Gibson, 2003), the sensewalking of Istiklal Street disclosed the sensory influences and interplays that took in the place independently from specific types of users' demographics and experiences. The overall result showed us that the Street had talked itself with the help of its sensory composition.

### **5.3 The most important outcomes of the 'Sensewalkings' of Istiklal Street**

This section discussed the outcomes of the fieldworks 'group sensewalking sessions' and 'solo sensewalking' on Istiklal Street. This part encompassed the 'sensory mappings' of Istiklal Street. We know the ways of place experience are intrinsically multisensory (Pallasmaa, 2005a; Pallasmaa, 2009; Rasmussen, 1957); our individual experiences on Istiklal Street are built upon the sight, sounds, smells, tactile sensations, and tastes features related to the actions in the place. The solo walker E.T reveals this situation by her sentences as "*...when I experience this place, my mind creates multi-sensory emotions with all my senses...*". We interact with the built environment using our body and senses through bodily interactions with Istiklal Street's environment. We could build up a nuanced knowledge by the non-visual qualities of the place. The urban environment of Istiklal Street is shaped by many elements influencing each other, so we are regularly exposed to the imposition of the influential 'sensoryscapes' (Degen, 2008) that are intertwined and perceived simultaneously. We know the sensory notifications of Istanbul have gradually changed after the 20th century because of many reasons. The Street has got a critical changing process after the 1990s. We have highlighted that the urban physical changes would influence the intangible attributions of the

place. Therefore, a sensory analysis has been followed here to record and decode the sensory dimensions of Istiklal Street. Apart from visual sensory experiences and visual characteristics, the other sensory modalities and fluctuating combinations have been regarded in the research context. Istiklal Street's analysis benefitting from the 'sensewalking' method served us qualitative data of individual-centric experience within the urban environment.

The findings showed a relation between the result and the problematization points in the case area. We see the pleasantly and unpleasantly sensed visual and haptic sensory qualities of the area are in connection. The historical textures and oldest buildings' visual and haptic components are sensed as pleasant. The output elements of the latest transformation processes (such as the facades, materials, Street elements) have been experienced as unpleasant. Such as the renovated buildings, demolished or damaged surfaces, big advertisements, or signboards have been ranked as unpleasant. The pleasantly sensed auditory features such as Street music and tram voice are related to the area's distinctive acoustic features. The displeasing auditory features have a relation with the municipality-led changes and globalization drove issues. The sounds from construction activities, traffic, mechanical, or transportation have been defined as ungrateful. The olfactory and gustatory features and their collaboration have shown us that the Street turned into a food hub following the latest users' preferences. We see the veteran or traditional food spots' products defined as pleasant. And the smells or taste qualities coming from the chain stores or newly produced doner-kebab locations have been sensed as unpleasant. The result showed that pleasant visual, auditory, haptic, olfactory, and gustatory experiences have intensely collaborated with Istiklal Street's distinctive urban characteristics. The result figures the Street's current tangible properties (such as buildings' facades, textures, spatial usages, functions, etc.) have an essential effect on the users' individual sensory experience. The latest actions and inferences have visibly reflected the multi-sensory features that the users perceived and experienced in the area. The region's unpleasant sensory aspects have been relevant to the outcomes of the transformations that took place. The solo walker B.S. says, "...*some buildings lost their functions or spatially, and the changing functions of some buildings make me miss the past auditory and sensory context of the area. The new changes erase the Street's own memory to some degree, as we see in the example of Emek Cinema...*". According to the question of the solo walks related to the recent physical changes, restoration, and renovations in Istiklal Street, the walker B.S. reveals that "...*it is worrying that most of the renovations consist of changes that do not reflect the originals of the facades in the Street...*". The other walker extends this by saying, "...*I am aware of the necessity of change and renewal. I think that keeping the obstacles at a minimum would return with profit for society. On the other hand, I do not support the changes, restorations, and renovations in recent years in terms of how they were done and the losses experienced*". The projects that lacked agreement with the local people have negatively influenced the area's intangible qualities and sensory characteristics. The ineffectiveness of the common sense of the citizens who live in the city of Istanbul has been just a witness of the process. The findings revealed that the current qualitative and cultural memory-based matters penetrated by the municipality-led activities and globalization-based attitudes.

The overall results of the visual, auditory, haptic, olfactory, and gustatory experiences have intersected with the thesis's asserts and statements and support that the method of sensewalking has been worthwhile. A close relationship was caught between the fieldwork results and the assessments about the latest transformation process in the Street. They have been widely discussed in the Narrative of the thesis. The result could reveal that the sensory experiences have been affected negatively by the latest physical corruptions and changes in the area. Solo walker B.S. speaks on the sensory effects of the physical changes, restoration, and renovations, as she says, "*every physical*

*change, restoration, renovation on the Street influences the senses. The interventions made, for example, some absurd changes in the area, do not allow the Street to continue with a sensory harmony. It prevents and interrupts the continuity. Then, maybe I do not want to continue, just pass through it...".* The other solo walker E.T. supports this, and he says, *"...each small or significant change makes a change in my sensations...they evoke negative feelings about my sensory qualities. Therefore, I very rarely go to Istiklal Street".* The sensewalking practice has given us a chance to see the non-visual characteristics of the Street. However, we could say there is a dominance of the visual components of the Street. One of the solo walkers, B.S., supports this, and she says, *"... the visual experience is more critical than other sensory qualities in the place, and that it influences the other sensory experiences. The most important sense that surrounds me and makes me perceive the historical texture is vision. It is safe to say that the other sensory experiences are helpful and quite effective".* The fieldworks result has also displayed that the sensory features of the Street have been tightly connected. We see the sensory features consist of its auditory, olfactory, tactile, and gustatory components besides the visual senses. The solo walker E.T. reveals the mixed bodily sensations, although visual notifications of the area have sat at the top of the sensation hierarchy. He says, *"my visual experience is the most critical sense in the area, then the auditory experiences are coming, my haptic sensations are in the middle in this scale; fourthly gustatory experiences come, in the last scale, the olfactory properties of the area come."* The sensory experiences beyond visual senses have got enormous important for the Street's individual identities. Therefore, the general findings have supported the idea that the area's recognisable sensory dimensions deserved to be recorded, decoded as much as possible. All these detections on the place's sensory qualities have given an idea of how they can be evoked and promoted.

We started our journey with the idea that the sensory sides of the transformed urban places need to be decoded (Rogerson and Rice, 2009). The multi-sensory coding of the Street has been a novel attitude. The sensewalking outcomes revealed the links of the modifications and background processes that have caused the sensory changes in the area. The attempts to upgrade, renovate, or change the Street have followed some visible problems in the area's intangible formation. We know some changes may not fit the built environment's nature, soul, or character (Gjerde, 2010). We see this situation as highly possible. However, Istiklal Street's case showed us that some changed sensory qualities occurred in the area in a way that the users of the place could not tolerate. The sensory experiences-based discussion of the research has shown the significant role of the urban transformations on the human senses. Besides, it talked about the link between urban sensory experiences and intangible heritage, memory and identity of the place.

This section of the thesis discussed the discoveries of the research. It has been explained what the sensewalking data specifically told us. We have already known that social, demographic, and political changes play an essential role in urban areas' concrete formation, so the urban areas are physically reshaped as the governors, rules, or time transforms. Here, we learnt how the area's latest changes had affected the Street's intangible qualities. It has been crucial as the research aimed to get information on how the Street's transformed sensory dimensions have been perceived and assessed according to individually experienced sensory qualities. This section has made necessary declarations to see the current multi-sensory dimensions of the area. The data has helped to remind us of the non-visual distinctive features of Istiklal Street that made it distinctive in the urban places of Istanbul. Here, we have documented Istiklal Street's current sensory experiences to be transferred the future studies and generations.

## **CHAPTER 6**

### 6.1 The conclusion debate on the research

Sensory shift emerged and influenced various disciplines due to the phenomenological approach paying attention to the multi-sensorial interpretation of the world. The sensory experiences started to be examined as the significant impactors on portraying and conception of urban environments. Especially, the debates on how we sense urban places beyond the visual senses made a significant contribution to investigate the role of sensations on the place in the field of architecture and urban studies.

In the case area of this research, Istiklal Street, from the beginning of the 1990s, the renovations, transformations, replacements have resulted in a controversial modification. The physical, structural, and spatial dimensions have been transformed, but also a loss of the sensory dimensions and distinctive intangible features of the area has happened. This subject of the case area shaped the direction of this research. Everything started The Beyoğlu neighbourhood's governors approved the transformations related to the new urban policies and strategies. The urban visions of the stakeholders have produced new socio-cultural industry systems, new service sectors, new urban transformations. According to the new urban design and planning perspectives, some vital applications were adopted in Istiklal Street. Therefore, the changing stages of the Street have been characterized by a highly authoritarian form of neoliberal initiations. So, several factors acted as a promoter of aggressive urban entrepreneurialism. Especially following the Beyoğlu Municipality's actions, the Street began to be administratively and physically restructured and recondited as a node in the global system. An aggressive reformation in the area wiped out the place's distinctive characteristics. With new urban policies, small scale trades and local brands gradually disappeared in the area for the last two decades.

Mainly, the small shops on the Street have been facing severe challenges. The number of chain stores of major brands has increased on the Street, and the rents have risen according to new rules and manifestos. We have witnessed the disappearance of veteran shops inside the famous arcades of Istiklal Street. Especially bookstores have perished, the publishing offices, which included journal, book, and newspaper printing houses, have started leaving the Street. Thousands of people have passed through Istiklal Street every day, it has hosted people of different races, languages, religions, and cultures, and various elements have established the physical and non-physical texture of Istiklal Street. It has not been surprising that the city's people bemoaned the changes taking place in the area. Once a cosmopolitan place of old cinemas, bookshops, outdoor cafes and bars, the Street has evolved into a tacky urban space dominated by chain stores and shopping malls. There have been substantial changes in urban space hierarchy because of the policies and economic investments to make the area global. The zonal and spatial magnitudes in the area have revealed differences in terms of spatial composition. The Street has continued enlarging vertically from top to basement, the diversity in spatial use and users has declined. Due to the rapid construction, renovation, and restoration projects, Istiklal Street has transformed weirdly. The moving of the Street's well-known enterprises has penetrated the area's spirit as they have been closing one by one. So, Istiklal Street started to be stacked as a weird area in the historical neighbourhood Beyoğlu. The extensive story of the Street is issued in the narrative section of the thesis.

This research has followed the idea that urban places and bodily experiences are mutually constitutive, and the form of the place would influence our embodied experience (Degen, 2010). So,

if some critical transformations would happen in the built environment, they would display changes in structural, political, economic, and cultural issues and changes in the sensory experiences of inhabitants (Degen and Rose,2012). The senses mediate our interactions within urban context through the body (Degen, 2010), and the physical layouts of an urban environment reflect sensory regimes (Degen, 2008:14). Therefore, the changes in the urban setting would cause a shift in the area's bodily experiences. So, the multisensorial nature of our bodily engagement with the place is crucial. Therefore, the visual, auditory, olfactory, tactile, and gustatory elements of the place need to be considered as well as possible (Howes, 2005a; Kljenak,2014). In order to record and capture the sensory experiences of the case area, this research used 'sensewalking' as a research tool. As we have known, the 'sensewalking' method has been improved as a fundamental qualitative technique to discover the human sensory experience (Henshaw et al.,2009). This research method has been devised to discover the current 'in-place' and direct sensory dimensions besides the visual experiences of the area. Therefore, as the research fieldworks, 'group sessions' and 'solo' sensewalkings of Istiklal Street have been used. The participants of the fieldwork have individually observed, identified, and experienced Istiklal Street as walking. Then, with a qualitative approach, the findings of the sensewalkings have been interpreted. The way of the 'mapping' has been used to interpret and picture Istiklal Street's sensory dimensions in the present. The photos of the typical 'buildings', 'textures/materials/graphics', and 'food spots' have been interpreted as the Street's 'visual', 'haptic' and 'tasting' qualities. The typical 'smell' and 'sound' descriptions have been decoded as the 'olfactory' and 'aural' characteristics of the Street.

In the data collection tool of this research, the 'sensewalking' method has been devised to get information on current sensory experiences and identifications in the Street. Through the individually sensed and defined sensory experiences, we have tested whether 'Sensewalking' has been a helpful tool or not. The findings of Istiklal Street's sensewalking have been interpreted and pictured by the 'sensory mapping' of the area. We have discovered a collaboration between the fieldwork results and assessments about transformation's effects on the area. We could say the fieldworks' result proved that the tested 'Sensewalking' was a useful tool; it supported the thesis's initial statements.

This thesis offered a new understanding of the practices and theories of sensory explorations of the urban environments. The research shows us that every sensory property is spatial, and every spatial experience creates a sensory trace. Our sensory-spatial practices connect us to our surrounding environments. Without the sensory associations, we would never understand the urban place's physical surroundings and tangible sides. The sensory dimensions of the place comprise the multi-sensory features apart from visual sensory experiences. The recognizable components of people's sensory experiences are crucial for understanding the built environment and urban places. The interactions between the sensory qualities of the place would create a particular sensory ambience that has been responsible for the place's distinctiveness. Despite the attention being directed mainly to the visible environment, the place's sensory knowledge would be distinguished by combining multi-sensory information from the surroundings.

## **6.2 What do the findings of Istiklal Street's Sensewalkings specifically tell us? The original contributions of the research to the body of knowledge**

This part has discussed what the fieldwork results have specifically said to us, and the original findings of the research contributed to the body of knowledge. We can briefly say that sensewalking has proven that it has been a proper research technique. We have seen a collaboration between the fieldwork results (based on the link of the sensory urban experiences and the robust transformation process of the area). The result approved that the intersection between users and place has multiple dimensions. The interlink between people and transformed places could not be defined with a just tangible perspective. As human experiences shape urban places based on the bodily interactions within the urban environment. The thesis revealed that the findings could reveal a bigger story behind this case. The extensive story behind this case would have the capacity for debating the cases of Istanbul's other urban places and Turkey's significant urban areas. In this part, we have also debated whether the transmission of the research's findings to the other urban contexts is possible or not. Here, we highlighted that transferring this research's attitude would be highly beneficial for the plan, management, and design of public places in Istanbul and other urban areas in the world.

We've mentioned Istiklal Street had been a colourful place to be examined with its qualifications. Previous research from diverse fields has studied this area in qualitative and quantitative ways. Most of the works have tended to look at this place by focusing on tangible and visual components. They have nearly ignored the intangible sides and multi-sensory components of the area. Just a small number of studies have regarded the auditory features of the Street. In fact, the transformation since the 1990s occurred in the case area has created some dramatic changes. They have impacted the physical urban features. We have not ignored the sensory dimensions of the transformation beyond the visual elements. Because the basic theory of this research promotes that multi-sensory examination of transformed urban areas needs to be done besides the analyses of functions and spatiality of the built forms. Through the findings of this research, we see that the non-visual urban features, together with visual features, determine a place's sensory character. Moreover, they are responsible for a place' distinctiveness and affordances. Furthermore, intangible urban properties are affected unescapably by the changes of urban elements.

The visible sensory messages of the area's buildings have been decoded through the visual sensory experiences result of the fieldwork. The visual experiences-based results say that the area's unique visual characteristics are still alive but injured. While we look at Istiklal Street's visual components, we can see that the visual atmosphere has been eroded due to the latest policies and planning procedures. The buildings built in the latest stages and the structures that did not belong to the area's distinctive facades have been sensed as unpleasant. We see many built products of the controversial changing process in the case area have been ranked as unpleasant. Such as the Demirören Shopping Mall, Narmanlı Khan, which are the figures of the current conversion, restoration, and renovation procedures of the area, have been stated as unpleasant. Moreover, the buildings which are in the construction and renovation phases have been defined as unpleasant. This situation is related to the due to increased number of constructions works in the area. The neutral sensed visual experiences result says that some of the renovated or restored buildings such as Grand Pera - which we could define as the area's critical transformed figures - have been approached without pleasant sense. This aspect would stress that some noticeable physical modifications could not pleasant the users' place experiences. The visual experiences that sensed pleasant say that the oldest and historical buildings of the area are considered pleasant at a critical rate. The general result related to the area's visual experiences would prove that the current visual atmosphere may need to be provoked, as this research



asserts. We are aware that the visual properties have been the critical elements of the Street's tangible structure. As one of the important elements of Istiklal Street's distinctive sensory composition, the visual properties need to be approached cautiously in other processes to promote the area's visual sensory probabilities.

Through the sound descriptions, some layers of auditory understanding on Istiklal Street “*that are hard to distinguish between when hearing them in real time*” (Lyon and Back, 2012: 3;10) are generated. The auditory experience's overall results say the area's auditory characteristics have been shaped with a higher rate of unpleasant statements and definitions. This situation relates to the latest dramatic implementations and decisions on the Street. As we look at Istiklal Street's unpleasant sensed auditory features, we see the 'mechanical, transportation, traffic-based sounds' have been sensed as unpleasant considerably. Wrong driven changes in the technology and infrastructure-related issues in the area negatively affected the auditory features. Also, the 'security presence-based sounds' have been defined as unpleasant; this could contact the situation that the nervous energy has been more visible, especially on weekends in the area. Moreover, we see the construction activities expanded on the area, as the 'construction-related sounds' have been sensed as unpleasant with a vital rate. Istiklal Street's neutral sensed sounds could mean the Street cannot be sensed auditorily without its pedestrian and street vendors voices as a pedestrian area. On the side of Istiklal Street's pleasant sensed auditory features, 'music-based sounds' have been ranked pleasant with a remarkable degree. The musicians who have performed on the Street have created the pleasing auditory atmosphere of the area. The pleasantness of the 'human-based sounds' may stress that the Street has been one of the important pedestrian areas of Istanbul, so all kinds of human sounds could be heard, such as talking, lauding. Most of them may be pleasant for the users of the Street. The pleasantly experienced 'nostalgic tram sound' could show the red tram' clink has been one of this place's unique sounds. We see the pleasantly sensed sounds belong to the distinctive sound characteristics of the Street.

The haptic sensory character of the Street has been decoded through the texture/material/graphic features in the environment. The overall haptic (tactile) experiences would say the Street's unique haptic structure is still visible. The haptic qualifications which belong to its historical structure are distinguishable among other haptic elements of the Street. The facades' distinctive qualifications need to be integrated carefully with further implementations and design applications. The policies and practises need to consider the Street's texture/material/graphic characteristics more efficiently and with broad perspectives. The unpleasant sensed haptic experiences result says some features of the buildings' facades have been eroded and neglected. This matter could be linked to the poor decisions of the planning or governing procedures. Also, the result shows the annoying presence of construction stuff above the buildings' facades significantly expanded. Moreover, some of the 'renovated-restored surfaces' on the area have been marked as unpleasant. It could be linked with the wrong implementations of the renovating and restoring procedures. Furthermore, the unpleasantness of 'big advertisements, and signboards on the surfaces' could say the globalisation and capital-oriented urbanisation have been dangerously visible in the Street's haptic identity. The Street's neutrally sensed texture/material/graphic characteristics might say Istiklal Street's old building surface' elements are crucial. The surfaces belonging to the area's 'distinctive building surface characteristics' have been sensed pleasant at a considerable rate. This statement would stress that the historical facade elements are still the most important agents on the Street's haptic presentation. So, the old and distinctive facades and textures may need to be acted thoughtfully not to injure the sensory practices within the area.

Through the typical smell descriptions, the olfactory properties of the area have been discussed. The general olfactory experiences results say the smells sensed as pleasant are moderately more than the smells ranked as neutral and unpleasant. However, the unpleasant olfactory features have an important and robust unfavourable influence on the urban experience. Istiklal Street's unpleasant sensed olfactory experiences would first indicate the growing numbers of newly opened hookah smoke (*nargile*) cafes on the area's backstreets. These newly opened places have nearly dominated the olfactory characteristics of the Street. While the cultural places diminished on the Street, the food spots remarkably expanded. Moreover, unpleasant sensed food smells' rate says the food spots remarkably expanded following the new taste preferences of the users' profile. As we look at Istiklal Street's olfactory experiences as sensed neutral, we see the food places have been notably increased because of turning the Street into a food hub. The neutrally sensed odours may show the perfumes shops expanded in the Street, related to the intimate walking. As the crowd of people walk on Istiklal Street without so much distance, people may sniff the perfume scents well from the other people on the Street. The neutrally sensed paint odours may be linked with the renovation and reconstruction works which become more observable in the area. As some buildings were revamped in the area, some paint odours may be sensed by the pedestrians. In the Street's pleasantly sensed olfactory experience, 'food smells' have been pleased with a substantial rate. The result may stress that the current olfactory features of the area are primarily based on food products. This aspect can be linked with increasing food spots while most bookstores, cinemas, and theatres have been perishing on the Street. The smells of the flowers were pleasantly experienced in the area as the Street are located near Gezi Park, but the small percentage of it may show the natural smells decreasing on the Street.

Through typical food spots, the current tasting properties of the Street has been disclosed. The overall food spots show that the current gustatory affordances of the area are related to the olfactory experiences. As we look at Istiklal Street's gustatory experiences, we see the chain stores such as 'Mc Donalds', 'Burger King', 'Starbucks' and food spots of 'doner meat-kebab' have been sensed as unpleasant. This point could express Istiklal Street's unique food places has been in a wrong way due to the globalization-oriented decisions. While chain stores and doner-kebab points expanded on the Street, some memorable and authentic places have gone (although they were running). This result would also indicate that the distinctive gustatory specialities may be in danger because of the area's new taste preferences. The food spots as sensed neutral showed us, the taste specialities which are the products of 'chain stores' or 'doner meat-kebab' points have dominated the gustatory characteristics of the area, and people have accustomed these places. Many new style dessert shops and confectioneries opened in the area; this situation would make this kind of food specialities more visible. The area's pleasantly sensed food spots show traditional, and veteran food spots sensed pleasant first. The well-known confectioneries, dessert shops, patisseries and chocolate shops have been defined as pleasant considerably. The symbolic food places related to the taste perception and recognition of the area may need extra attention in the forthcoming processes.

The results showed collaboration between the sensory experiences and the harmful effects of the latest changes in the area. The case findings have spoken a bigger story based on the new urban planning strategies and building techniques that triggered significant changes in the spatial features of Istanbul. We know the historical urban patterns have transformed after the 2000s, and the wrong implementation of urban preservation or renovation projects have produced visible spatial problems in Beyoğlu's urban areas (Aksoylu and Ateş, 2014). This research's visual, auditory, haptic, olfactory, and tasting findings demonstrated that urban changes highly lead to changes in urban areas' sensory qualities. They have confirmed that the Street's distinctive sensory features have been penetrated and eroded by the latest changes. Moreover, many landmarks that made Istiklal Street

special have been disappearing one by one. The research has found that the un/pleasantly sensed buildings, sound descriptions, texture/material/graphic characteristics, smells definitions, and food spots of Istiklal Street have intensely collaborated with the area's current urban characteristics. Moreover, both natural and human-made elements of the latest changes have shaped the area's present sensory form. The findings pointed out the sensory experiences of the area -which relied on the mixture of the tangible and intangible features- began to be lost. The area began to lose its diversity and distinctiveness in terms of intangible sides. This study reveals that public places' historical, socio-cultural, and architectural textures should have been investigated with diverse actors before the implementations. These points are closely related to the representativeness and easy transferability of this case. The findings recommend that the sensory properties of the public places need to be approached cautiously not to injure the area's sensory affordances.

This research has chiefly contributed to the sensory methodologies and the literature on human and place interactions. The urban sensory dimensions beyond the visual senses have been the central theme of this research. The sensewalking method of this research has been offered to get responses about the sensory transformations in the case area. We could say that the research's outcomes could be discussed beyond Istiklal Street's case. The findings have been representative, as they have staged data to understand the urban transformation' stories in Istanbul. The case may have the capacity to be transferred to other urban contexts. The decision-makers may gather information about the experiential qualities of the inhabitants to avoid the lack of understanding of how people experience the streets or squares of Istanbul. The obtained knowledge may be transferable in the future urban models of Istanbul's historical places. We know the ocular-centric perspectives have dominated the urban design processes (Signorelli, 2015), but the complexity of urban components needs new design guidelines. So, new guidelines that consider historical districts' sensory urban qualities and experiential features may be achievable. The discussions on the urban qualities, values, and preferences of urban places in Istanbul may be reshaped by the data of the urban sensory qualities. The urban practitioners and policymakers of different cities in Turkey may get more robust feedback on the intangible urban dimensions and related socio-cultural activities, uses and connections.

We also say that sensory experiences-based attitudes and sensory embodied practices need to be employed to improve placemaking's process. This matter is extremely valuable, particularly for multi-cultural communities' urban design, planning and development processes (Palipane, 2011). So, the case and findings of this research may be articulated to the new placemaking's strategies of Istanbul's urban areas. We are aware that the senses may propose new ways to examine the placemaking's components (Pink, 2009: 29); so, the sensory notifications of the cities in Turkey besides Istanbul may be debated in the new placemaking principles. The multi-sensory urban affordances include visual, audio-spatial analysis, haptic-based site research, maybe in the placemaking's processes of the cities in Turkey. The multiple roles of sensory aspects in urban maintenance, management and design need to be recognised (Henshaw, 2014; Zardini, 2005). Therefore, the placemaking concept in diverse cities of the world may be developed with the help of sensory experiences-based attitudes. In the new concepts, the users can easily involve in urban places' designing and planning process. So, we could say safely that the sensory approach and case findings of this research would be helpful to discuss new ways on how the placemaking scenarios. All new placemaking scenarios or principles would evoke and promote placemaking as a design process and theory in Istanbul, Turkey or diverse cities worldwide.

We believe the research's outcomes would illuminate further cases and studies regarding the urban places' sensory interactions. This research's humanistic, bodily, place experiences-based perspective draws its strength from its usability and effectiveness for the plan and design of public places.

### **6.3 The Advantages and quality of the data of Istiklal Street's 'Sensewalkings'**

This part discussed the positive sides and powerfulness of the sensewalking method used in the research. Here it has been also explained what kind of data has been collected from the fieldwork through the way of 'sensewalking' of the Street. The below clarifications would also reveal how the sensewalking tool boosted this thesis's research probabilities.

People interact with the built environment through all possible senses; they see the light and colours of the place, hear the sound reflections, smell, and feel the surrounding materials' properties (Wastiels et al., 2013). Walking constitutes a way to sense and feel the different stimuli from the environment (Jacks, 2007: 270). The sensewalking method is used to record and capture the users' sensory experiences to see how the case area is experienced sensorily. Firstly, we would say that through the sensewalking method, we could receive vivid experiences of the Street. The method has exceeded the dominance of visual perspective while the participants walked through the Street. This perspective has been one of the noticeable advantages of the method's approach. The sensewalking allowed us to overcome recording shortcomings, capturing the individual identified sensory qualities on Istiklal Street. It was practised with the primary goal of gaining access to the '*in situ*' sensory experiences. Through the 'sensewalking', the participants could be in the process of examining Istiklal Street in an efficient way. The advantages have lied in the possibility of discovering the recognisable sensory features available through directly experiencing Istiklal Street. It usually is not easy to reach them by utilising other methods. The immediate contact with Istiklal Street's urban environment would otherwise have been more difficult through other methods.

We know walking is a process of bringing together the different sensory threads. The walking practice is multisensory, creates an 'attainment of senses' to the place, and produces knowledge (Howes et al., 2013). By answering questions and observing Istiklal Street's urban environment, the participants have defined the typical buildings, texture/material/graphic characteristics, food spots, smells, and sounds of the area. With the images and descriptions, the area's preliminary sensory patterns have been revealed that originated not only from its visual properties. The sensewalking method has been a valuable tool for acquiring basic knowledge about Istiklal Street's sensory patterns. Through this method, the current basic sensemarks of Istiklal Street have been obtained more than an introductory level; we have learnt what kind of sensory circumstances have occurred in the area. The practice of walking with multisensory awareness provoked insightful encounters and reflections on the sensory dimensions of Istiklal Street.

The bodily experiences of the place are combined with different sensory stimuli, connections, and identifications. Sensewalking offered attractive benefits on mainly neglected bodily participation features such as rethinking the sensory interactions within the urban place. The method has been a step towards a better understanding of the area's sensory dimensions and non-visual sensory representations. The sensewalking of the case area was designed to disclose how the five sense-based bodily sensations relate to each other by walking in the area. The research fieldwork has presented a high-capacity practical application to reveal the multi-sensory habitat of the Street. The data from the sensewalking fieldworks have generated new valuable insights into embodied knowledge of the area as we perceive the environment.

This research's method used a set of intertwined sensory ethnographic tools such as observing the surrounding, walking in the place, photo recording, and taking notes. The data collection has been designed to concentrate, catch and record the sensory attributions in the urban settlement with or without technology, personally or in teams. Under the examination of the group sensewalking sessions, both examiner and participants could share the field place simultaneously and face the sensory interactions of the surrounding. They could walk, talk, perceive the case environment simultaneously. Solo sensewalking has been an efficient reference to decode more comprehensive sensory experiences of the place as it is both a phenomenological perspective and an ethnographic approach.

Natural and human-made elements generate the intangible characteristics of the urban area. In the conventional approach-based studies, we have faced the ignorance of the intangible sides of the Street. The sensewalking method of this research reminded us of experiencing Istiklal Street relied on its tangible and sensory features. The method's outputs have facilitated the sensory reconsideration of the Street. We know the urban sensory credits would be highly beneficial for future planning and decision-making processes. The fieldworks' outcomes have given new chances to the design and planning experts to anatomize the links between the physical and sensory environment of the place. The obtained data may pave the way for more complicated thoughts on public places' spatiality, urban structure, city design, and sensoryscapes.

#### **6.4 The critics, shortcomings of the research, and some suggestions for possible improvements**

In this part, the thesis's critiques and the weak sides of sensewalking fieldwork have been debated. Some variables that influenced the sensewalking fieldworks -we could not control- have been disclosed. We have re-mentioned the tactics which we have followed in the method's design. Here, the future possibilities for future innovation and application have been highlighted.

We say the sensewalking fieldworks have proven their usefulness as a visual collaboration between the fieldwork results and the research hypothesis can be seen. Functional responses to support the research's hypothesis have been obtained. However, despite the considerable effort invested in the planning and implementation of the research, there has been some difficulties and weaknesses. Here, some aspects -that we have not considered during the research process- have been issued. We also discussed some limitations which originated from the lack of financial issues, time pressure, and human resources.

Firstly, we could say that the 'group Sensewalking sessions' have been conducted only in October and November. The additional fieldwork 'solo sensewalking' has been done in August. So, the collected data through the sensewalkings could record experiences depending on the conditions of these seasons. Therefore, some features that belong to the area's sensory characteristics could not have been presented and perceived at the precise moment of the walks. As the recommendation - for future examinations which consider the sensory characteristic of the area-, if the sensewalks would utilize all four seasons equally, specific sensory features of a particular period might be identified. As can be read in the literature review, Henshaw et al. (2009) investigated the winter season's urban smellscapes in South Yorkshire between January-March and the spring season between April-July. The example of Kang and Zhang (2010) study dealt with characterising the soundscapes of public spaces in Sheffield. These researchers conducted soundwalks in the period of autumn-winter and spring-summer. For the same reason, it would be preferable to carry out the 'sensewalking' study at different times of the day. Through such an approach, the differences in time of the day would be discussed.

Although demographic data regarding age, gender have been recorded within ‘group Sensewalking sessions’, they have been given only on an informative basis. Some studies suggested some differences in the perception, evaluation of the spatial characteristics may depend on the demographic elements and socio-cultural factors (Kang and Zhang, 2010; Swanwick, 2009). Also, as revealed in the investigation of the urban smellscape of Henshaw et al. (2011), the participants' physical conditions, such as illness, hunger, pregnancy, etc., may affect the results of the sensewalking. We are also aware of sensory stimuli' perception, and the area's sensory experiences may be based on individual aspects such as current mood and health conditions. Therefore, considering these aspects would provide extra advantages to future studies.

We know a place which one currently lives or originates from might have some factors causing differences in the sensory experiences. So, the familiarity of a place would be an issue in terms of the place's sensory cognition and perception. The matter of the familiarity of the place is discussed by Degen and Rose (2012). In that study, a walk-along method has been used, and the results have shown that people who regularly dwell in a particular place might develop a kind of sensory adaptation to the place's characteristics. Being adapted to a place, involved in everyday repetitive activities might cause reduced attention to the place's sensory characteristics. Over time and through interactions in the place, a mutual link between people and the place would happen, so that research participants who have lived in a chosen research area for a certain period might have different experiences. Swanwick (2009) pointed out that familiarity with a place might significantly influence the perceptual sides of the place. So, a place where one grows up and lives might have the capacity to change the experiential relationship with the place. As the users' past experiences, backgrounds, memories, personality, knowledge, attitude, motivations, beliefs, age, and gender may influence the content of perception and experience of place (Najafi and Shariff, 2011). This point also defines another critic for the group Sensewalking sessions of this research, as the participants' familiarity just given as externally.

For a qualitative method, sensewalking is suitable for a smaller number of participants. In the study of Kljenak (2014), the walks were done with 41 people, and the majority of participants were between the ages of 25 and 35. We may say the small number of participants may make more manageable the feasibilities to conduct the sensewalking. Here, we need to mention that the results of this research cannot draw a whole picture for all types of users' sensory experiences of the area. The output revealed limited data considering the relatively small sample of the participants (50+2 adult individuals). So, the upsizing of the participants' number would improve further data collection's ways. Moreover, the age range of participants in the ‘group sensewalking sessions’ have been between 18 and 29 years, and the solowalkers of the case area were 34 years old. We could say the diversity in age groups of the participants would improve the quality of the collected data. It will give more dimensional results if the participants' age distribution is extended in the further examinations.

Five sensory experiential modalities have been focused within the fieldworks of sensewalking. Focusing on one sensory experience might increase the perceived details of the place experience. Rubidge and Stones (2009) suggest that studying one modality might result in more detailed sensory experience outcomes. However, according to Gibson (1966), bodily experiences' active cooperation is created by different sensory stimuli. Therefore, the multi-sensory walks would be beneficial for the research that deals with the place's sensory dimensions.

Undoubtedly, a sensory walk does not fully represent all sensory experiences of a selected location at a given point in time; it gives just its fragments. Therefore, this thesis's sensewalking fieldwork could obtain limited sensory data through the process that the participants directly paid attention to detecting and defining the environment's sensory experiences. We know a part of the environmental stimulus is probably perceived non-consciously and undirected; therefore, it is impossible to perceive them consciously. Therefore, the research has already been aware of the impossibility of catching and decoding the totality of Istiklal Street's sensory experiences during the walks. The method also has taken into account that wholly sensory documentation would not be possible either by noting them down or recording them using the available technology. Using technological devices (such as lapel microphones, GoPros) may enhance the recording of urban sensory experiences.

The visual, auditory, tactile, olfactory, and gustatory sensations are naturally interwoven in the places. Enclosing this interwovenness has been one of the difficulties in this study. Much less has been known related to the place's non-visual characteristics, so the sensory character of the place needs to be explored in terms of non-visual modalities. The result of the bodily experiences helped us to see the cooperation of sensory composition in the area. However, the more detailed assessments about the place's sensory experiences and sensory characteristics need more deeply analyses. In the context of increasing interest in sensory experiences, further research needs to regard the influence of complex sensory stimuli on users' emotions and perceptions. The multi-sensory research, which deals with a place's sensory characteristics in broad capacities, would require more time, human and financial resources.

As the other shortcomings of the method, it has been faced with difficulties in participant recruitment. A range of methods (through the help of social media) to recruit participants has been used. But, collecting participants from different professional, interest, and age groups simultaneously for the group sensorywalks has been unaffordable. In the group sensewalking study, the participants were randomly recruited (being an expert in the disciplines related to the urban environment was not necessary), and they were usually citizens and users of Istanbul. This point tried to be achieved in the 'solo sensewalking' fieldwork of the research. Therefore, two professional people walked separately in the Street.

The sensewalking method has been a helpful tool; it has assisted us that the other methods cannot. However, we have got some limited possibilities; therefore, some recommendations have been offered here for future research. Briefly, walking in the different seasons of the year, times of the day, and weather conditions; having participants of various profiles in terms of their age, sex, profession, education level; considering the familiarity of place widely; using different technologies during the walks; conducting short and explanatory talking after the walking with the participants would be beneficial. By considering the factors mentioned above, the projected sensewalking would give more outputs on the urban place's sensory dimensions. However, the more complex research results would require multidisciplinary approaches. Besides the architectural terms, urban studies' perspectives, urban ethnography, and urban anthropology need to be broadly examined.

### **6.5 The future possibilities: How may the research's data be integrated into the Sensory Possibilities in the Urban Context?**

This part of the thesis underlines the further possibilities produced in further rounds of this research. We have also spoken of how this research's produced knowledge may be integrated into the ongoing and further projects.

One of this research aims to raise awareness of Istiklal Street's distinctive characteristics and the sensory mosaic. We witnessed that the Beyoğlu Municipality initiated some projects to raise awareness of the area's distinctive characteristics -as they claimed. As one of the latest projects of the Municipality, the 'Beyoğlu Memory Project' is generally linked with the collective memory issues of the area. This project aimed to establish a research centre concerning the historical, socio-cultural, and architectural values of the Beyoğlu neighbourhood and create a database about the area's socio-cultural, historical, and architectural heritage. The other project, 'Smart City Beyoğlu', intended to collect information on the architectural layout of Beyoğlu district through a digital database. In this project's context, nearly every building on Istiklal Street would have had a data matrix code to help safeguard the area's physical conditions and spatial background. We see these projects have proved to us the demand that the area's unique spatial composition needs to be promoted with its distinctive qualities. In this point, this research's particular suggestion would get importance. This research offers a future proposal to develop and turn this research's findings into a more sustainable version in the context of future possibilities and prospective applications of this research. Therefore, an online archive or database would be designed that is open to contributions. So that the users would record and upload their individual identified sensemarks of the area. Through the crowd participating in sensemarks' archive, Istiklal Street's past, present, and future 'sensemapping' can be reachable. This proposal project may be extended by the 'sensemarking' projects of the other areas in Istanbul. This research may have follow-on studies. At this time, the research focused on the sensory experiences of Istiklal Street. In the follow-on versions, the urban places in Istanbul may be offered to be explored with a sensory perspective. This matter would make us have a sensory qualities database of the urban places in Istanbul.

Istiklal Street's spatial characteristics originate from different factors such as topography, built environment, and living beings' presence. Non-visual features of the place represent natural or human-made features. The living features such as animals, plants, and other organisms may be used to provoke Istiklal Street's sensory elements. Awareness may be raised on promoting plant or animal species, which would help shape the area's olfactory or auditory features. It would also be helpful to find efficient ways to integrate them into the place's urban planning procedures. Using water, wind, and other elements would generate new sensory properties, and the urban distinctiveness may be promoted in this way. More positive, more encouraging, and healthier ambiances may be created through the sensory gardens and urban parks. Additionally, the effective use of vegetation, green walls and roofs may shape a more pleasant soundscape in urban environments.

Getting information on the urban areas' sensory experiences may produce solutions about disabled people's sensory experiences. Awareness may be raised on the promotion of accessible design affordances. This point would enrich the qualities of the experiences of disabled people in urban areas. The dominance of the stereotype body types in the research and practice may be overcome to focus more on the different types of sensations in the urban areas.

Every effort would be valuable to generate new solutions in the case place's sensory mechanisms and principles. Future examinations on the sensory aspects of the urban environments would foster future research methodologies to gather and present the non-visual data. Future practices stimulating different senses would help us grasp the urban atmosphere by avoiding one-dimensional (visual) approaches. In the planning, design, and education mediums, getting more practice on the different sensory stimuli would be productive. The new conception of the different sensory stimuli of the place would open new ways to talk about the places' experiential qualities. These acquisitions would enrich the assessments on the qualitative values.



## 6.6 Recommendations and Final Words

Within its complex framework of Istiklal Street's urban phenomenon, this research has followed a sensory analysis considering the relationship between body, experience, sense and place. The research topic of this thesis regards the phenomenology of place at the base. In a narrow sense, it belongs to the field of architecture and urban sensory studies. However, it is the subject of numerous other branches of social sciences and the humanities, such as urban ethnography and urban anthropology. We see the recent 'sensory turn' brought the issues of the 'senses' and 'sensory experiences' to the centre of interdisciplinary interest. Then, the manipulation and mediations of the urban sensory properties have been an important subject. The consideration of the urban places within multi senses has spread beyond the framework of older ideas. However, the scope of urban sensory knowledge has been still narrow, so each new piece of knowledge is precious, both for the answers obtained and for the questions raised.

Over the years, Istanbul's urban places changed gradually, as Istanbul has gone through the global challenges and neoliberal goals of improving its urban face. Some of the most controversial examples have occurred in the Beyoğlu district's heart, home to Istanbul's busiest and liveliest area, the pedestrian-only Istiklal Street. We know the streets are vital sites in terms of intangible practices which take place in the city. They are the social-spatial hubs; they help produce Istanbul's creative commons, cultural memory, and social and community life. Istiklal Street has historically been a pivotal laboratory to search for different sensory connotations and practices of everyday life in Istanbul. So, the Street has always had distinctive qualifications that made it specific among the other places over the years. Different variables have impressed the area effectively as part of mainstreaming. However, the transformation since the 1990s has gained momentum from the 2000s until today, and it has created the ground for this study. The dramatic changes and their current impacts on the sensory attributions have forced this research not to ignore Istiklal Street's experiential dimensions. This research asserts that Istiklal Street's distinctive sensory aspects began to be eroded through recent transforming activities. From government-driven, top-down projects, the area has embodied highly problematic spatial situations. The valuable intangible features, which links the area to its multicultural past, have been penetrated. Historic architectural textures and cultural heritage elements of the area have had risks to lose their spirit, diversity, originality. The area started to be colourless by looking like any main Street located in anywhere the world. The findings supported the physical setting changes, and modifications have caused a controversial shift in Istiklal Street's sensory qualities.

We need to mention here that the sensory dimensions of Istiklal Street deserve to be recorded, decoded as much as possible with the help of practice and applications. Further scenarios regarding the Street's multisensorial nature would extend the capacities, especially in architecture and urban studies in Turkish literature. Considering the possibilities of the Street's non-visual characteristics would be incredibly worthwhile, as we know, the sensory features have had great importance in terms of its intangible qualities of the area. Further studies that would deal with the area's sensory properties would create new chances to examine the sensory modifications. A proliferation of sensory-based studies in the context of Istanbul's urban areas would boost the chances of seeing the sensory reflections of the city's transformations. The discussion about 'how people sense and experience the public places of Istanbul' will be worthy to produce age-friendly, accessible sensory urban models and kits. This point would support new sensory-based debates for the urban places, further creative applications, and positive socio-cultural changes in Turkey.

It is best to focus on the future, defining the subsequent periods of the area. First, we need to closely look at the question of 'what can we do now?'. This study suggests mainly that it needs to be avoided to propose clear-cut urban solutions for the problems that Istiklal Street will face. The historical, socio-spatial, and intangible textures of the Street need to be investigated from different perspectives before implementing the projects in the area. Also, the planning and designing of the area need to include participants from all parts of the society, including professional groups such as urban designers, architects, sociologists, as well as civil activist groups, artists, and local people. The critical elements in terms of the sensory construction, qualitative value, and characteristic landmarks of the area need to be acted thoughtfully in the forthcoming processes. We know the future of this multi-layered area is based on the potentials of urban probabilities, socio-spatial compositions, and intangible dimensions of everyday life on the Street. In the future, we hope 'Istiklal wins.'

## **BIBLIOGRAPHY**

## BIBLIOGRAPHY

---

1. Ackerman, D. (1990). *A Natural History of the Senses*. New York: Random House.
2. Adams, M.D. (2009). Hearing the city reflections on soundwalking. *Qualitative Researcher*, 10, 6–9.
3. Adams, M.D., Askins, K. (2009). Sensewalking: Sensory walking methods for social scientists, RGS-IBG annual conference, Manchester. 26–28 August 2009, available at <https://lcv.hypotheses.org/540>.
4. Adams, M.D., Guy, S. (2007). Editorial: Senses and the city. *The Senses and Society*, 2(2), 133–136. <https://doi.org/10.2752/174589307x203047>
5. Adams, P. C. (2001). Peripatetic Imagery and Peripatetic Sense of Place. In Adams P. C., Hoelscher, S., Till, K. E., (Eds.). *Textures of Place: Exploring Humanist Geographies*, pp. 186–206, Minneapolis: University of Minneapolis Press.
6. Adanalı, Y. (2011a). De-spatialized space as neo-liberal Utopia: Gentrified İstiklal Street and commercialized urban spaces. *Red Thread 3*, available on <http://www.red-thread.org>.
7. Adanalı, Y. (2011b). Klonlanmış Bir Anacadde: İstiklal, Mutlu Kent. Available at <https://mutlukent.wordpress.com/2011/02/25/klonlanmis-biranacadde-istiklal/>. Accessed 11 February 2021.
8. Akın, N. (1994). *Beyoğlu, Dünden Bugüne İstanbul Ansiklopedisi*, İstanbul: Kültür Vakfı ve Tarih Vakfı Ortak Yayımları.
9. Akın, N. (2002). 19. Yüzyılın İkinci Yarısında Galata ve Pera, İstanbul: Literatür.
10. Akpınar, İ. (2014a). The rebuilding of İstanbul revisited: Foreign planners in the early Republican years. *New Perspectives on Turkey*, 50, 59-92. [10.1017/S0896634600006580](https://doi.org/10.1017/S0896634600006580).
11. Akpınar, İ. (2014b). Remapping İstanbul: Taksim after Gezi. In: Erkut, G. & Shirazi, M. R. *Dimensions of Urban Re-development* (Eds.). The Case of Beyoğlu, pp.31-39. İstanbul, Berlin: TU Berlin.
12. Aksoylu, S., Ateş, S. (2014). Changes in the historical layout of cities in Turkey related to modernisation movements and the dissemination of foreign planning concepts. *Proceedings of the IGU Urban Geography Commission (Urban Challenges in a Complex World)*, Johannesburg and Stellenbosch, pp. 12–27.
13. Albaz, A. (2014). Behind the scenes with refugee musicians. Available at: <https://www.dailysabah.com/music/2014/12/18/behind-the-scenes-with-refugee-musicians>. Accessed 11 February 2021.
14. Allen, J. (2019). İstanbul noir: Ahmet Ümit and the dark side of the city. Available at: <https://www.theguideistanbul.com/ahmet-umit/>. Accessed 1 February 2021.
15. Altay, E. (2021). The changing face of İstiklal. Available at: <https://insideturkey.news/2019/04/08/the-changing-face-of-istiklal/>. Accessed 1 February 2021.
16. Alvarez, M. D., Go, F. M., Yüksel, A. (2016). *Heritage tourism destinations: Preservation, communication and development*. Boston, MA: CABI Publishing.
17. Amar, N. (2016). *First Impressions: İstanbul & İstiklal Street*. Available at: <https://thebohohica.com/istanbul-istiklal-street/>. Accessed 9 February 2021.
18. Amin, A., Thrift, N. (2002). *Cities: Reimagining the urban*. Cambridge: Polity Publishing.
19. Arango, T. (2016). On İstiklal, İstanbul's Champs-Élysées, Symbols of a City's Malaise. Available at: <https://www.nytimes.com/2016/09/21/world/europe/istiklal-istanbul-turkey.html%20Sept>. Accessed 9 February 2021.
20. Ardoin, N. M. (2006). Toward an Interdisciplinary Understanding of Place: Lessons for Environmental Education, *Canadian Journal of Environmental Education*, Volume: 11 No: 1, p. 112-126, Yukon College Publishing, Whitehouse.
21. Arsiya, İ. (2016). Sights and sounds from İstanbul's streets. Available at: <https://www.dailysabah.com/feature/2016/02/16/sights-and-sounds-from-istanbuls-streets>. Accessed 9 February 2021.
22. Arslan, M. (2012). Spatial Inequality: The Case of İstiklal Street. EURAU (European Symposium on Research in Architecture and Urban Design), 6th Congress on Public Space and Contemporary City. Porto, Portugal, 12-15 September 2012.

23. Arslanlı, K., Dökmeci, V., Kolcu, H. (2017). The effect of the pedestrianization of İstiklal Caddesi on land values and the transformation of urban land use. *A/Z ITU Journal of the Faculty of Architecture*. 14. 31-41. 10.5505/itujfa.2017.60490.
24. Ash, J. (1997). Istanbul's Glitter Domes. Available at: <https://www.nytimes.com/1997/05/11/t-magazine/istanbuls-glitter-domes.html>. Accessed 9 February 2021.
25. Back, L. (2012). Tape recorder. In Lury, C., Wakeford, N. (Eds.). *Inventive methods: the happening of the social*. pp. 245-260. London: Routledge.
26. Back, L., Puwar, N. (2012). A Manifesto for Live Methods: Provocations and Capacities. *The Sociological Review*, 60(1\_suppl), 6–17. <https://doi.org/10.1111/j.1467-954X.2012.02114.x>
27. Bahali, S., Bayazit, N. (2014). A soundscape research on the route gezi park-tunel square. *INTERNOISE 2014 - 43rd International Congress on Noise Control Engineering: Improving the World Through Noise Control*.
28. Baldwin, T. (edit.) (2004a). *Maurice Merleau-Ponty: Basic Writings*. London: Routledge.
29. Baldwin, T. (2004b). Introduction. In Merleau-Ponty, M., *The World of Perception*, trans. O. Davis, pp. 1–30. London: Routledge Publishing.
30. Barbara, A., Perliss, A. (2006). *Invisible Architecture: Experiencing Places through the Sense of Smell*. Skira: Milano.
31. Bartu, A. (1999). Who Owns the Old Quarters? Rewriting Histories in a Global Era. In Keyder, Ç. (Ed.). *Istanbul, Between the Global and the Local*, pp. 31–45. Lanham: Rowman & Littlefield.
32. Bassett, K. (2004). Walking as an aesthetic practice and a critical tool: Some psychogeographic experiments. *Journal of Geography in Higher Education* 28(3), 397–410. <https://doi.org/10.1080/0309826042000286965>
33. Basyazici-Kulac, B., Ito-Alpturer, M. (2013). A Phenomenological Study of Spatial Experiences without Sight and Critique of Visual Dominance in Architecture, 11th International Conference of the European Architectural Envisioning Association, p.167-174, Milan.
34. Bates, C., Rhys-Taylor, A. (2018). *Walking through social research*. London: Routledge.
35. Batur, A. (n.d.). Galata and Pera 1 A Short History, *Urban Development Architecture and Today*. ARI: The Bulletin of the Istanbul Technical University. 55 (1), 1–10. Available at <http://www.levantineheritage.com/pdf/Galata-Pera-Afife-Batur.pdf>
36. Baudelaire, C. (1981) [1863]. *Baudelaire: Selected writings on art and artists*, trans. Charvet, P.E. Cambridge: University of Cambridge.
37. Baykal, G. (2000). *The Iconography of Taksim square: Competing claims on a public space*. Master Thesis, Boğaziçi University, Istanbul.
38. Bayrakçı, Z., Başarır, S. B., Şencan, İ. (2017). On the Trail of Fatih Akın: Istanbul. *UIA Seoul World Architects Congress 2017* (pp.106). Seoul, South Korea
39. BBC News. (2016). Meet the migrant musicians bringing new sounds to Istanbul. Available at: <https://www.bbc.co.uk/news/av/world-europe-36349026/meet-the-migrant-musicians-bringing-new-sounds-to-istanbul>. Accessed 11 February 2021.
40. BBC News. (2021). Taksim Square: Erdogan inaugurates controversial mosque in Istanbul. Available at: <https://www.bbc.co.uk/news/world-europe-57290677>. Accessed 21 June 2021.
41. Becker, H. S. (2002). Visual evidence: A Seventh Man, the specified generalization, and the work of the reader, *Visual Studies*, 17(1), 3-11.
42. Behar, D., İslam, T. (der.) (2006). *İstanbul'da soylulaştırma: Eski kentin yeni sahipleri*. İstanbul: İstanbul Bilgi Üniversitesi Yayınları.
43. Belova, O. (2006). The Event of Seeing: A Phenomenological Perspective on Visual Sense-Making, *Culture and Organization*, 12:2, 93-107, DOI: 10.1080/14759550600682866.
44. Benjamin, W. (1971). *Das Paris des Second Empire bei Baudelaire*. Berlin: Aufbau-Verlag.
45. Benjamin, W. (1979). One-way street and other writings, trans. Jephcott, E. and Shorter, K. London: Verso.
46. Berg, E.V. (2014). *The study of the senses and the impact on the built environment: a proposed rehabilitation centre for the visually impaired*. Unpublished Master Thesis. School of Built Environment and Development Studies. The University of KwaZulu-Natal. Durban, South Africa.

47. Berger, J. (2008) [1972]. *Ways of seeing*. London: British Broadcasting Corporation and Penguin Books.
48. Beyoğlu Belediyesi ve Mimar Sinan Güzel Sanatlar Üniversitesi, (2012). *Zaman Tünelinde Beyoğlu/ Kent Müzesi'ne Doğru*, 6. Daire-i Belediye'den Beyoğlu Belediyesi'ne 155 Yıl. İstanbul: Beyoğlu Belediyesi Yayınları. Available at: [http://bellek.Beyoglu.bel.tr/download/Zaman\\_Tunelinde\\_Beyoglu\\_2012.pdf](http://bellek.Beyoglu.bel.tr/download/Zaman_Tunelinde_Beyoglu_2012.pdf). Accessed 14 June 2020.
49. Bloomer, K. C., Moore, C. W. (1977). *Body, memory, and architecture*. New Haven, Conn: Yale University Press.
50. Böhme, G. (2017). The atmosphere of a city. In: Böhme, G., (Ed.). *The Aesthetics of Atmospheres*. pp.125-134. Routledge: London.
51. Boratav, K. (2008). *Türkiye İktisat Tarihi 1908-2007*. İmge Kitabevi, Ankara
52. Boyle, S. (2011). *Sensory Readings in Architecture*. Available at: <http://centreforsensorystudies.org/wp-content/uploads/2011/09/Sensory-Readings-in-Architecture.pdf>. Accessed 15 August 2020.
53. Bruce, N., Condie, J., Henshaw, V., Payne, S.R. (2015). Analysing olfactory and auditory sensescapes in English cities: Sensory expectation and urban environmental perception. *Ambiances*. <https://doi.org/10.4000/ambiances.560>.
54. Bruno, G. (2001). *Atlas of Emotion: Journeys in Art, Architecture and Film*. New York: Verso
55. Buelow, M. (2011). *An Architecture of Humility: The Need for Haptic Spaces in an Age of Simulation*. 99th ACSA Annual Meeting Proceedings, Where Do You Stand. 562-569.
56. Bull, M., Back, L. (2003). *The auditory culture reader*. Oxford: Berg.
57. Burns, R. B. (1994). *Introduction to research methods*. Melbourne: Longman Cheshire.
58. Butler, T. (2006). A walk of art: The potential of the sound walk as practice in cultural geography. *Social & Cultural Geography* 7(6): 889–908.
59. Cabadak, D., Şalgamcıoğlu, M. E. (2019). Passages as 'urban niches': A comparative research on the cognitive and morphological aspects of passages through space syntax theory and cognition. 12th International Space Syntax Symposium, SSS 2019, Beijing, China.
60. Can, A. (2012). A Comparison on two Cities and their two Main Streets: İstiklal Caddesi and Kärtner Strasse, *Online Journal of Marmara University*, Volume: 10, Issue: 37, p. 139-150, Marmara University Publishing, İstanbul.
61. Cavusoglu, E. (2010). İstanbul'da Planlama: Mekanın Yeniden Üretimi ve Sınıfsal Sonuçlar. In: Keyder, Ç. (Ed.). *Küreselleşen İstanbul'da Ekonomi*. pp.36-52. İstanbul: Osmanlı Bankası Arşiv ve Araştırma Merkezi.
62. Çelik Nacar, P. (2016). Greed to earn more in empty stores on İstanbul's famous streets. Available at: <https://www.dailysabah.com/business/2016/10/24/greed-to-earn-more-in-empty-stores-on-istanbul-famous-streets>. Accessed 9 February 2021.
63. Celik, Z., Favro, D. (1988). Methods of Urban History. *Journal of Architectural Education*, 41(3), 4-9. <https://doi.org/10.1080/10464883.1988.10758481>
64. Cezar, M. (1991). *XIX. Yüzyıl Beyoğlusu*. İstanbul: Akbank Ak Yayınları.
65. Classen, C. (1998). *Color of Angels*. New York: Routledge.
66. Classen, C. (2008). Sensuous Worlds: Accessing the Invisible Environment in Athens by Sound. 11th International Architecture Exhibition La Biennale di Venezia, eds. Anastasia Karandinou, Christina Achtypi, Stylianos Giamarellos, Athens: futura 2008, pp. 71-3.
67. Classen, C. (ed.) (2005). *The Book of Touch*. Oxford: Berg Publishers.
68. Corner, J. (1999). The agency of mapping: Speculation, critique and invention. In: Cosgrove, D. (Ed.). *Mappings*, pp. 213–252. London: Reaktion.
69. Cosgrove, D. E. (1998) [1984]. *Social formation and symbolic landscape*. Madison, Wis: University of Wisconsin Press.
70. Cusack, B. (2018). *Urban Policy Shapes The 'New Turkey'*. Available at: <https://www.forbes.com/sites/brennancusack/2018/06/30/urban-policy-shapes-the-new-turkey/#6364a01374ca>. Accessed 9 February 2021.
71. DailySabah. (2017). Revamped İstiklal Street partially opens, receives mixed reactions. Available at: <https://www.dailysabah.com/istanbul/2017/11/16/revamped-istiklal-street-partially-opens-receives-mixed-reactions>. Accessed 9 February 2021.

72. Dale, J.M. (2010). Sense of Memory. Unpublished Master's Thesis, Department of Architecture, Montana State University, Bozeman, MT, USA.
73. de Certeau, M. (1984). *The practice of everyday life*. Berkeley: University of California Press.
74. de Vega, E. P. (2010). Experiencing built space: Affect and movement. In: Bertinetto, A., Dorsch, F., and Todd, C. (Eds.). *Proceedings of the European Society for Aesthetics – Volume 2*, pp. 386–409. Fribourg: The European Society for Aesthetics.
75. Debord, G. (1957). Report on the construction of situations, trans. Knabb, K. *Situationist international anthology*. Berkeley, California: Bureau of Public Secrets.
76. DeFazio, K. (2011). *The City of the Senses: Urban Culture and Urban Space*. New York: Palgrave Macmillan.
77. Degen, M. (2002). Redesigning public life? A sensory analysis of regeneration public places in El Raval, Barcelona. In: Rugg, J., Hinchcliffe, D. (Eds). *Recoveries and reclamations*, pp. 19–35. Bristol: Intellect Book.
78. Degen, M. (2008). *Sensing cities: Regenerating public life in Barcelona and Manchester*. Abingdon: Routledge Publishing.
79. Degen, M. (2010). Consuming urban rhythms: Let's ravalejar. In Edensor, T (Ed.). *Geographies of rhythm: Nature, place, mobilities and bodies*, pp. 21–23. Aldershot: Routledge Publishing, Ashgate Publishing.
80. Degen, M. (2018). Timescapes of urban change: The temporalities of regenerated streets. *The Sociological Review*, 66(5), 1074–1092. <https://doi.org/10.1177/0038026118771290>
81. Degen, M., Lewis, C., Swenson, A., Ward, I. (2017). Sensory Smithfield. Available at: <http://sensorysmithfield.com>. Accessed 1 February 2020.
82. Degen, M., Swenson, A. (2015). AHRC Sensory Cities Network. Available at: <http://www.sensorycities.com>. Accessed 2 Jan 2020.
83. Degen, M., Swenson, A., Barz, M. (2016b). AHRC Sensory Cities Network, London Workshop Report, 23-24 October 2016, Museum of London. Available at: <http://www.sensorycities.com/workshop/london/report-from-ahrc-sensory-cities-london-workshop/>
84. Degen, M., Swenson, A., Barz, M. (2017). Available at: <http://sensorythinktank.com>. Accessed 1 Jan 2020.
85. Degen, M., Swenson, A., Barz, M.(2016a). AHRC Sensory Cities Network, Cologne Workshop Report, 26th-27th February 2016, Kölner Stadtmuseum and NS Dokumentationszentrum. Available at: <http://www.sensorycities.com/workshop/cologne/report-from-ahrc-sensory-cities-cologne-workshop/>
86. Degen, M.M., Rose, G. (2012). The sensory experiencing of urban design: The role of walking and perceptual memory. *Journal Urban Studies*, 49(15), 3271–3287. <https://doi.org/10.1177/0042098012440463>
87. Demirel, N. (2018). YENİDEN BEYOĞLU, İSTİKLÂL CADDESİ. Available at: <https://nurtendemirel.blogspot.com/2018/07/yeniden-Beyoğlu-istiklal-caddesi.html>. Accessed 2 January 2021.
88. Diaconu, M. (2011a). Mapping Urban Smellscapes. In Diaconu, M., Heuberger, E., Berr-Mateus, R., Vosicky Marcel, L., (Eds). *Senses and the City: An Interdisciplinary Approach to Urban Senses*. pp. 223–239. Vienna: Lit Verlag.
89. Diaconu, M. (2011b). City Walks and Tactile Experience. *Contemporary Aesthetics*. 9.
90. Dinçer, İ. (2011). The Impact of Neoliberal Policies on Historic Urban Space: Areas of Urban Re-newal in Istanbul, *International Planning Studies*, 16 (1), 43-60. <https://doi.org/10.1080/13563475.2011.552474>
91. Dischinger, M. (2000). *Designing for all senses*. Unpublished Doctorate Thesis. Department of Space and Process School of Architecture, Chalmers University of Technology, Göteborg, Sweden.
92. Dodd, J. (2017). *Phenomenology, architecture, and the built world: Exercises in philosophical anthropology*. Leiden: Brill.
93. Dökmeci, V. (1990). *Tarihsel Gelişim Surecinde Beyoğlu*, Istanbul: Turing.
94. Dokmeci, V., Çiraci, H. (1988). Pera: A threatened historic European city within Istanbul. *Ekistics* 333, pp.359-369.

95. Dönmez, R. O., Yaman, A. (2019). *Nation-building and Turkish modernization: Islam, Islamism, and nationalism in Turkey*. Lanham; Boulder; New York; London Lexington Books.
96. Donner, A. (2012). *Haptic vision*. Master thesis. The College of Architecture at the University of Nebraska.
97. Dovey, K. (2001). *On Politics and Urban Space*. In Barrett, J. & Butler-Bowden, C. (Eds.). *Debating the City: An Anthology*. pp. 53–69. Sydney: Historic Houses Trust of NSW and University of Western Sydney.
98. Dovey, K. (2010). *Becoming places: urbanism/architecture/identity/power*. London: Routledge.
99. Edensor, T. (2000). *Moving through the city*. In Bell, D., Haddour, A. (Eds.). *City Visions*. pp. 121-140. Harlow: Pearsons Education Limited.
100. Eder, M., Öz, Ö. (2012). *Rethinking spatial inequality and urban transformation: Istanbul's entertainment clusters*, 22nd IPSA World Congress – Urban Studies. Madrid, Spain.
101. Eder, M., Öz, Ö. (2014). *Neoliberalization of Istanbul's Nightlife: Beer or Champagne?* *International Journal of Urban and Regional Research*. 39. 10.1111/1468-2427.12156.
102. Ekmekci, O. (2012). *Neoliberal urbanization in the case of Istanbul: Spatial manifestations and ways of contesting it*. Master thesis. School of Architecture and the Built Environment (ABE), Royal Institute of Technology, Stockholm.
103. Ekmekci, O. (2014). *Contesting neo-liberal urbanism in Istanbul: the case of Taksim Square and beyond*. In Moksnes, H., Melin, M. (Eds). *Claiming the City: Civil Society Mobilisation by the Urban Poor*. pp. 139-147. Uppsala: Uppsala University.
104. Enlil, Z. M. (2011). *The Neoliberal Agenda and the Changing Urban Form of Istanbul*, *International Planning Studies* 16 (1) 5-25.
105. Eraydın, A., Demirdağ, I., Güngördü, F.N., Yenigün, Ö. (2017). *DIVERCITIES: Dealing with Urban Diversity – The case of Istanbul*. Middle East Technical University, Ankara, ISBN 978 90 6266 459 7.
106. Ergun, N. (2004). *Gentrification in Istanbul*. *Cities*, 21(5), 391–405.
107. Erkan, R. (2002). *Kentleşme ve Sosyal Değişme*. Ankara: Bilimadamı Yayınları.
108. Ersoy, M. (2007). *Kentsel Planlama Kuramları*. Ankara: İmge Kitabevi.
109. Ertep, H. (2009). *'Chaos or homogenization? The role of shop signs in transforming urban fabric in Beyoğlu, Istanbul'*, *Visual Communication*, 8(3), pp. 263–272. doi: 10.1177/1470357209106468.
110. Evans, J., Jones, P. (2011). *'The Walking Interview: Methodology, Mobility and Place'*, *Journal Applied Geography*, Issue: 31, p.849-858, Elsevier Publishing, Oxford.
111. Faroqhi, S. (2008). *Osmanlı Kültürü ve Gündelik Yaşam Ortaçağdan Yirminci Yüzyıla*, Istanbul: Tarih Vakfı.
112. Ferdinand, S. (2019). *Mapping beyond measure: Art, cartography, and the space of global modernity*. Lincoln, USA: University of Nebraska Press.
113. Frampton, K. (1983). *'Towards a Critical Regionalism: Six Points for an Architecture of Resistance'*. In Hal Foster, ed., *The Anti-Aesthetic. Essays on Postmodern Culture*. Port Townsend, WA: Bay Press.
114. Gallagher, S. (2012). *Phenomenology*. Basingstoke [England: Palgrave Macmillan.
115. Garip, B. (2016). *Experiential Learning in Interior Architectural Education: Experiences and Case Studies in Environmental Psychology Course*, Athens: ATINER'S Conference Paper Series, No: ARC2016-2102.
116. Garip, E., Salgamcioglu, M. E. , Kos, F. C. , Manderas, F. (2013). *A comparative analysis of urban arcades in 'Istiklal Street' Istanbul and an evaluation of their potentials of use*. 9th International Space Syntax Symposium, SSS 2013, Seoul, South Korea.
117. Gershon, W. S. (2013). *Vibrational Affect: Sound Theory and Practice in Qualitative Research*, *Cultural Studies Critical Methodologies*, XX(X).
118. Gibson, J.J. (1966). *The senses considered as perceptual systems*. Westport, Connecticut: Greenwood Press.
119. Gibson, J.J. (1986). *The ecological approach to visual perception*. Hove, East Sussex, New York: Psychology Press.
120. Girardot, C., (2010). *Strolling in the heart of Istanbul*. Available at: <https://www.mashallahnews.com/strolling-in-heart-of-istanbul/>. Accessed 1 February 2021.



121. Gjerde, M. (2010). Visual aesthetic perception and judgement of urban streetscapes. In: 18th CIB World Building Congress May 2010, 12–22. Salford, UK.
122. Gopinath, S., Stanyek, J. (2014). *The Oxford Handbook of Mobile Music Studies, Volume 2*. Oxford University Press.
123. Greatrick, A., (2018). SOUNDS FROM ISTIKLAL, TURKEY. Available at: <https://refugeehosts.org/2018/03/02/sounds-from-Istiklal-turkey>. Accessed 11 February 2021.
124. Gül, M. (2012). *The emergence of modern Istanbul: Transformation and modernisation of a city*. London: I.B. Tauris.
125. Gümüşboğa, B. (2009). *Katılım Ekseninde Kentsel Dönüşüm: Altındağ Aktaş Mahallesi Örneği*. Yayınlanmamış Yüksek Lisans Tezi. Ankara: Ankara Üniversitesi Basımevi.
126. Güney, E.E. (2015). Big fish eats the small fish; Urban renewal in Istiklal Street and the closure of the small shops. *Architectural Design Conference 2015 on Current Designs and Design Methodologies Proceedings*. İstanbul, Turkey.
127. Gypson, K. (2012). Istiklal: The Heart (and Stomach) of Istanbul. Available at: <https://www.nationalgeographic.com/travel/intelligent-travel/2012/02/23/istiklal-the-heart-and-stomach-of-istanbul/>. Accessed 5 February 2021.
128. Hadjiphilippou, P. (2016). The contribution of the five human senses towards the perception of space, Department of Architecture University of Nicosia, available at [http://www.academia.edu/2460561/The\\_contribution\\_of\\_the\\_five\\_human\\_senses\\_towards\\_the\\_perception\\_of\\_space\\_by\\_Panagiotis\\_Hadjiphilippou](http://www.academia.edu/2460561/The_contribution_of_the_five_human_senses_towards_the_perception_of_space_by_Panagiotis_Hadjiphilippou).
129. Hale, J. A. (2017). *Merleau-Ponty for architects*. London: Routledge.
130. Hashemnezhad, H., Yazdanfar, S., A., Heidari, A., A., Behdadfar, N., (2013). ‘Comparison the concepts of sense of place and attachment to place in Architectural Studies’, *Malaysia Journal of Society and Space*, Volume: 9 Issue: 1 p. 107 -117, School of Social, Development and Environmental Studies, Faculty of Social Sciences and Humanities, University Kebangsaan Malaysia, Bangi, Selangor.
131. Henshaw, V. (2014). *Urban smellscape: Understanding and designing city smell environments*. London and New York: Routledge.
132. Henshaw, V., Adams, M., Cox, T.J. (2009). Researching urban olfactory environments and place through sensewalking. In: PhD colloquium on ‘Understanding Places’. London: The University of Westminster, Marylebone Campus.
133. Henshaw, V., Cox, T.J., Clark, A. (2011). Smell and the urban environment. In Axelsson, O. (Ed.). *Designing Soundscape for Sustainable Urban Development Conference*, Stockholm, Sweden, September 30–October 1, 2010, Vol. 30, 61–74. Stockholm: Environment and Health Administration.
134. Herssens, J., Heylighen, A. (2007). Haptic architecture becomes architectural hap. *Annual Congress of the Nordic Ergonomic Society (NES)*. Lisekil, Sweden.
135. Herssens, J., Heylighen, A. (2008). Haptics and Vision in Architecture, *Sensory Urbanism Proceedings 2008*, 102-112.
136. Herssens, J., Heylighen, A., (2012). Haptic design research: A blind sense of space. *The Place of Research, the Research of Place*, pp.374-382.
137. Hesselgren, S. (1975). *Man's perception of man-made environment: An architectural theory*. Lund: Studentlitt.
138. Holl, S.; Pallasmaa, J.; Perez-Gomez, A. (2006). *Questions of Perception: Phenomenology of Architecture*, William K Stout Pub.: New York, NY, USA.
139. Howes, D. (2005a). Architecture of the senses. In: Zardini, M. (Ed.). *Sense of the city: An alternate approach to urbanism*, pp. 322–331. Montreal: Canadian Center for Architecture.
140. Howes, D. (2005b). Introduction: Empires of the Senses. In Howes, D. (Ed.). *Empire of the Senses: The Sensual Culture Reader*. pp. 1–17. Oxford: Berg Publishing.
141. Howes, D. (2011). THE SENSES: Polysensoriality. In Mascia-Lees, F. E. (Ed.). *A Companion to the Anthropology of the Body and Embodiment*. pp. 435-450. New York: Wiley Publishing.
142. Howes, D. (2013). *The Expanding Field of Sensory Studies*. [sensorystudies.org](http://www.sensorystudies.org). Available at: <http://www.sensorystudies.org/sensorial-investigations/the-expanding-field-of-sensory-studies/>. Accessed 8 February 2021.

143. Howes, D. (2013). *The social life of the senses*. Arts Vivendi no. 3, pp. 4–23. Kyoto: Ritsumeikan University Publishing.
144. Howes, D. (2014). *A cultural history of the senses in the Modern Age, 1920-2000*. NY: Bloomsbury
145. Howes, D., Morgan, K., Radice, M., Szanto, D. (2013). *The Sensory City Workshop: Sensing the City through touch and taste*, Montreal, Canadian Centre for Architecture, Montreal. Available at: <http://www.centreforsensorystudies.org/the-sensory-city-workshop-sensing-the-city-through-touch-and-taste/>. Accessed: 1 October 2017.
146. Hubbard, P., Lyon, D. (2018). Introduction: Streetlife – the shifting sociologies of the street. *The Sociological Review*, 66(5), 937–951. <https://doi.org/10.1177/0038026118771281>
147. İnceoğlu A., Yürekli U. (2011). *Urban Transformation in Istanbul: Potentials for a Better City*, Enhr Conference, Toulouse.
148. Ingold, T. (2000). *The perception of the environment: Essays on livelihood, dwelling and skill*. London: Routledge.
149. Ingold, T. (2011). *Being alive: essays on movement, knowledge and description*. London: Routledge.
150. Isık, B.I. (2010). *Spatial Impacts of Globalization: Case Study Maslak İstanbul*, DEd. METU. Available at: <https://etd.lib.metu.edu.tr/upload/12612849/index.pdf>. Accessed: 9 October 2018.
151. Jacks, B. (2007). Walking and Reading in Landscape. *Landscape Journal*, 26 (2), pp.270-286.
152. Jacobs, J. (1961). *The Death and Life of Great American Cities*, Random House, New York.
153. James, W. (1983) [1890]. *The Principles of Psychology*, Volumes I and II. Cambridge, MA: Harvard University Press.
154. Järviluoma, H., Murray, L., Muršič, R., (2016). *Sensory Transformations and Transgenerational Environmental Relationships in Europe, 1950-2020*. Available at: <https://archive.uef.fi/en/web/sensotra/>. Accessed 29 March 2020.
155. Jung, Y. (2014). Mindful Walking: The Serendipitous Journey of Community-Based Ethnography. *Qualitative Inquiry*, 20(5), 621–627. <https://doi.org/10.1177/1077800413505543>
156. Kang, J., Zhang, M. (2010). Semantic differential analysis of the soundscape in urban open public spaces. *Building and Environment*. 45. 150-157. 10.1016/j.buildenv.2009.05.014.
157. Karelse, Ö.P. (2015). *Living sites: rethinking the social trajectory of the Tophane area in Istanbul*. PhD thesis. University of Manchester. UK
158. Kato, K. (2009). Soundscape, cultural landscape and connectivity. *Sites: a journal of social anthropology and cultural studies*. 6. 80-91. 10.11157/sites-vol6iss2id123.
159. Kavanagh, D. (2004). Ocularcentrism and its Others: A Framework for Metatheoretical Analysis. *Organization Studies*, 25(3), 445–464. <https://doi.org/10.1177/0170840604040672>
160. Kayhan, S. (2018). Open-Air Cinemas of Istanbul from the 1950s to Today. *Space and Culture*. 24. 120633121879961. 10.1177/1206331218799615.
161. Kayra, C. (1990). *İstanbul, Zamanlar ve Mekanlar, Akyayınları, İstanbul*.
162. Kekou, E., Marangoni, M. (2010). ‘A New Sense of City through Hearing and Sound.’ *Proceedings of the Amber Conference Data City, Istanbul, Turkey, November 6, 2010*.
163. Keleş, R. (1997). *Kentleşme Politikası*. Ankara, Türkiye: İmge Kitabevi.
164. Keyder, C. (1999). *Istanbul between the global and the local*. Oxford: Rowman and Littlefield.
165. Keyder, C. (2000). *Istanbul: Küresel ile Yerel Arasında*. İstanbul: Metis.
166. Keyder, C. (2005). Globalization and social exclusion in Istanbul. *International Journal of Urban and Regional Research*, 29(1), 124–134.
167. Keyder, C. (2009a). *Istanbul in a Global Context*. *Urban Age*. Available at: <https://LSECiti.es/u295b1344>. Accessed 19 February 2021.
168. Keyder, C. (2009b). Arka Plan. In Guvenc, M. (Ed). *Eski İstanbullular, Yeni İstanbullular*, pp.9-40. İstanbul: Ofset.
169. Keyder, C. (2010). *Küreselleşen İstanbul'da Ekonomi*. İstanbul: Osmanlı Bankası Arşiv ve Araştırma Merkezi.
170. Kıratlı, M., Sirin, M.I. (2010). *Street art and outdoor advertisements*. Master thesis. Department of Arts and Cultural Sciences, Lund University.

171. Kljenak, M. (2014). The role of certain senses in creating the regional identity of Dalmatia. Unpublished PhD thesis. University of Ljubljana, Ljubljana.
172. Kömürçüler, G. (2018). Istanbul's busiest avenue İstiklal hopes to bring back good old days. Available at: <https://www.hurriyetdailynews.com/istanbuls-busiest-avenue-iskital-hopes-to-bring-back-good-old-days-125393>. Accessed 9 Dec 2020.
173. Köse, Y. (2011). *İmparatorluk Başkentinden Megakente*. İstanbul: Kitap.
174. Krase, J. (2012). An Argument for Seeing in Urban Social Science, *Urbanities* 2, 1: 18-29. <http://www.anthrojournal-urbanities.com/wp-content/uploads/2016/05/3-Krase.pdf>
175. Kubartz, B. (2014). Urban Smellscapes: Understanding and Designing City Smell Environments, *The AAG Review of Books*, 2:3, 99-101, DOI:10.1080/2325548X.2014.919152
176. LaBelle, B. (2010). *Acoustic territories: sound culture and everyday life*. New York: Continuum.
177. Lambert, P. (2005). Preface. In Mirko Zardini (Ed.). *Sense of the City: An Alternate Approach to Urbanism*, pp. 14–15. Montreal: Canadian Center for Architecture.
178. Le Corbusier. (1991). *Precisions on the present state of architecture and city planning*. Mass.: Massachusetts Institute of Technology Press.
179. Lees, L., Slater, T., Wyly, E. (2008). *Gentrification*. London: Routledge
180. Lefebvre, H. (2003) [1970]. *The urban revolution*. Minneapolis: University of Minnesota Press.
181. Lévi-Strauss, C. (2004) 1962. *The savage mind*. Oxford: Oxford University Press.
182. Low, K.E.Y. (2015). The sensuous city: Sensory methodologies in urban ethnographic research. *Journal Ethnography*, 16(3), 295–312. <https://doi.org/10.1177/1466138114552938>
183. Lucas, R., Romice, O. (2008). 'Representing Sensory Experience in Urban Design', *Journal Design Principles and Practices*, Volume: 2, Issue: 4, p. 83-94, Common Ground Research Networks, Champaign.
184. Lynch, K. (1960). *The Image of the City*, MIT Press, Cambridge, Massachusetts; London.
185. Lyon, D., Back, L. (2012). Fishmongers in a Global Economy: Craft and Social Relations on a London Market, *Sociological Research Online*, 17(2), online accessed <http://www.socresonline.org.uk/17/2/23.html>
186. Mace, V, Thornett, L. (2017). Sensory Walk – London Design Festival at London College of Communication. Available at: <http://spatialexperience.myblog.arts.ac.uk/london-design-festival-at-london-college-of-communication/>. Accessed 2 Dec 2018.
187. Mansell, J. G. (2018). New Histories of the Urban Soundscape. *Journal of Urban History*, 44(2), 341–348. <https://doi.org/10.1177/0096144217705648>
188. Marić, I. (n.d.). Sounds of İstiklal Caddesi: Street Musicians. Available at: <https://anamedblog.com/post/161614264143/sounds-of-istiklal-caddesi-street-musicians>. Accessed 9 February 2021.
189. Mattern, S. (2009). Silent, Invisible City: Mediating Urban Experience for the Other Senses. In: Frank Eckardt et. al. (Eds.): *Mediacity: Situations, Practices and Encounters*. pp. 155-76. Berlin: Frank & Timme.
190. McCartney, A. (2014). Soundwalking: creating moving environmental sound narratives. In: Gopinath, S., Stanyek, J. (Eds). *The Oxford handbook of Mobile Music Studies*, Volume 2. pp. 212-237. New York, NY: Oxford University Press.
191. McCartney, A., Paquette, D. (2012). Walking, listening, speaking - The soundwalking interactions project. *Ambiances in action / Ambiances en acte(s) - International Congress on Ambiances*, Montreal 2012, Sep 2012, Montreal, Canada. pp.189-194. fffalshs-00745020f
192. McLafferty, S. (2010). Conducting Questionnaire Surveys. In Clifford, N., French, S., Valentine, G. (Eds.). *Key Methods in Geography*. pp. 77–88. London: SAGE.
193. McLaughlin, M., Hespanha, J., Sukhatme, G. (2002). Touch in virtual environments: Haptics and the Design of Interactive Systems.
194. McLean, K. (2014). Smellmap Amsterdam: Olfactory Art & Smell Visualisation. In: Forbes, A & Chevalier, F. (Eds). *Proceedings of the IEEE VIS 2014 Arts Program, VISAP'14: Art+Interpretation*, Paris, France, November 9th-14th 2014. [http://visap.uic.edu/2014/papers/18\\_McLean\\_Smellmap\\_VISAP2014.pdf](http://visap.uic.edu/2014/papers/18_McLean_Smellmap_VISAP2014.pdf)

195. McLean, K. (2017). Summer Streets Smellmapping Astor Place NYC. Available at: <http://sensorymaps.com/portfolio/summer-streets-smellmapping-astor-place-nyc/>. Accessed 3 February 2021.
196. McLean, K. (2019). Nose-first: practices of smellwalking and smellscape mapping, PhD thesis, Royal College of Art, UK.
197. McLean, K. (2015a). Smellfie kit: a smellwalking guide. Available at: [http://sensorymaps.com/wp-content/uploads/2015/10/Smellwalk\\_Intro\\_Kit\\_%C2%A9KateMcLean\\_2015.pdf](http://sensorymaps.com/wp-content/uploads/2015/10/Smellwalk_Intro_Kit_%C2%A9KateMcLean_2015.pdf). Accessed 9 February 2021.
198. McLean, K. (2015b). Available at: Smellscape Mapping: Marseille. <http://sensorymaps.com/portfolio/smellscape-mapping-marseille/>. Accessed 4 February 2021.
199. McLean, K. (2016a). Development of the Smellwalk-Methodologies & Tools. Available at: <http://sensorymaps.blogspot.co.uk/2016/04/development-of-smellwalk-methodologies.html>. Accessed 9 February 2021.
200. McLean, K. (2016b). Ex-formation as a method for mapping smellscape. *Communication Design: Interdisciplinary and Graphic Design Research*, 3 (1), pp. 173-186. ISSN 2055-7132.
201. McLuhan, M. (1962). *The Gutenberg galaxy: The making of typographic man*. London: Routledge & Kegan Paul.
202. Mead, M., Métraux, R. (2000) [1953]. *The study of culture at a distance*. New York: Berghahn Books.
203. Merleau-Ponty, M. (1964). *The primacy of perception*. Northwestern: Northwestern University Press.
204. Merleau-Ponty, M. (1993). *Eye and Mind*. In Johnson, G. A. (Ed.). *The Merleau-Ponty Aesthetics Reader Philosophy and Painting*, pp. 121–149. Evanston [Illinois]: Northwestern University Press.
205. Merleau-Ponty, M. (2000) [1968]. *The visible and the invisible: Followed by working notes*. Evanston [Illinois]: Northwestern University Press.
206. Merleau-Ponty, M. (2002). *Phenomenology of Perception*, trans. Colin Smith, London: Routledge.
207. Middleton, J. (2010). Sense and the city: exploring the embodied geographies of urban walking, *Social & Cultural Geography*, 11:6, 575-596, DOI: 10.1080/14649365.2010.497913
208. Mills, A. (2010). *Streets of memory: Landscape, tolerance, and national identity in Istanbul*. Athens: Univ. of Georgia Press.
209. Moles, K. (2008). A Walk in Thirdspace: Place, Methods and Walking. *Sociological Research Online*, 13(4), 31–39. <https://doi.org/10.5153/sro.1745>
210. Montagu, A. (1978) [1971]. *Touching: The human significance of the skin*. 2nd ed. New York: Harper and Row.
211. Moran, D. (2008). *Introduction to phenomenology*. London: Routledge.
212. Morris, B. (2019). *Walking networks: The development of an artistic medium*. London; New York: Rowman et Littlefield International.
213. Morrison-Bell, C. (2013). *Walk On: 40 Years of Art Walking: From Richard Long to Janet Cardiff*. Sunderland: Art Editions North.
214. Mulgan, G. (1995). 'Kentin Değişen Yüzü' Yeni Zamanlar, 1990'larda Politikanın Değişen Çehresi. Çev. Abdullah Yılmaz. İstanbul: Ayrıntı Yayınları.
215. Murphey, R. (1999). Westernisation in the eighteenth-century Ottoman empire: How far, how fast? *Byzantine and Modern Greek Studies*, 23, 116-139. doi:10.1179/byz.1999.23.1.116
216. Murray, L., Järviluoma, H. (2020). Walking as transgenerational methodology. *Qualitative Research*, 20(2), 229–238. <https://doi.org/10.1177/1468794119830533>
217. Najafi, M., Shariff, M.K. (2011). The concept of place and sense of place in architectural studies. *International Journal of Social, Behavioural, Educational, Economic, Business and Industrial Engineering*, 5(8).
218. Nolen, E. (2015). *Architecture Without Vision*. Master thesis. University of Maryland. United States.
219. Nurtsch, C. (2014). *Ambassadors of peace*. Available at: <https://en.qantara.de/content/world-music-from-istanbul-light-in-babylon-ambassadors-of-peace>. Accessed 11 February 2021.
220. Öktem, B. (2011). İstanbul'da Neoliberal Kentleşme Modelinin SosyoMekansal İzdüşümleri, *İÜ Siyasal Bilgiler Fakültesi Dergisi* (44)25-30.
221. Öncü, A., Weyland, P. (eds.) (1997). *Space, Culture and Power: New Identities in Globalising Cities*, Zed Books, New York; pp.10-20.

222. O'Neill, M. (2006). Corporeal Experience: A Haptic Way of Knowing. *Journal of Architectural Education*, 55, 3 - 12. [10.1162/104648801753168765](https://doi.org/10.1162/104648801753168765).
223. Ong, W. J. (1982). *Orality and literacy: The technologizing of the word*. New York, NY: Routledge.
224. Öz, Ö., Eder, M. (2012). Rendering Istanbul's Periodic Bazaars Invisible: Reflections on Urban Transformation and Contested Space. *International Journal of Urban and Regional Research*, 36: 297-314. <https://doi.org/10.1111/j.1468-2427.2011.01076.x>
225. Öz, N. (2016). Living on Istiklal: An ever-changing stroll on the busiest street in Turkey. Available at: <https://anamedblog.com/post/144802820933/living-on-istiklal-an-ever-changing-stroll-on-the>. Accessed 1 March 2021.
226. Özden, P. P. (2008). *Kentsel Yenileme: Yasal-Yönetmelik Boyut, Planlama ve Uygulama*. Ankara: İmge Kitabevi.
227. Özdeş, D. (2018). The Melody of the City and Streets; Street Musicians. Available at: <https://marmaralife.com/2018/08/31/the-melody-of-the-city-and-streets-street-musicians/>. Accessed 9 February 2021].
228. Özlü, N. (2016). Dönüşen Beyoğlu Üzerine Notlar: Cercle d'Orient ve Emek Sineması Örneği, *Mimarist*, Güz 2016, Issue 57, pp.24-29.
229. Ozus, E., Akın, D., Çiftçi, M. (2012). Hierarchical cluster analysis of multicenter development and travel patterns in Istanbul. *Journal of Urban Planning and Development*, 138(4), 303–318. [https://doi.org/10.1061/\(asce\)up.1943-5444.0000121](https://doi.org/10.1061/(asce)up.1943-5444.0000121)
230. Ozus, E., Dokmeci, V. (2005). Effects of Revitalization in Historical City Center of Istanbul. *International Real Estate Review*, 8(1), pp. 144-159.
231. Palipane, K. (2011). Towards a sensory production of urban space: Developing a conceptual framework of inquiry based on socio-sensory perception. *International RC21 Conference: The Struggle to belong Dealing with Diversity in 21st Century Urban Settings*. University of Melbourne, Victoria.
232. Pallasmaa, J. (2000). Hapticity and time: Notes on fragile architecture. *Architectural Review*.
233. Pallasmaa, J. (2005a). *The Eyes of the Skin. Architecture and the Senses*; John Wiley: Chichester.
234. Pallasmaa, J. (2005b). *Encounters. Architectural Essays*. Rakennustieto: Helsinki.
235. Pallasmaa, J. (2009). *The Thinking Hand*, New York: John Wiley.
236. Pallasmaa, J. (2011). *The embodied image: Imagination and imagery in architecture*. Chichester: J. Wiley & Sons.
237. Paramita, S., Reyes, C., Duarte, D., Rojas, H., Perez, A. (2014). Commuting dynamics in Istiklal Street. In Erkut, G., Shirazi, M.R. *Dimensions of urban re-development, the case of Beyoğlu, Istanbul*, pp. 197–223. Berlin: TU Berlin.
238. Park, R. E., Burgess, E. W. (1979) [1921]. *Introduction to the science of sociology: Including an index to basic sociological concepts*. Chicago: University of Chicago Press.
239. Parsa, M.R., Torabi, Z. (2015). Explaining the concept of identity and sense of place in residential environment and lifestyle. *Kuwait Chapter of Arabian Journal of Business and Management Review*, 4(5), 27–43. <https://doi.org/10.12816/0018961>
240. Paterson, M. (2009). 'Haptic Geographies: Ethnography, Haptic Knowledge and Sensuous Dispositions', *Journal Progress in Human Geography*, Volume: 33, Issue: 6, p.766–788, Sage Publishing, London.
241. Pierini, M. (2013). Urban Transformation in Turkey. [online] Carnegie Europe. Available at: <https://carnegieeurope.eu/2013/06/20/urban-transformation-in-turkey-pub-52142#comments> [Accessed 9 Jan 2020].
242. Pink, S. (2009). *Doing sensory ethnography*. London: Sage Publications.
243. Pink, S. (2011). A Multisensory Approach to Visual Methods. In Pauwels, L., Margolis, E. (Eds.) *The Sage Handbook of Visual Research Methods*. pp. 601-614. London: Sage.
244. Porteous J. D. (2006). Smellscape. In: *The Smell Culture Reader*. Sensory formations series. Drobnick J. (ed.). Oxford, Berg. pp. 89–106.
245. Porteous, J. D. (1985). Smellscape. *Progress in Physical Geography: Earth and Environment*, 9(3), 356–378. <https://doi.org/10.1177/030913338500900303>.
246. Porteous, J. D. (1996). *Environmental Aesthetics: Ideas, Politics and Planning*. Abingdon: Taylor & Francis Ltd.

247. Powell, K. (2010). Making Sense of Place: Mapping as a Multisensory Research Method. *Organization Studies*, 16(7), 351–355. <https://doi.org/10.1177/017084069501600210>
248. Prehl, S. (2015). "Whose Space, Whose Culture? Struggle for Cultural Representation in »French Street« of Istanbul". *Public Istanbul*, edited by Frank Eckardt and Kathrin Wildner, Bielefeld: transcript Verlag, pp. 299-318.
249. Psarras, V. (2015). Emotive terrains: Exploring the emotional geographies of city through walking as art, senses and embodied technologies. PhD thesis. Goldsmiths, University of London, London.
250. Quercia, D., Schifanella, R., Aiello, L., M., McLean, K. (2015). 'Smelly Maps: The Digital Life of Urban Smellscapes', *Proceedings of the Ninth International AAAI Conference on Web and Social Media*, Oxford University, Oxford.
251. Radicchi, A. (2017). A Pocket Guide to Soundwalking. Some introductory notes on its origin, established methods and four experimental variations. *Perspectives on Urban Economics*, 68–71. <https://doi.org/10.14279/depositonce-5910>
252. Radicchi, A., Henckel, D. (2018). Combined Sound-& Lightwalks. A perception based method to analyze and evaluate the sonic and light environment of our cities at night.
253. Rapoport, A. (1990). *The Meaning of the built environment*. Tucson: University of Arizona Press.
254. Rasmussen, S. E. (1957). *Experiencing architecture*. Cambridge: The MIT Press.
255. Relph, E. (1976). *Place and Placelessness*, Pion Ltd. Publishing, London.
256. Rendell, J. (2006). *Art and architecture: A place between*. London: I.B. Tauris.
257. Rhys-Taylor, Alex. (2013). The essences of multicultural: a sensory exploration of an inner-city street market, *Identities*, 20:4, 393-406, DOI: 10.1080/1070289X.2013.822380
258. Ricketts Hein, J., Evans, J., Jones, P. (2008). 'Mobile methodologies: Theory, technology and practice' *Geography Compass*, 2(5), pp. 1266-1285.
259. Ricouer, P. (2007). *Husserl: An analysis of his phenomenology*. Evanston: Northwestern University Press.
260. Roberts, P., Sykes, H. (2000). *Urban Regeneration*, Sage Publishing, London.
261. Rodaway, P. (1994). *Sensuous geographies; body, sense and place*. London: Routledge.
262. Rodriguez, A.M., Azenha, A.L. (2014). Understanding the urban context. In Erkut, G., Shirazi, M.R. *Dimensions of urban re-development, the case of Beyoğlu, Istanbul*, pp. 46–111. Berlin: TU Berlin.
263. Rogerson, R. J., Rice, G. (2009). Making sense of places: "Moral geographies" of sensory urbanism. *Architectural Theory Review*, 14(2), 142-155. <https://doi.org/10.1080/13264820903049224>.
264. Rossiter, B., Gibson, K. (2003). Walking and performing the city: A Melbourne chronicle. In: Bridge, G., Watson, S. (eds.). *A companion to the city*, pp. 437–447. Oxford: Blackwell Publishers.
265. Rubidge, S. F., Stones, A. (2009). Sensing Sounding Place. In: *Royal Geographical Society Annual Conference*, 26 Aug 2009, University of Manchester.
266. Sargut Gelen, S. (2019). Mekânsal Kimliğin Sürdürülmesinde Tarihî Kent Merkezlerinin Kamusal Gücünün Kentsel Tasarım Bağlamında Değerlendirilmesi: İstiklal Caddesi Aksı ve Taksim Meydanı (İstanbul) Örneği. Available at: <https://e-skop.com/skopbulten/tezler-mek%C3%A2nsal-kimligin-surdurulmesinde-tarih%C3%AE-kent-merkezlerinin-kamusal-gucunun-kentsel-tasarim-baglaminda-degerlendirilmesi-istiklal-caddesi-aksi-ve-taksim-meydani-istanbul-ornegi/5441>. Accessed 15 January 2020.
267. Sav, S., Gelmez, E. (2018). Istiklal Avenue's Intangible Dimensions Related to Cultural Memory. 4th International Conference on New Trends in Architecture and Interior Design. St. Petersburg.
268. Savic, J. (2017). Sense(s) of the city: Cultural mapping in Porto, Portugal. *City, Culture and Society*. 11. 10.1016/j.ccs.2017.08.001.
269. Say, S. K. (2016). Serklidoryan-Emek Bloğundan Grand Pera'ya: Kazanılanlar-Kaybedilenler, *Mimarist*, Güz 2016, Issue 57, pp.30-41.
270. Seamon, D. (1993). *Dwelling, seeing, and designing: Toward a phenomenological ecology*. Albany: State Univ. of New York Press.
271. Şenel, A. (2014). Mapping as performance: An Alternative to authoritative representations in Istanbul. *Journal of Urban Design and Planning*, 1(3), 85–94.
272. Sennett, R. (1994). *Flesh and Stone: The Body and the City in Western Civilization*. New York: W. W. Norton & Co.

273. Sennett, R. (2009). 'Istanbul within a Europe of cities'. In Istanbul. City of Intersections. pp.12-13 London: Urban Age Programme, London School of Economics and Political Science.
274. Sepänmaa, Y. (2003). Multi-sensoriness and the City. In Sarapik, V., Tuur, K. (Eds.) Proceedings of the Estonian Academy of Arts 'Place and Location: Studies in Environmental Aesthetics and Semiotics III', pp. 75-85. Tallinn: Estonian Academy of Arts and Estonian Semiotics Association.
275. Serres, M. (2018) [1985]. The five senses: A philosophy of mingled bodies. London: Bloomsbury Academic, an imprint of Bloomsbury Publishing Plc.
276. Schafer, M. (1994). The Soundscape: Our Sonic Environment and the Tuning of the World, reprint. Rochester: Destiny Books.
277. Schafer, R.M. (1985) Acoustic space. In Seamon, D. and Mugerauer, R. (eds.) Dwelling, Place and Environment, pp. 87-98. Dordrecht: Martinus Nijhoff.
278. Sheller, M., Urry, J. (2004). Tourism mobilities: Places to play, places in play. London: Routledge.
279. Sheller, M., Urry, J. (2006). The new mobilities paradigm. Environment and Planning A: Economy and Space, 38(2), 207–226. <https://doi.org/10.1068/a37268>
280. Shirazi, M. R. (2016). Towards an articulated phenomenological interpretation of architecture: Phenomenal phenomenology. London: Routledge Taylor & Francis Group.
281. Shirazi, M.R., Erkut, G. (2014). Taksim, the metaphor. In Erkut, G. & Shirazi, M.R. Dimensions of urban re-development, the case of Beyoğlu, Istanbul, pp. 224–229. Berlin: TU Berlin.
282. Shortell, T., Brown, E. (2014). Introduction. In: Shortell, T., Brown, E. (Eds.). Walking in the European City: Quotidian Mobility and Urban Ethnography. pp.1-18. London: Routledge.
283. Signorelli, V. (2015). Soundwalking in virtual ambiances. Applying Game Engine Technologies in soundscape studies. Ambiances. 10.4000/ambiances.657.
284. Simmel, G. (1961) [1903]. Metropolis and mental life. Chicago: Syllabus Division, University of Chicago Press.
285. Smith, P. (2015). Walking's new movement. Axminster: Triarchy Press.
286. Spence, C. (2020). Senses of place: architectural design for the multisensory mind. Cogn. Research 5, 46 (2020). <https://doi.org/10.1186/s41235-020-00243-4>
287. Sterne, J. (2012). The sound studies reader. New York, NY: Routledge.
288. Stoller, P. (2004). 'Sensuous Ethnography, African Persuasions, and Social Knowledge', Qualitative Inquiry Volume: 10, Issue: 6, p.817–835, Sage Publishing, London.
289. Suchar, C. (2004). Amsterdam and Chicago: Seeing the macro-characteristics of gentrification. In Knowles, C., Sweetman, P. (Eds.) Picturing the social landscape: visual methods in the sociological imagination. pp. 147-165. London: Routledge.
290. Sullivan, T., Gill, D. (1975). If You Could See What I Hear. New York; Harper & Row.
291. Swanwick, C. (2002). Landscape character assessment: Guidance for England and Scotland. Wetherby, West Yorkshire: Countryside Agency Publications.
292. Swanwick, C. (2009). Society's attitudes to and preferences for land and landscape. Land Use Policy. 26. 10.1016/j.landusepol.2009.08.025.
293. Taş, D. (2010). Beyoğlu Street. Available at [http://www.sabah.com.tr/ekonomi/2010/12/03/Beyoğlu\\_street](http://www.sabah.com.tr/ekonomi/2010/12/03/Beyoğlu_street). Accessed
294. Tekeli, İ. (2011). Kent, Kentli Hakları, Kentleşme ve Kentsel Dönüşüm. İstanbul: Tarih Vakfı Yurt Yayınları.
295. Tekin, İ., Akgün Gültekin, A. (2017). Rebuilding of Beyoğlu-Istiklal Street: A comparative analysis of urban transformation through sections along the Street 2004-2014. METU Journal of the Faculty of Architecture, 34(2), 153-179. <https://doi.org/10.4305/metu.jfa.2017.2.12>
296. Theart, C. (2010). Sensory Architecture\_Beyond Appearances. Master's Thesis, Interior Architecture, Faculty of Engineering, Built Environment & Information Technology, University of Pretoria, Pretoria, South Africa.
297. Thibaud, J.-P. (2011a). The three dynamics of urban ambiances. In Martinho, C., & LaBelle, B. (2011). Site of sound: Of architecture and the ear. pp. 43-53. Berlin: Errant Bodies Press.
298. Thibaud, J.-P. (2011b). The Sensory Fabric of Urban Ambiances, Senses and Society, 6(2). p. 203-215. Available at: <https://hal.archives-ouvertes.fr/hal-00978343>.

299. Thibaud, J-P. (2001). 'La méthode des parcours commentés'. In: Grosjean, M., Thibaud J-P. (éds.). *L'espace urbain en méthodes*. Marseille, Parenthèses, pp.79-99.
300. Trejo, G.A. (2011). *Memorable Experiences in Architecture: Understanding How Buildings Affect People Emotionally*. Unpublished Master's Thesis, University of Sheffield, Sheffield, UK.
301. Truax, B. (2001). *Acoustic communication*, Westport, Conn.: Ablex.
302. Truax, B. (1996). *Soundscape, Acoustic Communication and Environmental Sound Composition*, *Contemporary Music Review*, 15:1-2, 49-65, DOI: 10.1080/07494469608629688
303. Tuan, Yi-Fu (1972). *Topophilia: A study of environmental perception: attitudes and values*. Minneapolis: Dept. of Geography, University of Minnesota.
304. Tuan, Yi-Fu (1993). *Passing Strange and Wonderful: Aesthetics, Nature, and Culture*. 1993. Island Press, Shearwater Books, Washington, DC.
305. Turan, N. (2011). 'Towards an Ecological Urbanism for Istanbul, In: A. Sorensen and J. Okata ed. *Megacities: Urban Form, Governance, and Sustainability*, London: Springer, pp.223-244.
306. Uğurlu, Ö. (2010). *Türkiye Perspektifinden Kent Sosyolojisi Çalışmaları*. İstanbul: Örgün Yayınları.
307. Ujang, N., Zakariya, K. (2015). *The Notion of Place, Place Meaning and Identity in Urban Regeneration*. *Procedia - Social and Behavioral Sciences*. 170. 709-717. 10.1016/j.sbspro.2015.01.073.
308. Ultramari, C., Firmino, R. (2010). *Urban Beings or City Dwellers? The Complementary Concepts of 'Urban' and 'City'* (2010). *City & Time* 4 (3): 3. Available at SSRN: <https://ssrn.com/abstract=2781445>
309. Unlu Yucesoy, E., Guvenç, M., 2010. *Istanbul'un Yeni Zamanları; 1990 Sonrası İktisadi Ve Sosyal Yapıda Değişme*. In: C. Keyder ed. 2010. *Küreselleşen İstanbul'da Ekonomi*, pp.12-19. İstanbul: Osmanlı Bankası Arşiv ve Araştırma Merkezi.
310. Urry, J. (2011). *City life and the senses*. In Bridge, G., Watson, S. (Eds.). *The new Blackwell companion to the city*. pp.347-356. Chichester: Wiley-Blackwell.
311. Üstdiken, B. (1994). *Istiklal Caddesi*. In *Dünden Bugüne İstanbul Ansiklopedisi*, (ed.) İlhan Tekeli et al., Volume: 4, Tarih Vakfı (Foundation of History), İstanbul: Ministry of Culture.
312. Uzun, N. (2003). *The impact of urban renewal and gentrification on urban fabric: Three cases in Turkey*. *Tijdschrift voor economische en sociale geografie*, 94, 363–375.
313. Vasilikou, C. (2016). *Sensory Navigation in the City Centre. Perceptual Paths, Sense Walks and Interactive Atmospheres*. In *Proceedings of the 3rd International Congress on Ambiances*, Volos, Greek, 21–24 September 2016; pp. 559–564.
314. Vermeersch, P. W. (2013). *Less Vision, More Senses. Towards a More Multisensory Design Approach in Architecture*. (Less Vision, More Senses. Naar Een Meer Multisensoriële Ontwerpbenadering in Architectuur.).
315. Vilaplana, A., Yamanaka, T. (2014). *The Waiting Room: Improving Space Through Smell*. In *KEER2014. Proceedings of the 5th Kansei Engineering and Emotion Research; International Conference*; Linköping University Electronic Press: Linköping, Sweden.
316. Waghorn, K. (2011). *Place as Assemblage: Montreal Garden Mapping*. In Caquard, S., Vaughan, L., Cartwright, W. (Eds.). *Mapping Environmental Issues in the City*. pp.197-208. Berlin: Springer Berlin Heidelberg.
317. Walton, J. F. (2017). *Muslim civil society and the politics of religious freedom in Turkey*. New York: Oxford University Press.
318. Wastiels, L., Schifferstein, R., Wouters, I., Heylighen, A. (2013). *Touching Materials Visually: About the Dominance of Vision in Building Material Assessment*. *International Journal of Design*. 7. 31-41.
319. Welbourne, I. (2012). *Spilling into the street: café culture in Istanbul*. Available at: <http://myfilosofia.com/creative-blog/food-drink/spilling-into-the-street-cafe-culture-in-istanbul/>. Accessed 3 March 2021.
320. West, D. (1998). *Kıta Avpupası felsefesine giriş: Rousseau, Kant, Hegel'den Foucault ve Derrida'ya*. İstanbul: Paradigma Yayınları.
321. Westerkamp, H. (1974). 'Soundwalking'. *Sound Heritage*. III (4).
322. Wunderlich, F.M. (2008). *Walking and rhythmicity: Sensing urban space*. *Journal of Urban Design*, 13(1), 125–139. <https://doi.org/10.1080/13574800701803472>



- 323.Yada Akpınar, İ. (2010). 'İstanbul'da Modern Bir Pay-i Taht: Prost Planı Çerçevesinde Menderes'in İcraatı'. In: İmparatorluk Başkentinden Cumhuriyet'in Modern Kentine: Henri Prost'un İstanbul Planlaması (1936-1951). İstanbul: İstanbul Araştırmaları Enstitüsü. pp.167-199.
- 324.Yalav-Heckerroth, F. (2017). The Street Musicians of İstiklal Street. Available at: <https://theculturetrip.com/europe/turkey/articles/the-street-musicians-of-istiklal-street/>. Accessed 9 February 2021.
- 325.Yalçıntan, M.C., Çalışkan, Ç.O., Çılgın, K., Dündar, U. (2014). İstanbul Dönüşüm Coğrafyası. In. Candan, A., Özbay, C. (Eds.). Yeni İstanbul Çalışmaları: Sınırlar, Mücadeleler, Açılımlar, pp.47-70. İstanbul: Metis Yayınları.
- 326.Yaneva, A. (2012). The making of a building: A pragmatist approach to architecture. Oxford, England: Peter Lang.
- 327.Yang, W., Kang, J. (2005). Soundscape and Sound Preferences in Urban Squares: A Case Study in Sheffield, *Journal of Urban Design*, 10:1, 61-80, DOI: 10.1080/13574800500062395
- 328.Yelmi, P. (2017). İstanbul's cultural soundscape: Collecting, preserving and exhibiting the sonic cultural heritage of daily urban life. Phd thesis. Koç University. Social Sciences Institute. İstanbul.
- 329.Yıldırım, B., Erdem, A. (2016). Taksim Meydanının İnşası. *Tasarım Kuram*, 11(19): 95-106 | DOI: 10.23835/tasarimkuram.239585
- 330.Yonucu D. (2013). European İstanbul and Its Enemies: İstanbul's Working Class as the Constitutive Outside of the Modern/European İstanbul. In: Reuschke D., Salzbrunn M., Schönhärl K. (eds) *The Economies of Urban Diversity*. Palgrave Macmillan, New York. [https://doi.org/10.1057/9781137338815\\_10](https://doi.org/10.1057/9781137338815_10)
- 331.Zardini, M. (2005). Toward a Sensorial Urbanism. In M. Zardini (Ed.). *Sense of the City: An Alternate Approach to Urbanism*, pp. 17-27. Montreal: Canadian Centre for Architecture; Lars Müller Pub.
- 332.Zeybekoğlu, S. (2015). Regenerating Public İstanbul. Two Projects on the Golden Horn. *Public İstanbul*, edited by Frank Eckardt and Kathrin Wildner, Bielefeld: transcript Verlag, pp. 163-186.

#### URLs

1. Url-2:(Anonymous, 2017). Facelift of İstanbul's famous avenue draws fire. Available at: [http://www.xinhuanet.com/english/2017-05/13/c\\_136278072.htm](http://www.xinhuanet.com/english/2017-05/13/c_136278072.htm) Accessed 12 August 2020.
2. Url-3:(Anonymous, 2010). Kara Güneş. Available at: <https://www.last.fm/music/Kara+G%C3%BCne%C5%9F/+wiki> Accessed 19 August 2020.
3. Url-4:(Anonymous, n.d.). Walk through İstiklal Street. Available at: <http://www.ephesusoursguide.com/istanbul-turkey/walk-through-istiklal-street> Accessed 1 February 2021.
4. Url-5:(Anonymous, 2017). Upsetting transformation of İstanbul's istiklal street. Available at: <https://140journos.com/upsetting-transformation-of-istanbuls-istiklal-street-392b0851869d> Accessed 1 February 2021.
5. Url-6:(Anonymous, 2015). Privilege and poverty: how Beyoğlu shaped İstanbul's city brand. Available at: <http://placesbrands.com/privilege-and-poverty-how-Beyoğlu-shaped-istanbuls-city-brand/> Accessed 9 September 2019.
6. Url-6:(Anonymous, 2015). Memories of Grand Rue de Pera | Part 2. Available at: <http://maviboncuk.blogspot.com/2015/10/memories-of-grand-rue-de-pera-part-2.html?view=classic> Accessed 4 July 2020.
7. Url-7:(Anonymous, n.d.). Eski İstanbul Fotoğrafları Arşivi. Available at: <http://www.eskiistanbul.net/895/istiklal-caddesi-1910> Accessed 9 February 2021.
8. Url-8:(Anonymous, n.d.). İstiklal caddesi, Galatasaray - 1930 lar. Available at: <https://tr.pinterest.com/pin/387380005421332181/> Accessed 15 May 2020.
9. Url-9: (Anonymous, n.d.). İstanbul İETT Otobüsleri - Tarihe, Nostalji ve Hatıralar (İETT Buses, History and Nostalgia). Available at: <http://wowturkey.com/forum/viewtopic.php?p=4517492> Accessed 18 June 2020.
10. Url-10:(Anonymous, n.d.). Available at: <https://www.pinterest.se/pin/387380005421332331/> Accessed 20 June 2020.

11. Url-11:(Anonymous, 2013). 6-7 Eylül olayları. Available at: <https://www.haberturk.com/haber/haber/987491-6-7-eylul-olaylari> Accessed 5 July 2020.
12. Url-12: (Anonymous, 2019). Tarihte bugün 6 Eylül: İstanbul'da meydana gelen 6-7 Eylül Olaylarının yıl dönümü! Available at: <https://www.haberler.com/tarihte-bugun-6-eylul-istanbul-da-meydana-gelen-6-12396439-haberi/> Accessed 1 July 2020.
13. Url-13:(Anonymous, 2020). Photos of Istanbul in 1960-70s (Golden Days). Available at: <https://steemit.com/history/@onurjones/photos-of-istanbul-in-1960-70s-golden-days> Accessed 1 February 2021.
14. Url-14: (Anonymous, n.d.). Available at: <https://tr.pinterest.com/pin/448671181602773117/> Accessed 1 February 2021.
15. Url-15:(Anonymous, n.d.). Available at: <https://tr.pinterest.com/pin/161637074105473843/?lp=true> Accessed 9 February 2021.
16. Url-16:(Anonymous, n.d.). Bir İstanbul İETT Klasiği: 'Leyland-Levend' Otobüsler. Available at: <http://wowturkey.com/forum/viewtopic.php?p=4866690> Accessed 9 February 2021.
17. Url-17: (Anonymous, 2017). İstiklal Caddesi'nin Geçmişten Günümüze Nasıl Değiştiğini Gösteren 15 Fotoğraf. [online] Available at: <https://listelist.com/Istiklal-caddesi/> Accessed 9 February 2021.
18. Url-18: (Anonymous, 2014). İstanbul'un Hiçbir Yerde Görmediğiniz 38 Kâbus Gibi Fotoğrafi. [online] Available at: <https://listelist.com/eski-istanbul-fotograflari/> Accessed 9 February 2021.
19. Url-19: (Anonymous, n.d.). Available at: <https://tr.pinterest.com/pin/450711875187741798/> Accessed 9 February 2021.
20. Url-20: (Anonymous, 2006). İstanbul Taksim-Tünel Nostaljik Tramvay Hattı (T2). [online] Available at: <http://wowturkey.com/forum/viewtopic.php?t=3153&start=20> Accessed 9 February 2021.
21. Url-21:(Anonymous, 2017). Yeni Halinde 'Tek Bir Ağaç Yok' Eleştirisi ve Çağrı: 'İstiklal Caddesi Yeniden Ağaçlandırılın'. Available at: <https://onedio.com/haber/yeni-halinde-tek-bir-agac-yok-elestirisi-ve-cagri-istiklal-caddesi-yeniden-agaclandirilsin-769854> [Accessed 9 February 2021].
22. Url-22:(Anonymous, 2017). İstiklal Caddesi'nde neler oluyor? Available at: [https://www.sozcu.com.tr/2017/ekonomi/istiklal-caddesinde-neler-oluyor-1872969/?utm\\_source=dahafazla\\_haber&utm\\_medium=free&utm\\_campaign=dahafazlahaber](https://www.sozcu.com.tr/2017/ekonomi/istiklal-caddesinde-neler-oluyor-1872969/?utm_source=dahafazla_haber&utm_medium=free&utm_campaign=dahafazlahaber) Accessed 9 February 2021.
23. Url-23:(Anonymous, n.d.). Available at: <https://www.shutterstock.com/image-photo/istanbul-turkey-may-14-taksim-istiklal-72450679?src=EzKXrcmIo8gTjPotcE843g-1-52> Accessed 9 February 2021.
24. Url-24:(Anonymous, 2015). Istanbul: Taking the City by Storm. Available at: <http://www.travelstart.com.eg/blog/guide-to-istanbul/> Accessed 9 February 2021.
25. Url-25: (Anonymous, 2015). Soundtrack of Istanbul: The Street Musicians of İstiklal Street. Available at: <https://brushandbow.com/2015/10/14/the-street-musicians-of-istiklal-street-the-sountrack-of-istanbul/> Accessed 9 February 2021.
26. Url-26:(Anonymous, n.d.). Street Musicians in Istanbul. Available at: <https://citizenonearth.com/2015/08/10/street-musicians-in-istanbul/> Accessed 11 February 2021.
27. Url-27: (Anonymous, 2020). Taksim mosque construction nears completion, set to open in Ramadan. Available at: <https://www.hurriyetdailynews.com/taksim-mosque-construction-nears-completion-set-to-open-in-ramadan-160355> Accessed 13 February 2021].
28. Url-28: (Anonymous, n.d.). Final steps through the end of Taksim Mosque construction. Available at: <https://www.aa.com.tr/en/pg/photo-gallery/final-steps-through-the-end-of-taksim-mosque-construction> Accessed 13 February 2021.
29. Url-29: (Anonymous, 2021). Atatürk Cultural Center construction set to be finished in June. Available at: <https://www.hurriyetdailynews.com/ataturk-cultural-center-construction-set-to-be-finished-in-june-161652> Accessed 13 February 2021.
30. Url-30:Wikipedia contributors. (2019). Istanbul. In Wikipedia, The Free Encyclopedia. Available at: <https://en.wikipedia.org/w/index.php?title=Istanbul&oldid=1009126015> Accessed 1 February 2019.
31. Url-31:Wikipedia contributors. (2020). Turkey. In Wikipedia, The Free Encyclopedia. Available at: <https://en.wikipedia.org/w/index.php?title=Turkey&oldid=1009180152> Accessed 3 July 2020.

32. Url-32:Wikipedia contributors. (2021). Beyoğlu. In Wikipedia, The Free Encyclopedia. Available at:<https://en.wikipedia.org/w/index.php?title=Beyo%C4%9Flu&oldid=1006208181> Accessed 7 Jan 2021.
33. Url-33:Archnet.org. (n.d.). Pera & Galata, Plan Index, Plan d'Assurance de Constantinople, Vol. II. Available at: <https://archnet.org/publications/10347> Accessed 23 February 2021.
34. Url-34:Centre for Sensory Studies. (n.d.). A Brief History. Available at: <http://www.centreforsensorystudies.org/a-brief-history/> Accessed 5 January 2021.
35. Url-35:hatirlayansehir.hakikatadalethafiza.org. (n.d.) Istiklal Avenue. Available at: <https://hatirlayansehir.hakikatadalethafiza.org/en/istiklal-avenue/> Accessed 1 March 2021.
36. Url-36: seyler.eksisozluk.com. (2016). İnsanı Durduk Yere Geçmişe Götürüp Hüzünlendiren Fotoğraf: Ocak 2002 İstiklal Caddesi. Available at: <https://seyler.eksisozluk.com/insani-durduk-yere-gecmise-goturup-huzunlendiren-fotograf-ocak-2002-istiklal-caddesi> Accessed 1 March 2021.

## **APPENDICES**

## APPENDIX A: Ethical Approval

---

### Ethics Committee Reviewer Decision

This form must be completed by each reviewer. Each application will be reviewed by two members of the ethics committee. Reviews may be completed electronically and sent to the Faculty ethics administrator (Jo Deeley) from a University of Nottingham email address, or may be completed in paper form and delivered to the Faculty of Engineering Research Office.

Applicant full name                      Asiye Kartal

Reviewed by:

Name    S03

Signature (paper based only) .....

Date 27/03/2018

- Approval awarded - no changes required
- Approval awarded - subject to required changes (see comments below)
- Approval pending - further information & resubmission required (see comments)
- Approval declined – reasons given below

Comments:

1. Change the university of Nottingham logo in the recruitment poster to the current logo as used on the participant information sheet
2. The participant information sheet contains duplicated information. It also seems to be written in places for the participant to read and in other places for the ethics reviewer to read. This document is to be given to the participant to aid them in making an informed decision regarding whether or not to consent to take part in the study. Ensure that it is written for this purpose.
3. It is stated that the participants will be given compensation for their participation. Is this to be in the form of shopping vouchers or cash? Please check that the method of compensation offered is compliant with university policy for participant compensation.

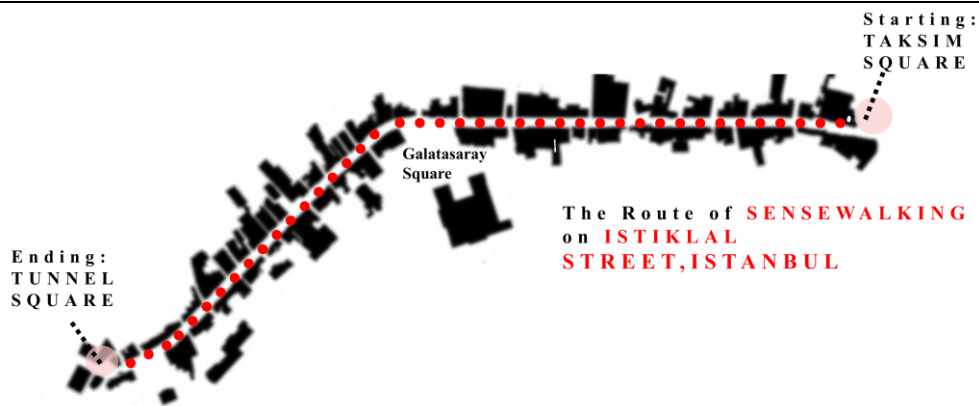
Please note:

1. The approval only covers the participants and trials specified on the form and further approval must be requested for any repetition or extension to the investigation.
2. The approval covers the ethical requirements for the techniques and procedures described in the protocol but does not replace a safety or risk assessment.
3. Approval is not intended to convey any judgement on the quality of the research, experimental design or techniques.
4. Normally, all queries raised by reviewers should be addressed. In the case of conflicting or incomplete views, the ethics committee chair will review the comments and relay these to the applicant via email. All email correspondence related to the application must be copied to the Faculty research ethics administrator.

Any problems which arise during the course of the investigation must be reported to the Faculty Research Ethics Committee

**APPENDIX B:** The pictures belong to the pilot ‘sensewalking’ study in January 2018.

---



The researcher and some of the sensewalking participants stand nearly at the entrance point of the walk. The researcher gives information about the study and questions.



The group walk, observe the Street’s environment, sense and answer the questions.



The group stands near the Demirenen Shopping Center and Grand Pera building. It is written 'best of shopping is in Grand Pera' on the advertisement board.



Some of the sensewalkers and the researcher stand near the Huseyin Agha Mosque. Some of the locals asked some questions about the study, and a conversation starts between the local people and the researcher.





The group continues to walk; we see some of the police barriers near Yapi Kredi Cultural Center.




The group and researcher stand nearly at the last stop (Tunnel Square) of the walk. Then, the filled template of the walks will be collected by the researcher.


**APPENDIX C:** The template of the ‘Group Sensewalking Sessions’ (first group sensewalking have been conducted on 20 October 2018, secondly on 27 October 2018, and lastly on 3 November 2018)

The first page of the group ‘Sensewalking’ sessions’ template:

## Template of Sensory[bodily]walking on Istiklal Street



Istiklal Street



---

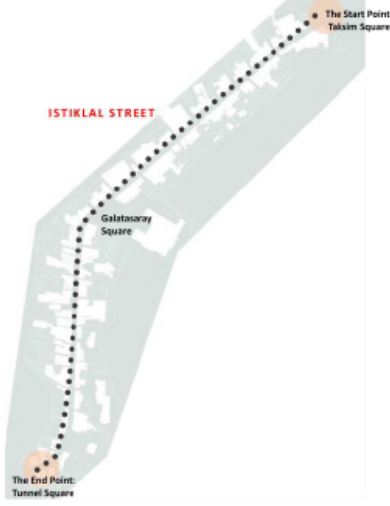

Please read the instructions of group sensewalking session study.

- The participants will be required to take walk on selected route (the starting point of the walk: Taksim Square and end point: Tunnel Square) under the guidance of the researcher and concentrate on observing and experiencing the sensory dimensions of urban environment of Istiklal Street.
- During group Sensewalking sessions, participants will be required to answer the questions in the first part of the study, and then in the second part, accordingly to the questions, they will be asked to photograph record with their mobile phones and write/note down their sensory experiences on the blank template as much as possible.
- Within a sensory walk, particular points have not been scheduled for discussing and commenting on sensory characteristics of those points. Such stands have not determined for the walks in this research, but occasional stops during the walks will be allowed in accordance with participants’ individual preferences. Therefore, while walking on Istiklal Street, the participants may stop at where they need including the start and end point, but they will be requested not to disrupt the walking rhythm of the group.
- Each group Sensewalking session will be tried to carry out in silence, without not so much talking to avoid that participants influence each other’s observations, recordings and notations. Each time when participants stop, they may photograph record with their mobile phones and write/note down their sensory experiences on the blank template provided before.
- At the end of each walk, the researcher will gather photograph recordings and the completed templates to interpret these finding into sensory maps of the sensory experiences which participants have individually identified/experienced mostly on Istiklal Street.

**Title of Research:** Body, experience, sense, and place: A case study with the method of ‘Sensewalking’ through ‘Sensory(bodily) mappings’ of Istiklal Street, Istanbul from 1990s to today

I am a PhD researcher of Architecture and Built Environment Department, University of Nottingham. Within my doctoral thesis, I am conducting a study with the purpose to discover the current Sensemarks of **Istiklal Street, Istanbul** through the fieldwork ‘group Sensewalking sessions’.

The sensewalking study on Istiklal Street aims to investigate how sensory dimensions of Istiklal Street are perceived and assessed by participants’ individually identified/experienced sensory qualities (sight, hear, touch, smell, taste).

The initial questions of the group ‘Sensewalking’ sessions:

## Template of Sensory[bodily]walking on Istiklal Street



Istiklal Street

SENSORY  
[BODILY]  
WALKING

SENSORY  
[BODILY]  
MAPPING

PART 1

**1. Where are you from?**

- Turkey
- Other

**2. Were you born in Istanbul?**

- Yes
- No

**3. Where do you currently live in?**

- In Beyoglu neighbourhood
  - 3.1. How long have you lived in Beyoglu?**
  - ...
- In another neighbourhood of Istanbul
- Not in Istanbul

**4. What is your gender?**

- female
- male
- other

**5. How old are you?**

- ...

**6. How often do you experience this area?**

- once or twice in a year
- once or twice in a month
- once a week
- two or three times a week
- everyday
- I have been here for the first time

**7. In which days of a week do you experience this area mostly?**

- In Weekdays
- In Weekends

**8. In what times of a day do you experience this area mostly?**

- 12am-6am
- 6am-12pm
- 12pm-18pm
- 18pm-12am

**9. For what activities do you spend time in this area?**

- ...

TIME (DATE, HOUR):

**Template of Sensory[bodily]walking on Istiklal Street**



1. Could you please **take photos** (up to 10 pieces) using your mobile phone of **the most typical buildings** in your sight as you walk on Istiklal Street and rank them as

(-) *unpleasant* or (0) *neutral* or (+) *pleasant* according to how does it make you sense?



Please write the numbers of the photos in the order of taking them

**How does it make you sense?**  
 (focus on your immediate sensing you have with them)  
 Please rank them as  
 unpleasant / neutral / pleasant  
 (-) (0) (+)


PART 2

TIME (DATE, HOUR):

### Template of Sensory[bodily]walking on Istiklal Street



2. Could you please **write down on the template** **the most typical the sounds** (up to 10 pieces) as you walk on Istiklal Street and rank them as (-) *unpleasant* or (0) *neutral* or (+) *pleasant* according to how does it make you sense?

The Sounds/Sound description	How does it make you sense? (focus on your immediate sensing you have with the sounds) Please rank them as unpleasant / neutral / pleasant (-)      (0)      (+)		

PART 2

TIME (DATE, HOUR):

### Template of Sensory[bodily]walking on Istiklal Street



3. By using your mobile phone, could you please zoom on **the street floor** and **building surfaces** to **take photos** (up to 10 pieces) of **the most typical texture/material/graphic characteristics** as you walk on Istiklal Street and rank them as

(-) *unpleasant* or (0) *neutral* or (+) *pleasant* according to how does it make you sense ?

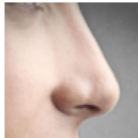


Please write the numbers of the photos in the order of taking them	How does it make you sense? (focus on your immediate sensing you have with them) Please rank them as unpleasant / neutral / pleasant (-) (0) (+)

PART 2

TIME (DATE, HOUR):

**Template of Sensory[bodily]walking on Istiklal Street**



4. Could you please **write down on the template the most typical smells** (up to 10 pieces) as you walk on Istiklal Street and rank them as (-) *unpleasant* or (0) *neutral* or (+) *pleasant* according to how does it make you sense?



Smell description/Name of Smell	How does it make you sense? (focus on your immediate sensing you have with the smells) Please rank them as unpleasant / neutral / pleasant (-) (0) (+)

PART 2

TIME (DATE, HOUR):



### Template of Sensory[bodily]walking on Istiklal Street



5. Could you please **take photos** (up to 10 pieces) using your mobile phone of the **most typical food spots** on Istiklal Street and rank them as (-) *unpleasant* or (0) *neutral* or (+) *pleasant* according to how does it make you sense?



Please write the numbers of the photos in the order of taking them

**How does it make you sense?**  
 (focus on your immediate sensing you have with them)  
 Please rank them as  
**unpleasant / neutral / pleasant**  
 (-) (0) (+)


PART 2

TIME (DATE, HOUR):

## APPENDIX D: The demographic questions and introductory qualities of the ‘Group Sensewalking Sessions’ Participants

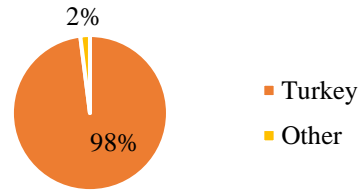
---

Istiklal Street, which has been hosting people of different races, languages, religions, and cultures, is a centre of art and entertainment life and trade; it is a popular destination for both tourists and the native population of Istanbul. Therefore, it is a line that combines all these kinds of flows, every day, thousands of people pass through this Street, and various ethnic groups experiencing Istiklal have played a great role in establishing Istiklal Street's texture. Istiklal Street is a reachable place from different city points, so it is a point where everybody can reach. Istiklal is surrounded by many kinds of areas such as Cihangir, mostly the intellectual people and artists live there, and the real estate rates are quite expensive; and Tarlabası, mostly gipsy, drug dealers and students live there, and real estate rates are low; and Galata, mostly artists, started to move in there, so the real estate rates are increasing. All these Streets intersect on the Istiklal, so all the people from different ethnicities and socio-economic backgrounds. **‘Where are you from?’** is the **first demographic question** of the study for determining the familiarity with the region of the case place. There are two options; respondents can select either ‘Turkey’ or ‘Other’. With this question, we can determine the main two groups: familiar with the region and unfamiliar with the region. The first demographic question (Where are you from?) showed that nearly all participants of the group Sensewalking are from Turkey (98%), and one participant is not from Turkey (2%). Istiklal Street has been an area in which most of the features of the place reflect unique characteristics. The **second demographic question**, ‘were you born in Istanbul?’ is asked to explore further familiarity with Istanbul, where Istiklal Street is located. The second demographic question (Were you born in Istanbul?) showed that the total sample included most participants born out of Istanbul (%72), and %28 of all participants were born in Istanbul. Istiklal Street is one of the most significant public places in the whole of Turkey, with a heterogenic component of users. It has always been a society's place as a reflection of users' socio-cultural diversity, so it is nearly a microcosm of all urban life of Istanbul. This place is not only a place of Turkish people but historically a space of cosmopolitanism. This place reflects the historical, social, cultural and architectural evolution of Istanbul's complicated structure, where you can find many diverse layers of different cultures. The **third question**, ‘where do you currently live in?’ is asked to explore familiarity with Istiklal Street's case place. The question has three options, if ‘In Beyoğlu neighbourhood’ is selected, the question ‘How long have you lived in Beyoğlu’ is asked to further explore the time that has been dwelled in Beyoğlu neighbourhood where the case place, Istiklal Street, is set. According to the question ‘Where do you currently live in?’, the total sample showed most participants live in Istanbul. However, those who live in another neighbourhood of Istanbul make up for 78% of all participants, and just 14% of participants live in the Beyoğlu neighbourhood. The participants who live not out of Istanbul make up for 8% of the total number of Sensewalking sessions. According to the **sub-question** ‘how long have you lived in Beyoğlu?’ which have been answered by 7 participants who live in the Beyoğlu neighbourhood, %28 of participants of those live for 4 years, % 29 of participants of those live for 6 years and % 43 of participants of those live for 5 years in Beyoğlu neighbourhood. Istiklal Street brings together people without any limit for age and gender, income or ethnic group by reflecting the socio-cultural situation of the inhabitants of Istanbul. Istiklal has witnessed diverse age groups of peddlers, tourists, shopper people that come here. Due to the demonstrations, Street musicians on Istiklal, young, old and children can be seen on the Street at the same time. Then, gender and age are asked to get demographic information about the participants. The **fourth question**, ‘What is your gender?’ have three options, there are namely, ‘female’, ‘male’, ‘other’. There is a blank place to answer the question ‘how old are you?’ answer to the question. Thus, we have had an idea about participants’ age periods. For the question ‘What is your gender?’, the total sample presented that the numbers of female and male participants are almost the same; out of 50 participants, the graphic indicated 52% of participants are women (26 people), and 48% of participants are male (24 male). According to their **age**, the participants are divided into 11 categories, and the distribution of age is between 18 and 29 years. Out of the total sample, the most numerous age is 20 years (26%), followed respectively by the participants who are 22 years (%20), 21 years (%18), 24 years (%8), 19 years (%6), 23 years (%6), 18 years, 25 years, and 29 years (%4), lastly 26 years and 27 years (%2). On Istiklal, it has been fascinating to see how people have overthrown the authoritative dominance and moulded the place through their practices, so Istiklal Street reflects diverse political attitudes and lifestyles with all kinds of people that come and experience here. For Istiklal Street, the borders between the private and

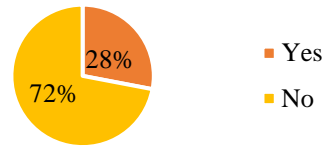
the public area are flu which is observable in the land use of both its sides; the Street is an instrument with many undiscovered components. This shows how unifying and blending rather than separating, have a positive role in the Street's liveliness by experiencing it. The **sixth question**, 'how often do you experience this area?' is asked to get information about the frequency of being on the case place, Istiklal Street, personally. The question has options as 'once or twice in a year', 'once or twice in a month', 'once a week', 'two or three times a week', 'everyday' and 'I have been here for the first time'. For the question 'how often do you experience this area?' the total sample is distributed in five categories; the biggest ratio belongs to participants who experience this area once or twice in a month (%42), while secondly, the ratio has %22 who experience Istiklal Street two or three times a week. The portion of experiencing Istiklal Street once or twice a year is %16, which is the same ratio of participants who experience Istiklal Street once a week. Only 4% of participants experience the area every day. The users find creative solutions with different actions to set here seven days a week. Istiklal Street is preferred for public events or other social gatherings by college students, kids, men, women, policemen, florists, peddlers, Street musicians, and artists. The **seventh question**, 'in which days of a week do you experience this area mostly?' is asked to get further information about the types of day that the participants have presented themselves at the case place, Istiklal Street, personally. The question has options that are namely as 'in weekdays' and 'in weekends', and the participants can choose both options by answering the question. The question 'in which days of a week do you experience this area mostly?' showed most participants experience the area just at weekends (%62), while %32 of participants experience the area just on weekdays. Additionally, %6 of the participants answered this question by selecting both options. Perhaps the most important feature of Istiklal Street is that life goes on nonstop in cycles of 24 hours. Especially at nights, it is a common sight to find people perched on the narrow rails of the fences and continue to sit in that uncomfortable position for a long time, sometimes even more than an hour. It is a dynamic site for different actions such as commerce, shopping, political demonstrations, or celebrations as an active public space 24/7. The **eighth** question of 'in what times of a day do you experience this area mostly' is asked to get detailed information about the period of a day that the participants have experienced the case place, Istiklal Street, personally. For this question, the periods have been given as '12 am-6 am', '6 am-12 pm', '12 pm-6 pm' and '18 pm-12 am' and selecting more than one option has been allowed for this question. For the question 'in what times of a day do you experience this area mostly' said the users of Istiklal Street have been here at the times of a day respectively between 6 am-12 pm (4.00%), 12 pm-6 pm and 6 pm-12 am together (8.00%), 6 pm-12 am (34.00%), and in the biggest ratio(54.00%) people experienced Istiklal between 12 pm-6 pm. Istiklal Street has been staged all types of activities as not just a place to pass through, but a place to confront and spend time in. The place has been characterized by the arranging of diverse uses and activities. Istiklal Street has exposed different urban practices throughout its entire length, with its a range of fashion stores, restaurants, cafes, bookstores to use the spaces on all floors of the buildings on the Street. It has been a place for encountering many different activities from commerce and shopping, political demonstrations, football celebrations, political demonstrations, social gatherings, and transportation services. Therefore, Istiklal Street's position as a public space has been well reflected due to different activities that have been concentrated in this place. On Istiklal Street, any demonstration or celebration might be attended by thousands of people. Istiklal Street has been an indisputable stop before people meet and hang out for a long time. Also, Istiklal Street has historically been the main cultural zone of Istanbul and keeps so to date. The venues around the Street became the host of many international art festivals, such as the annual Istanbul Film Festival. It has been the centre of fine arts and leisure in Istanbul, with numerous art galleries and art festivals. The **last question**, 'for what activities do you spend time in this area?' is asked as an open-ended style for getting information about what is being practised by the participants on the case place, Istiklal Street personally. The answers to the question 'for what activities do you spend time in this area?' is distributed in eight categories. The biggest ratio belongs to %18 of participants who spend time in Istiklal Street for actions such as 'cultural activities, festivals, seeing the exhibition, going to the cinema, taking photos and taking part in social responsibility projects'. % of 17 participants answered this question by stating that they spend time in the area for 'eating and drinking'. Furthermore, another %17 of participants are present in 'walking around and wandering'. In the third range, %14 of participants spend time in Istiklal Street for 'having fun, listening to music live music and dancing'. At the same ratio, %14 of participants stated that they spend time in the area with the phrases such as 'meeting friends in the cafes, meeting friends to walk around and going to café'. Then, one-tenth of all

participants answered the question with the phrase 'shopping'. %7 of participants spend time in the area for the activities such as 'doing task, education, studying, and work'.in the last line, the participants who spend time in the area 'for doing sport, and going to the gym' has the smallest ratio (%3).

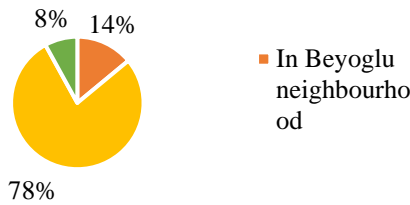
Part 1.1.Where are you from?



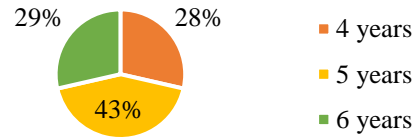
Part 1.2.Were you born in Istanbul?



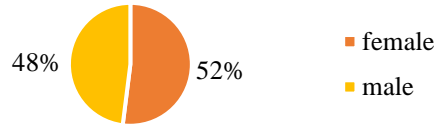
Part 1.3.Where do you currently live in?



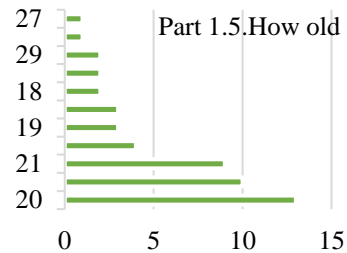
Part 1.3.1.How long have you lived in Beyoglu?



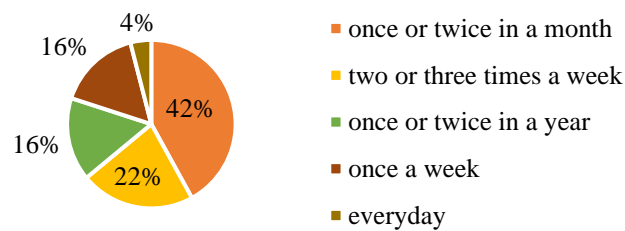
Part 1.4.What is your gender?



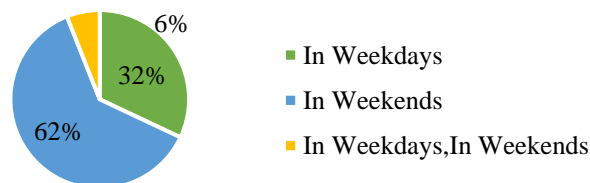
Part 1.5.How old are you?



Part 1.6.How often do you experience this area?

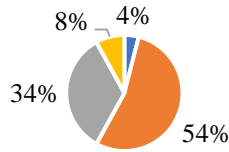


Part 1.7. In which days of a week do you experience this area mostly?



Part 1.8. In what times of a day do you experience this area mostly?

■ 6am-12pm ■ 12pm-18pm ■ 18pm-12am ■ 12pm-18pm, 18pm-12am



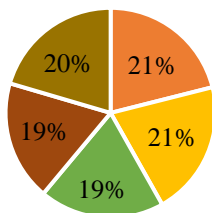
Part 1.9. For what activities do you spend time in this area?



The proportions of answers of five thematic questions in the group sensewalking seasons:

As we look at the proportions of answers to five thematic questions in the group sensewalking seasons, it could be seen that participants have given nearly the same numbers of responses for each thematic question of the study.

the numbers of responses by participants according to questions



- question 1, the numbers of buildings' photos by participants
- question 2, the numbers of sounds' descriptions by participants
- question 3, the numbers of photos of texture/material/graphic characteristics' on the street floor and building surfaces by participants
- question 4, the numbers of smells' descriptions by participants
- question 5, the numbers of photos of typical food spots' by participants

**APPENDIX E:** The pictures that the group sensewalking sessions' participants have taken. They belong to the first, third and fifth outputs of the thematic questions of the walk.

---

1

**the buildings as (-) unpleasant**

- the buildings\_out of distinctive building characteristic-rebuilt in the last decades

Odakule



Banks Building



Clothing store(LC waikiki)



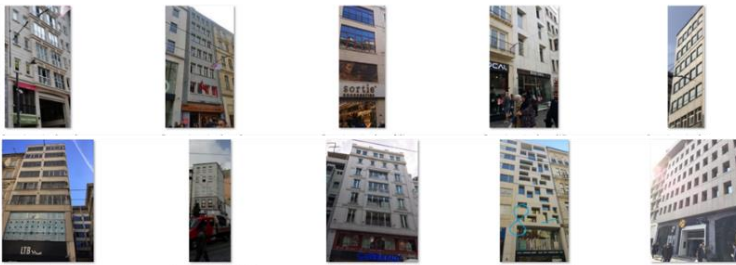
Cosmetics building(Flormar)



Galatasaray Han



Other



2

**the buildings as (-) unpleasant**

- the buildings\_converted into-restored-renovated by adding new floors

Demirören Shopping Mall



Narmanlı Han



current situation of Taksim Square



Yapi Kredi Culture Center



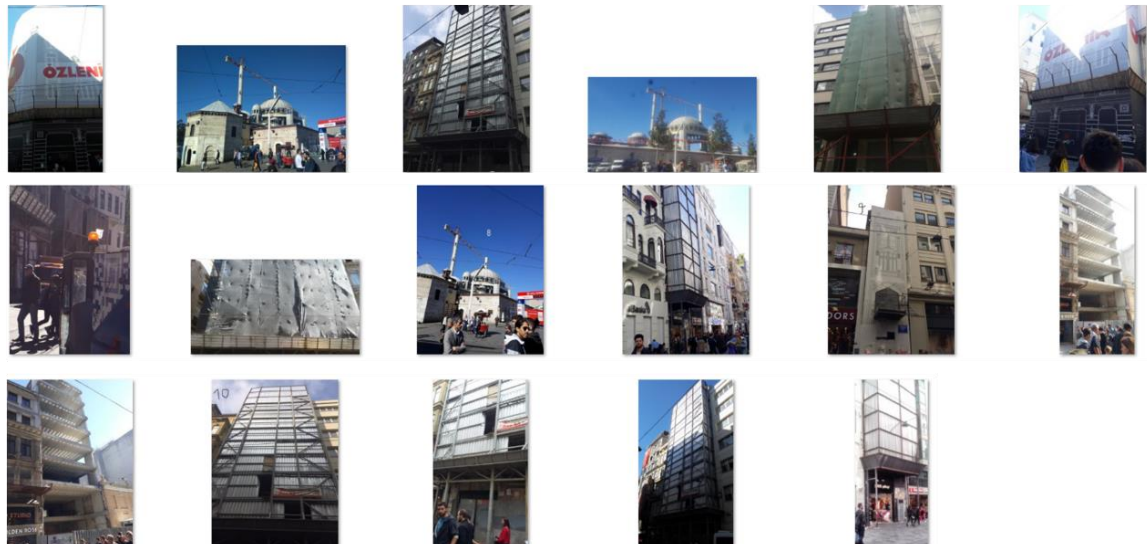
Other



3

**the buildings as (-) unpleasant**

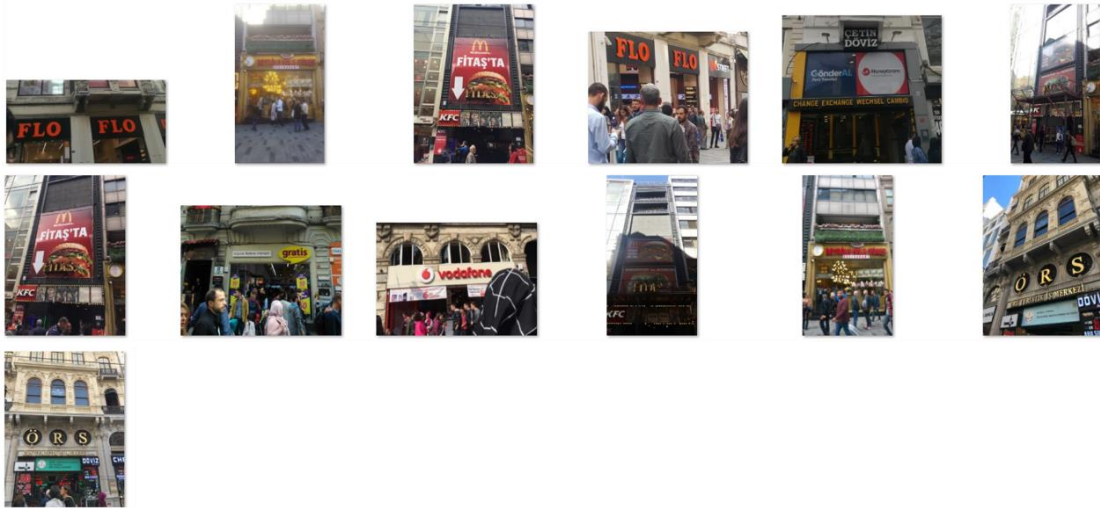
- the buildings\_in construction-renovation



4

**the buildings as (-) unpleasant**

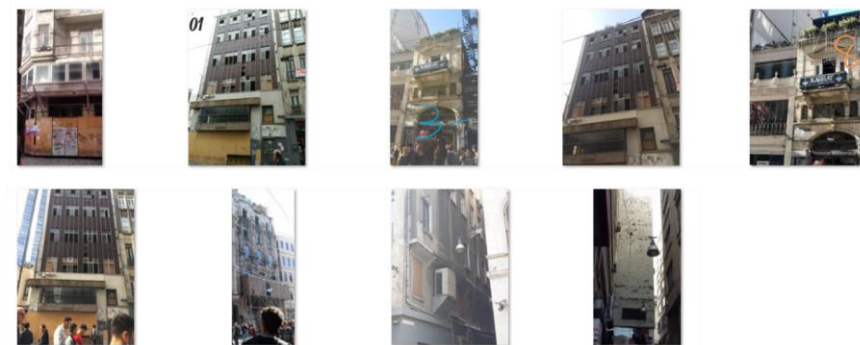
- the buildings\_big advertisements, signboards on surface



5

**the buildings as (-) unpleasant**

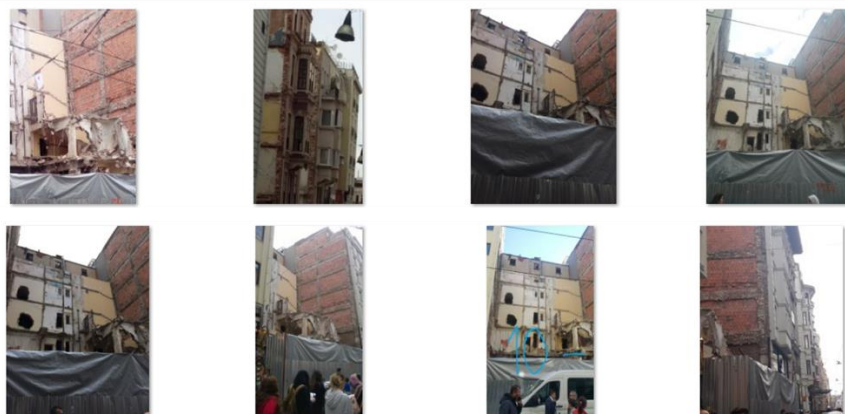
- the buildings\_in a bad condition-damaged



6

**the buildings as (-) unpleasant**

- the buildings\_demolished





7

**the buildings as (0) neutral**

- the buildings\_converted into-restored-renovated by adding new floors

Demirören Shopping Mall



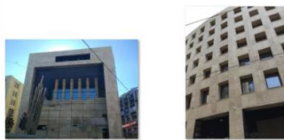
Grand Pera



Narmanlı Han



Yapi Kredi Culture Center



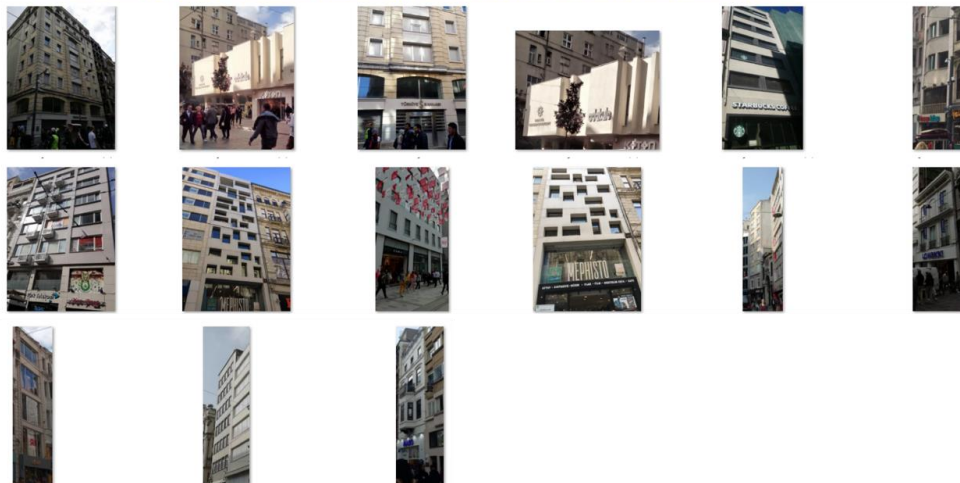
Other



8

**the buildings as (0) neutral**

- the buildings\_out of distinctive building characteristics-rebuilt in the last decades



9

**the buildings as (0) neutral**

- the buildings\_in distinctive building characteristics



10

**the buildings as (0) neutral**

- the buildings\_big advertisements or signboards in different languages on surface



11

**the buildings as (0) neutral**

- the buildings\_in bad condition-damaged



12

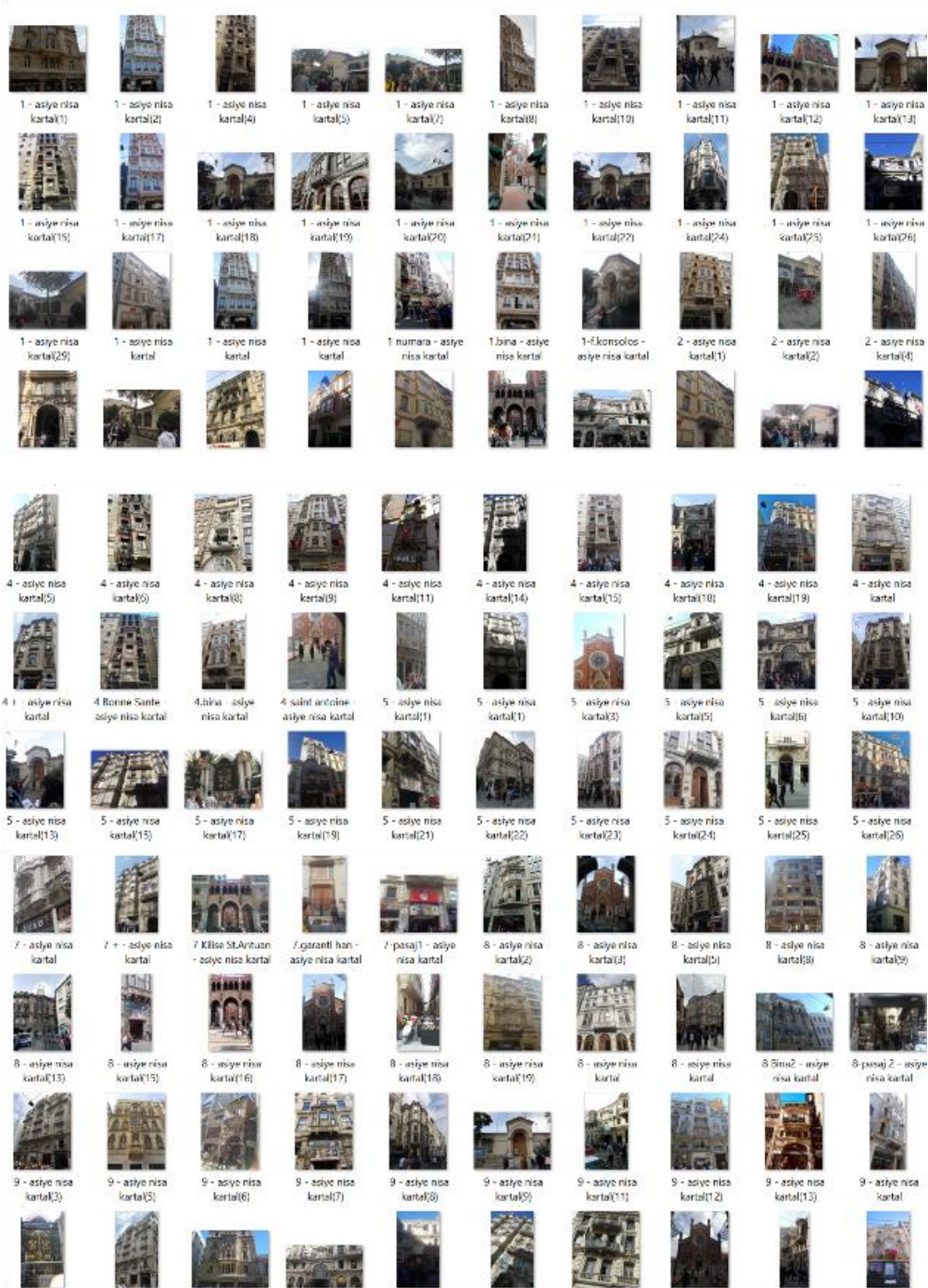
**the buildings as (0) neutral**

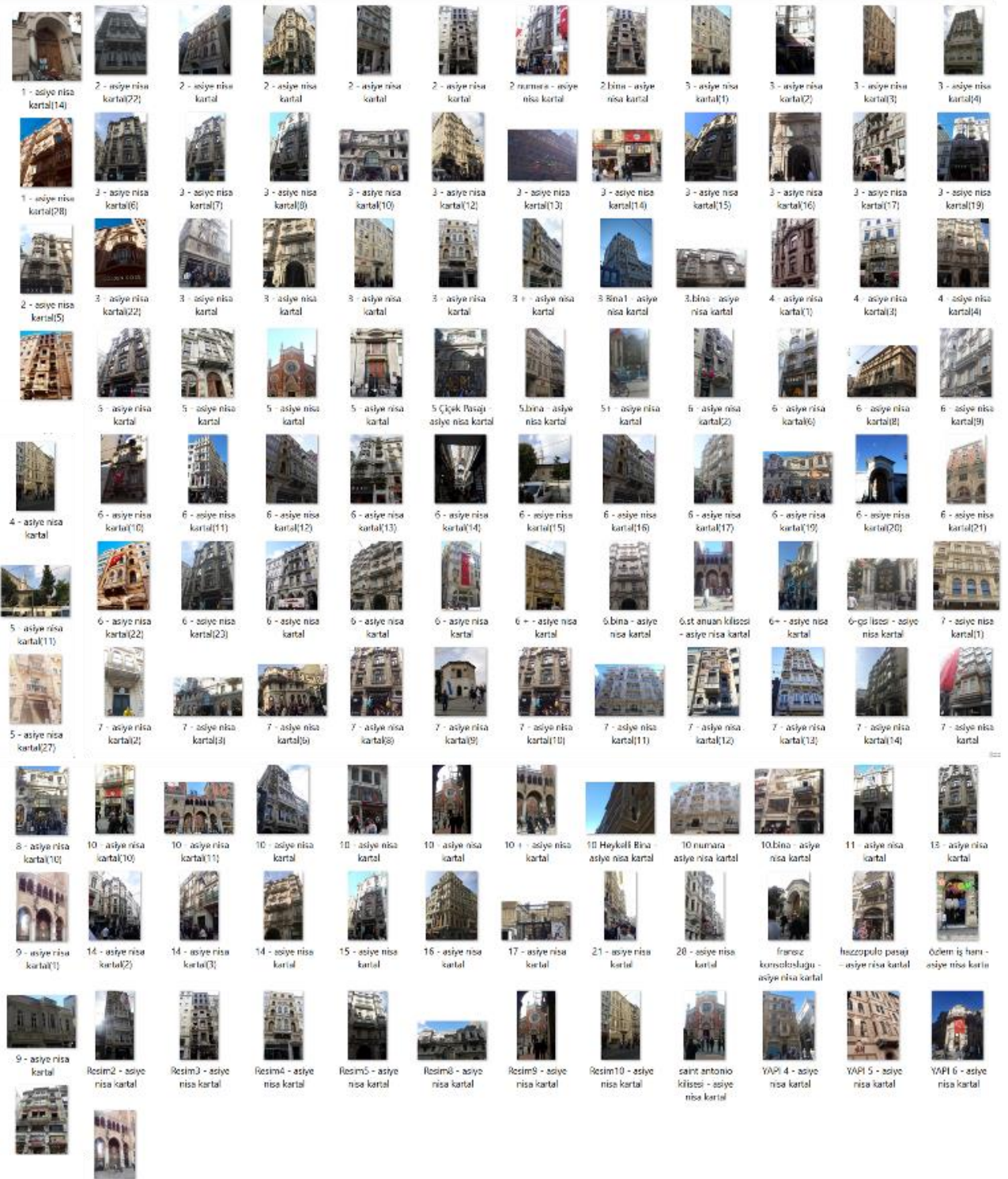
- the buildings\_in construction-renovation



the buildings as (+) pleasant

- the buildings\_in distinctive building characteristics





14

**the buildings as (+) pleasant**

- the buildings\_converted into-restored

Demirören Shopping Mall



Grand Pera



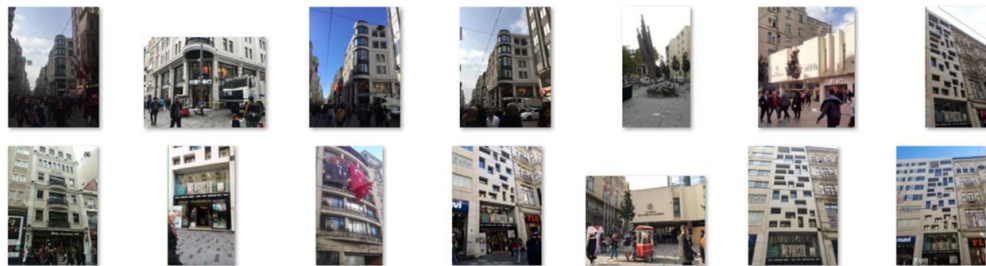
Yapi Kredi Culture Center



15

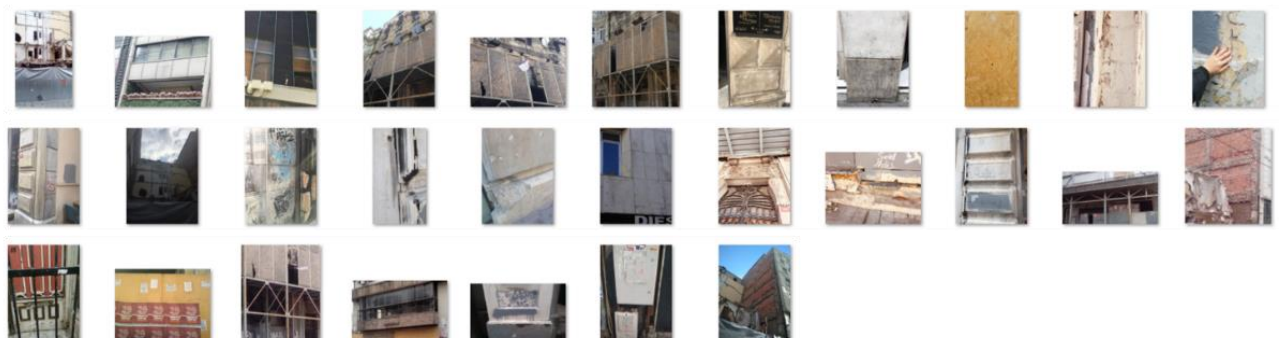
**the buildings as (+) pleasant**

- the buildings\_out of distinctive building characteristics-rebuilt in the last decades



16

- in bad condition-damaged-demolished surface



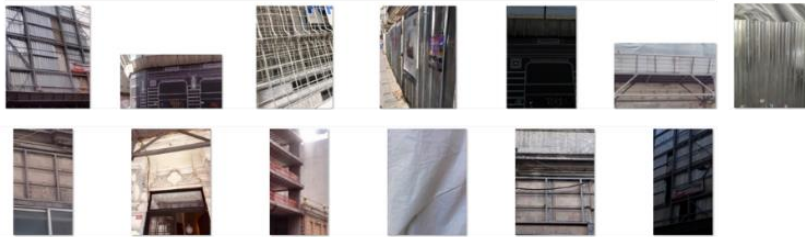
17

- graffiti-paint-graphic character on surface



18

- construction-renovation materials on surface



19

- renovated-restored surface



20

- big advertisements, signboards on surface



21

**the texture-material-graphic characteristics as (-) unpleasant**

- the texture-material-graphic characteristics\_related with the street floor
- current street floor

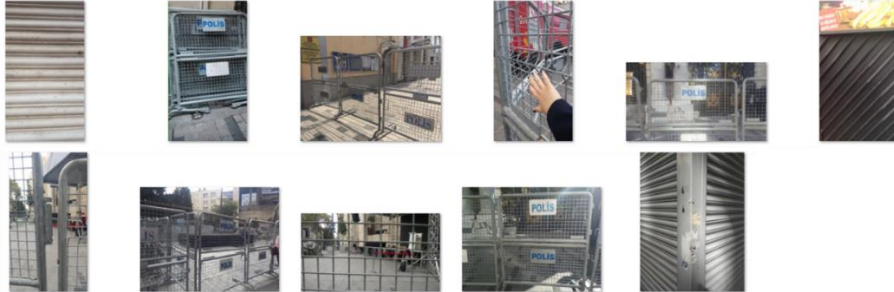


22

**the texture-material-graphic characteristics as (-) unpleasant**

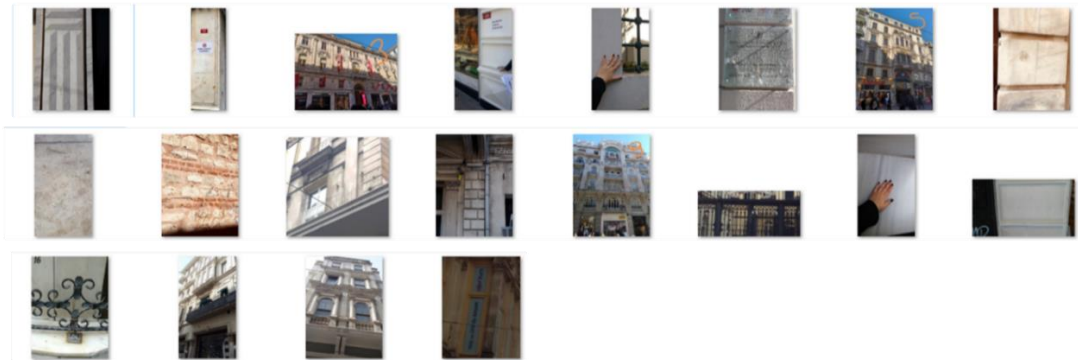
- the texture-material-graphic characteristics\_other

police barrier,shutter



23

- in distinctive surface characteristics



24

- out of distinctive surface characteristics



25

- graffiti-paint-graphic character on surface



26

- big advertisements,signboards on surface



27

- construction-renovation materials on surface



28

- in bad condition-damaged surface



29

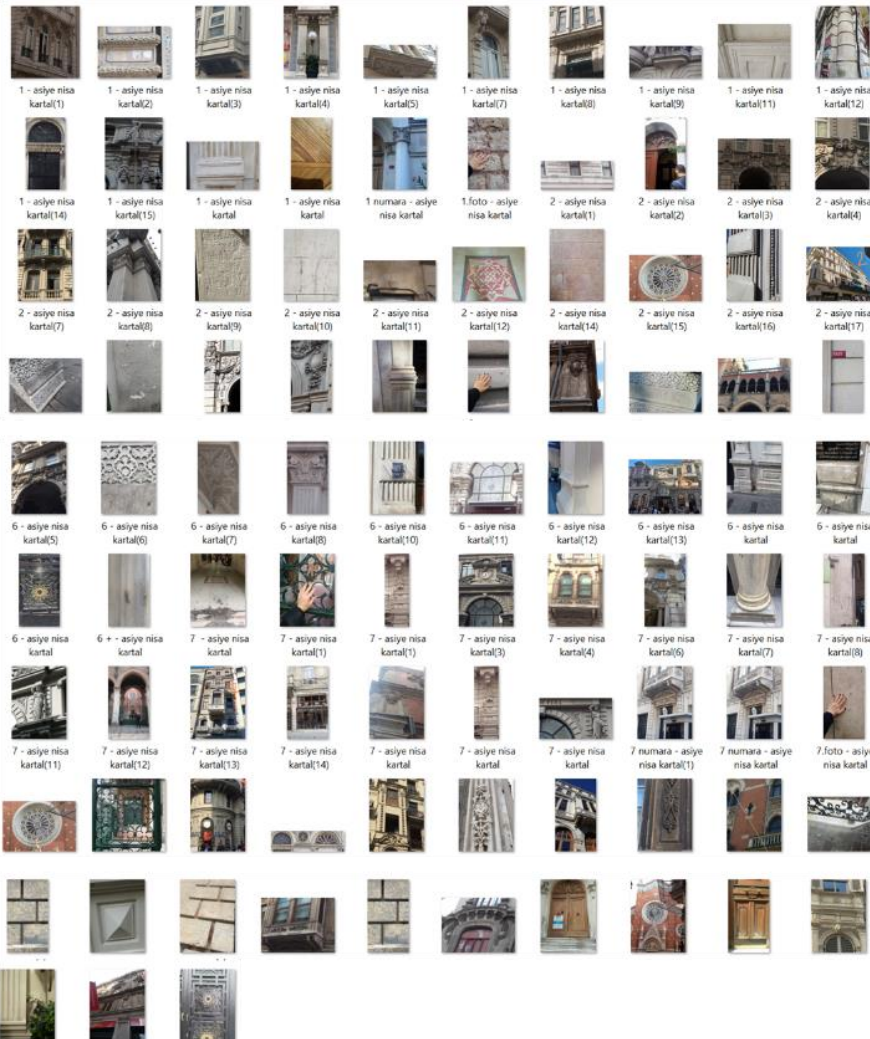
**the texture-material-graphic characteristics as (0) neutral**

- the texture-material-graphic characteristics\_related with the street floor



30

- in distinctive building surface characteristics







34

**the texture-material-graphic characteristics as (+) pleasant**

- the texture-material-graphic characteristics \_related with the street floor



35

- chain stores

- burger king



- mc donalds



- starbucks



36

- doner meat-kebab



37

- dessert shops

- Hakkizade



- Mado



38

- local food spots such as tantuni-falafel-cig kofte



39

- Turkish jacket potato(kumpir)



40

- restaurants



41

- ice cream



42

- cafe-bar



43

- doner meat-kebab



44

- chain stores



45

- dessert shops-confectionery-waffle

- Hakkizade



- Koska



- Mado



- Taksim Sutis



- Other



46

- ice cream



47

- Turkish jacket potato(kumpir)



48

- restaurants



49

- local food spots such as tantuni-falafel-cig kofte



50

- Turkish meatball(kofte)



51

- cafe-bar



52

- beyoglu chocolate



53

- roasted chestnut



• traditional confectionery , dessert shops and patisserie

• Hacı Bekir Confectioner

• Hacı Niyazi Efendi Turkish Delight



• Koska



Hakkizade



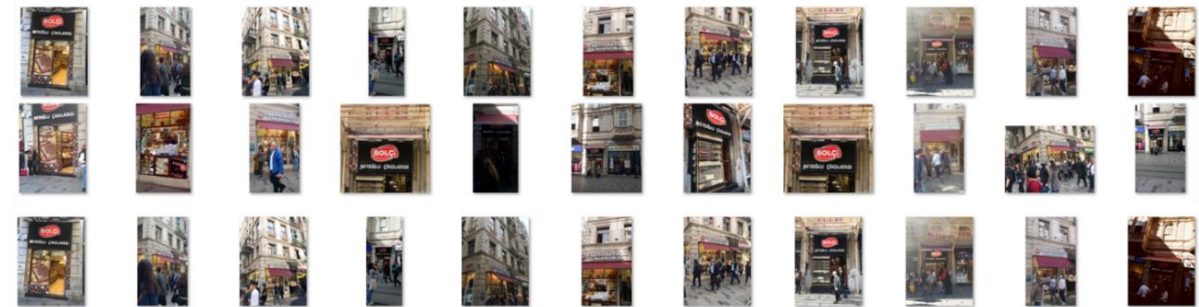
• Taksim Sutis

• Mado

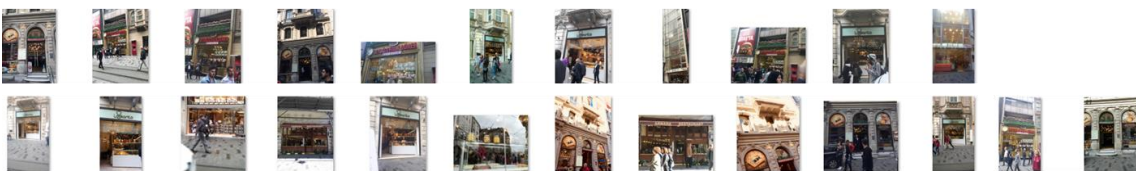
Lebon Patisserie



• beyoglu chocolate



• restaurants



• doner meat-kebab



58

- Turkish bagels (simit) spots



59

- Turkish milk pudding(muhallebi)



60

- Turkish jacket potato(kumpir)



61

- cafe-bar



62

- roasted chestnut



- local food spots such as tantuni-falafel



63

- ice cream



- dried nuts and fruits shops



- Turkish meatball(kofte)



64

- chain stores



65

- fresh fruits spots



- burger and toasted sandwich(Turkish Toast Ayvalik)



---

**APPENDIX F:** The transcription of the questions and answers of solo sensewalking fieldwork of Istiklal Street, in August 2020.

The Questions of the solo sensewalking:

Question 1: In the additional fieldwork, in the **solo sensewalkings** of this research, the first question is asked as *'please tell us about your **visual experience** on Istiklal Street, focusing on the **buildings** on Istiklal Street. Visually, how do they make you sense?'*

Question 2: In the additional fieldwork, in the **solo sensewalkings** of this research, the second question is asked as *'please tell us about your **auditory experience** in Istiklal Street, focusing on the **sounds** on Istiklal Street. Aurally, how do they make you sense?'*

Question 3: In the additional fieldwork, in the **solo sensewalkings** of this research, the third question is asked *'please tell us about your **haptic experience** on Istiklal Street, focus on the **building surfaces** and **street floor**, and **texture/material, graphic characters** on Istiklal Street. How do they make you sense in terms of your haptic sense?'*

Question 4: In the additional fieldwork, in the **solo sensewalkings** of this research, the fourth question is asked *'please tell us about your **olfactory experiences** on Istiklal Street, focusing on the **smells** on Istiklal Street. Olfactorily, how do they make you sense?'*

Question 5: In the additional fieldwork, in the **solo sensewalkings** of this research, the fifth question is asked *'please tell us about your **gustatory experience** on Istiklal Street, focusing on the **food spots** on Istiklal Street. How do they make you sense gustatory?'*

Question 6: In the additional fieldwork, in the **solo sensewalkings** of this research, the sixth question is asked *'please rate your **sensory qualities** (vision, auditory, haptic, olfactory, gustatory) you have experienced on Istiklal Street from the least to the most **dominant** ones, by scaling them from 1 to 5.'*

Question 7: In the additional fieldwork, in the **solo sensewalkings** of this research, the seventh question is asked *'what do you think on the **physical changes, restoration, and renovations** in Istiklal Street that you've witnessed in recent years?'*

Question 8: In the additional fieldwork, in the **solo sensewalkings** of this research, the eighth question is asked *'do you think that the **physical changes, restoration, and renovations** in recent years affected your **sensory** (bodily) **qualities** (vision, auditory, haptic, olfactory, gustatory) that you've experienced on this street? If they have affected, please explain.'*

Question 9: In the additional fieldwork, in the solo sensewalkings of this research, the ninth question is asked *'please talk about your **visual, auditory, haptic, olfactory, and gustatory experiences** in the following spots on Istiklal Street (focus on the **buildings**; the **sounds**; the **building surfaces**, and **street floor**, and **texture, material, graphic characters**; the **smells**, and the **food spots** there).'*



---

**Answers of the first solo sensewalker, architect Burcu S.:****Answer 1:**

Although Istiklal Street has a timeless, spaceless characteristic integrated with all kinds of chaos throughout its ongoing history, its conflict and disorder -that came with the newly added or restored buildings- seems to emphasize that its chaos must have harmony within itself.

Once you step into the Street, the restaurants, and stores, line up on the right side of the French consulate. As you walk a little further, you realize that there is a history on the upper floors of the buildings that surround you on two sides. It makes you want to have a lift that brings us to the up level of the street to see only the upper sections of these buildings. The unpleasing lights of the stores, their big signs and brand names apparently not found attractive by me, and the extended boards that cover the windows of the historical texture do not appeal to the eyes. This scene makes you feel that as if there is a line starting from the stores' ceilings. On the base, you can see the commercial-based stores where you can find food and beverages. On the upper of this line, the abandoned, non-functional building parts-that have the buildings' historical texture- could be seen. It seems like the lower part has incorrectly functioned, and the upper part is stayed un-functioned and kept dead even though it does not deserve it.

The renovated and re-designed Demirören Building, located a little down the street's road, does not follow the original silhouette and stands out with an outrageous rise. Its dysfunctional and soulless character makes it have no customers despite the crowd. It is safe to say, you cannot preserve a building only by maintaining its outer silhouette, as we could see in the example of this building. Or moving Emek Cinema to the 5<sup>th</sup> floor of the building complex does not enough to protect it. Because although the buildings look like a pile of materials, they have a spirit that keeps them alive. They have a story that makes them give an unbreakable bond with the environment. When the functions inside the buildings (such as the Demirören shopping centre) are insufficient to tell the buildings' story, the connection with the environment is lost; all your senses, especially visual quality, immediately perceive this.

This beautiful Street, of course, has some buildings that have still not lost their value, that continue to preserve their characteristics despite the unfortunate actions. The most famous passages khans (inns) such as Rumeli Khan-Beyoğlu Khan, Atlas Passage, Flower Passage are buildings. The fact that these places continue to have their functions, they maintain the tradition the cinema-theatre events, they still held in these passages, this has a significant role in the visual impact of these places. For example, when you see Flower Passage, you immediately realize that it is still alive, it does not seem like a neglected building about to die. Even though the buildings gone through little touches, it still has a pleasant atmosphere with its entrance and the courtyard that welcomes you.

A little ahead, the Church of St. Anthony of Padua stands welcoming you in with its slightly backward facade and its two-dimensional appearance. But a little ahead, there stands Odakule Building, a building that was built later, which cuts the street's pleasing sense out with its unattractive skyscraper-like appearance. Indeed, after you passed the Church of St. Anthony of Padua, Odakule Building appears on your right like a dark fairytale tower in the place. We know that the Bon Marché store -which was famous for its dolls- left its place to the Odakule Building due to economic concerns; this makes the street hurt in terms of its history.

And there are also some restored buildings such as Narmanlı Khan -which you would wish to see it with its old appearance. It is impossible not to realize that this kind of restored buildings look like mock buildings. They restored with materials that never fit the silhouette. This is just injustice! Although they located in this historical area, the buildings were not actually preserved. You immediately realize that the renovation actions have not revived or survived the old buildings in this way.

**Answer 2:**

When we come in the street from the side of Taksim Square, we hear the exciting flaps of the pigeons. As you may have probably heard it before, when you enter the Street, you are welcomed by the mingling of bells and ezan, as if informing you that you will enter a polyphonic street. I continue my walk with the sounds of some shopkeepers that accompany us along the Street. The most prominent of these sounds are coming from the doner-kebab points that hurt my ears. By the way, the pleasant shouts of the 'simit' vendors could be heard simultaneously. Along with the crowd, the voices of humans from various cultures reflect the identity of the street. The sounds of vehicles and police officers also hurt my ears. The construction sounds are turning into

---

turn into noise. I immediately notice the people performing music at the corners of the Street, and their music is distinguished from the noise of the street, and I want to listen to them. Then, the nostalgic tram comes with its sound. I gradually come near the Tunnel era as if I am in between the real-life and dream, and yesterday and today.

**Answer 3:**

Big and small, mismatching signboards of the shops, discount posters and cables hanging from some of the buildings are very disturbing. The materials of the shops that are not integrated with the historical buildings make you think as if the shop was not always there, or the columns seem as added later. The billboards covering the windows of the historical buildings also create a terrible effect along the Street. The canvas covering the buildings being restored or under construction create an unsafe and ugly texture. The graffitied walls in such surfaces make it even worse. As you walk further down, the materials used in the Odakule Building and its structure that is irrelevant to the historical background and architecture of the Street stand out. Similarly, towards the end of the Street, the material concept of the facade of Narmanlı Khan does not match its 19<sup>th</sup>-century architectural style which is the characteristic of the period, and it sticks out.

Apart from that, the ornamented, flower-shaped, and flamboyant stone facade of Flower Passage which has the Neoclassical architecture style of the early 19<sup>th</sup> century, reflects still the texture of the period even though the building went through some minor renovations. And the columns of the French Consulate Building create a firm texture in terms of haptic sensations. Galatasaray High School's monumental door and its sharp arches ornamented with motifs reflecting the Gothic Revival style looks impressive. The facade of the Church of St. Anthony of Padua still stands with its beautiful texture.

**Answer 4:**

When you enter the Street, you are surrounded by the smells of fast food, which can be a little disturbing. As you walk down the Street, you do not want to smell the smokes from the hookahs and cigarettes released from the cafés in the side streets. But besides this, you are surrounded by delicious smells from historical dessert shops and famous Beyoğlu chocolatiers. The scents of perfumes coming from the shops are also lovely. Although the scent of the fish market is not very pleasant, it is nostalgic.

**Answer 5:**

The gustatory experiences in the newly established restaurants can be described as bad or ordinary at best. 'Burger King' and 'Starbucks' are among the examples of these. But some food spots reflect the pleasing taste specialities of the area such as famous fish restaurants, small patisseries, Hacıbekir Turkish Delights, and Beyoğlu Confectioners.

**Answer 6:**

I would like to point out that the visual experience is more critical than other sensory qualities in the place and influences the other sensory experiences. The most important sense that surrounds me and makes me perceive the historical texture is vision. It is safe to say that the other sensory experiences are helpful and quite effective.

**Answer 7:**

'I absolutely do not support', it is worrying that most of the renovations consist of changes that do not reflect the facades' originals in the Street.

An example of this, I can show the Yapı Kredi Cultural Center, that big glass mass on the front face and the small windows on the other side of the building try to repeat the old one, but they fail. Its new small windows disrupt the building's integrity, the massive front block of the building destroys the ambience of the street.

Also, some restorations are desperate. Narmanlı Khan is an example of this, it looks like a reconstruction rather than a restoration. The stone and wood texture of the original building replaced by a weird painted reinforced concrete building due to the restoration. All the modifications done to this building, have destroyed its historical texture and spirit and harmony with the street.

**Answer 8:**

Yes, of course, they affected. *I absolutely do not like.* Every physical change, restoration, renovation on the Street influences the senses. The interventions made, for example, some absurd changes in the area, do not allow the street to continue with a sensory harmony. It prevents and interrupts the continuity. Then, maybe I do not want to continue, just pass through it. Some buildings lost their functions or spatially, and the changing functions of some buildings make me miss the past auditory and sensory context of the area. The new changes erase the Street's own memory to some degree, as we see in the example of Emek Cinema.

---

**Answer 9:**

Spot 1: Taksim Square (Starting point of Istiklal Street):

A beautiful square that becomes whole with the monument at the centre and the sounds of pigeons flying in the background. It is a place that embraces people from all cultures with its shops, hotels, and various religious structures. The square directs people to Istiklal Street with its intense crowd and noise.

Spot 2: French Consulate and Cultural Center:

The building, which welcomes people at Istiklal Street's entrance, preserves its historical structure with its architectural texture. But it is located in a place where many restaurants located nearby, the atmosphere near the building distracts my auditorily and olfactorily sensations. There are strong smells of hot doner-kebab. Many shopkeepers of the doner-kebab restaurants shout out as to attract the pedestrian.

Spot 3: Hussein Agha Mosque:

It shouts out that it is the only mosque on the Street with the sound of beautiful 'Ezan' that I hear before entering the Street. The 'Ezan' mixes with the bells of the churches around here. The mosque stands out with its long history despite the fires, the sounds of water from the mosque fountain. The crowd of Istiklal Street challenges with its serenity, and calmness.

Spot 4: Demirören Istiklal Shopping Center:

We can see that this building restructured with additional floors without regarding its historical memory. Although the building is physically there, it appears as a structure that has lost its spirit. The building's facade gives an impression like it is a package. The stores inside the building have nearly no customers, maybe this shows that the mall is unfunctional.

On this point, I turn my eyes to the right, Saray Muhallebici, it attracts me with their sweet scents.

Spot 5: Grand Pera Building:

It stands out with its upscale shops, some sounds of music coming from the building, the one saving grace is its appearance.

Spot 6: Flower Passage:

This is one of the buildings that reflect Istiklal Street. It is one of the Street's cornerstones, which is commonly used as a meeting point for people. The building is distinguishable from other structures with its facade. The arch at the entrance, symmetrically positioned sculptures, and decorated columns make its facade distinctive. It shows that it is a living place with the sounds of music, the smell of fish and drinks coming from the passage's courtyard.

Spot 7: Galatasaray Square:

I see the magnificent gate with iron wings of Galatasaray High School. The Square's location where the street bends allow us to define it as a beautiful destination. This point looks like the heart of the street. You feel like it is a border point that divides the street. The crowd and noise of the first part of the street dissolving in the square. The second and calm part of the Street flows to below. However, the big announcements and posters that hung chaotically on the school's sidewalls make me feel unpleasant haptically.

Spot 8: Yapi Kredi Cultural Center:

It looks like two separate buildings; the first part has a large glass facade surrounded by police barriers; the second part has several small windows facing the Street. This building -which resembles a huge monument- crushes Istiklal Street with its size and newly applied building materials. The small windows on the side facade are trying to fit the Street, but they imitate the old.

Spot 9: Church of St. Anthony of Padua:

This magnificent building -where you step in through an arched entrance- looks as if it was a two-dimensional building. It almost resembles a cathedral. The visual continuity of the street's silhouette can be seen on the facade of the building. Its Gothic Revival architectural style, symmetrical columns, and gate with big flower motifs-paintings appeal to the eye. The sounds of the bells and the peaceful silence of the building make people welcome inside.

Spot 10: Odakule Building:

It is apparent that this building, which does not match in any way with the silhouette of the Street, only structured with economic concerns. The lower entrance of the building, which is entirely different from the building's higher floors in terms of texture and materials used, gives no particular feeling. Odakule building looks like coming from the business towers' areas of Istanbul; it spoils the area's texture.

---

Spot 11: Narmanlı Khan:

Narmanlı Khan looks like a lost building without a blurry identity after it restored. Located right at the corner, near the end of the Street, the new facade does not reflect the era that the building was structured. The new building looks like a mock-up. The newly painted facade is far from the original texture, which was distinctive with its colours.

Spot 12: Tunnel Square (The endpoint of Istiklal Street):

The tunnel -where people gather around- serves as a crossroads. The square is a stopping point for police vehicles. The crowd of people to pass through the street meet again at this point, and human noises rise.

---

**Answers of the second solo sensewalker, civil engineer Eren T.:****Answer 1:**

Visually, Istiklal Street evokes some emotions from the combination of small spots of happiness among general chaos, disorder, and ugliness. The street supports my visual admiration and excitement and evokes my memories and dreams. During this solo walk, I realized that I am unconsciously turning into Zambak Street for years (a backstreet of the Istiklal Street) to reach Asmalı Mescit and Tunel. Also, I have realized that I did not go to Istiklal especially for specific times. Also, I've realized I calculate how I could walk relatively comfortable on the street.

Sensorially, Istiklal Street itself does not appeal to me, does not make me feel safe anymore. As soon as I step into the Street, I feel a little tense. But the medium around the Street and the general spirit of those places are the experiences that make me happy.

**Answer 2:**

The street aurally brings me a dynamic, vibrant, attractive, and intriguing excitement. The active feeling of being at the centre of Istanbul. Soon after, the high dose of voices makes me feel tired, especially if I am alone.

**Answer 3:**

I feel negative emotions in terms of haptic senses, mostly due to the incompatibility caused by new or renovated buildings. The use of low-quality materials or the lack of aesthetics concerns makes the haptic elements incompatible. Some haptic experiences that I occasionally come across give me a feeling of admiration and happiness, they make me feel some optimistic emotions.

**Answer 4:**

Olfactorily, I have a relatively filtered, reduced experience since I wear a mask due to COVID 19 pandemic. The dominant smells are roasted chestnuts, the smell of doner kebabs from the food bars, and the smell of pastries emanating from the bakeries and pastry shops. The smell of doner kebab does not make me feel pleasant since it is too heavy, but the smell of chestnut and pastry makes me happy.

**Answer 5:**

Very few of the eating spots can offer a positive gustatory experience. If I am in Istiklal Street and want to eat something, I have a shortlist in my mind; I choose one of them; they are located on side streets of Istiklal Street. Their flavours make me feel pleased, for example, 'Hayvore' (with specialities from Black Sea cuisine), 'historical Kalkanoğlu Pilavcisi' (with a simple menu, authentic Trabzon flavours with quality ingredients), 'Noir Pit cafe', and 'Espresso Lab cafe' next to Pera Museum. The simit vendors on Istiklal Street make me feel happy.

Other eating spots make me feel tasteless and unpleasant; instead of boosting my appetite and happiness, many of them evoke unappetizing, and boring emotions. Their appearances, tastes, decorations, or services do not make me want to have a gustatory experience.

**Answer 6:**

My visual experience is the most critical sense in the area, then the auditory experiences are coming, my haptic sensations are in the middle in this scale; fourthly gustatory experiences come, in the last scale, the olfactory properties of the area come.

**Answer 7:**

I think 'I do not support' is the most suitable answer for me. On the one hand, I am aware of the necessity of change and renewal. I think that keeping the obstacles at a minimum would return with profit for society. On the other hand, I do not support the changes, restorations, and renovations in recent years in terms of how they were done, and the losses experienced.

**Answer 8:**

Yes, absolutely, they effected. When I experience this place, my mind creates multi-sensory emotions with all my senses. And I think that emotions are the experience itself, the essence of them. Each small or significant change makes a change in my sensations. I do not like them. They evoke negative feelings about my sensory qualities. Therefore, I very rarely go to Istiklal Street.

**Answer 9:**

Spot 1: Taksim Square (Starting point of Istiklal Street):

Visually, the square is not crowded in these days.

---

The electric scooters for hire called 'Marti (seagull)' stand out near the electric poles at the street entrance in pistachio green colours.

On the right side at the beginning of Istiklal Street, some building materials belong to the Taksim Mosque construction. I think it does not look bad. Hagia Triada Church is standing magnifically behind Burger King. As I pass from Taksim Square to Istiklal Street, I see 4 mini stations selling simits, chestnuts, and corn.

Audibly, I hear the cleaning vehicle's sound of the municipality that is brushing the floors. The vehicle has a banner on it that reads "Beyoğlu Municipality - Smart Cleaning Perfect Beyoğlu".

Since there are few people, I do not hear so many human sounds. There is little car traffic. Motor couriers pass by, I can hear of them. I can listen to the construction and hammering sounds from AKM building. Other than these, I can hear a suitcase's sound being carried on the road. A brushing machine's voice comes from the back.

The sunlight hits from above. I cannot sense many scents because I have a mask due to COVID19. But the wind is blowing.

And there are florists at the entrance of the street. Also, two big plants are placed in large pots on the entrance. In terms of gustatory experience, when I look towards Istiklal Street's entrance and see the 'Burger King' and 'Kızılkayalar's wet hamburger'. Kızılkayalar's wet hamburger is something I loved along with 'ayran' drink; it is the most dominant flavour in my mind. The shops, cafes, and restaurants on the street's left side do not make me feel any taste because they are more tourist-oriented and I have never visited or liked them, I just pass.

Spot 2: French Consulate and Cultural Center:

The consulate building is very beautiful visually. Its size closes to the human scale. The oldness and cleanliness of its facade are in harmony with the Street. I attended a French language course at French Culture when I was in middle school, so I know the inside. The old woodwork of its door is admirable. There is a police box right next to it. Sometimes its facade surrounded with panels like protective walls, it is nice to see its facade open today.

At the opposite of the consulate building, there is a place like a souvenir shop, next to the exchange office. It also sells toy cats and dogs; they make rhythmic and sharp sounds.

Human voices start here powerfully. There are no dominant car or traffic sounds, they replaced by human voices. I hear the tram's ring coming from the distance. And big stores start here slowly. The music coming from inside the stores makes me joy, some melodies encourage and invite people to shop.

Spot 3: Hussein Agha Mosque:

The first thing that catches my attention is the sign saying that it was built in 1594. The mosque stands in the shade. The tall, majestic trees in its small courtyard and the mosque's modest two-story facade are beautiful. The small windows without glasses on the wall that surround the mosque and the iron cage half covering the windows create a beautiful texture.

The stonework of the mosque's minaret is very lovely. The fact that the mosque is not precisely parallel to Istiklal, that it stands inwardly with an angle of 15-20 degrees. This intensifies the three-dimensionality of the mosque.

The images of a simit vendor and a corn vendor in front of the mosque make me appeal, I can hear the voices of these vendors saying 'hello, welcome'.

The sounds are coming from the burger seller called Mono. The ice-cream man rings a bell with an iron bar to attract people. This sound makes the area lively and exciting.

And, some municipal cars pass on Istiklal Street, which is normally closed to vehicle traffic.

Spot 4: Demirören Istiklal Shopping Center:

Unfortunately, it is an unfortunate building. When I look at the shopping mall's facade, the worst part is the building's glass balconies. The big 'Demirören Istiklal' sign and the logo that designed as a non-aesthetic, massive industrial production is located on the building's facade. The building looks out of place.

The facade of the building looks super fake. I do not want to look at it; it makes me sad. It reminds me of a human face with excessive 'grotesque makeup'.

You can see the stores of global brands inside. The colourful interior invites pedestrians. The brands inside are advertised on the large and constantly changing digital screen at the entrance. The lights and colours coming from this screen make me a little tired. It does not fit the Street.

---

Spot 5: Grand Pera Building:

The building's exterior is relatively unbroken, but all the stores on the ground floor of the building are rented now by the major brands (Defacto, Adl, Goz Grup Optik), each of them has big and eye-catching logos, there is no harmony there. In comparison with the Demirören Building, I appreciate the preservation and restoration of its exterior.

But once I remember the time of its renovation, the images in my mind of taking down the historical decorations of Inci Patisserie trigger the memories that make me feel bad.

Spot 6: Flower Passage:

There is a small shop selling a lot of hanging trinkets, souvenirs, and imitation handbags at the entrance. This creating a cheap appearance on the door of this rare building. However, tiny objects and magnets (patterned, colourful miniature ceramics of Istanbul, etc.) do not look bad as they are related to the local things. The non-aesthetic logo of the 'Authentic Anatolian Food' restaurant right next to it continues the strangeness at the entrance.

Here, the smell of doner kebab slowly reaches my nose with the wind.

The most out-of-place and annoying element on the facade of the passage is the paper prints of the world countries' flags that glued to the windows of the passage at the upper left corner. This the most annoying element. This probably a translation office or a foreign language school. Something like that. Why would you hang something like that on the windows, they are not even an advertisement, and it is weird for me.

The crowd of people and traffic of people increased a little at this point due to the people entering and exiting from the side streets.

The sounds of central ventilation come from the stores. Since it is boiling, Istiklal gets full sun at this hour; there is no shade on the Street. The sun is right at the top of Istiklal.

Spot 7: Galatasaray Square:

With its magnificent gate and the big green trees behind it, the square provides an enjoyable, beautiful visual experience. A large banner hung on the wall protecting the school related to the memory of the martyrs of the 'Çanakkale War' says, "The children of this school were on the front 105 years ago."

There are a few municipal service vehicles in front of the school, 8 parked vehicles. This is not a pretty sight. There is a simit vendor in the middle of the square, an older man is sitting under an umbrella.

The old Turkish (Ottoman Turkish) writing on the school's door, the beauty of its craftsmanship, gives me the pleasant feeling of an old, traditional building.

There are again human voices; vehicle traffic has increased here. Motor vehicles stop and take off; the municipal police parks here and go about their business. In other words, the front of Galatasaray High School is like a mini parking area for official vehicles at this time of the day. I hear different languages and voices.

There is no taste, not too much smell at this point. The wind blows a little.

Spot 8: Yapi Kredi Cultural Center:

It is a structure I like visually. It is safe to say that the choice of materials, colour, design, size of the building and the open space in front of the building enhanced something on Istiklal Street. Iron police fences now surround it, probably to prevent gathering and protest.

The building's facade is visually attractive; when you look at it from the Street, you can see the floors inside. And the best part of it is the Mediterranean statue of İlhan Koman inside that overlooks the street. This female figure with open arms creates feelings of freedom, openness, union, participation, and embrace. Immediately afterwards, I remember that the statue was beaten by angry protesters years ago when it was in front of a consulate building in the neighbourhood of Levent in Istanbul. It makes me happy to see that the statue is now safe in the most famous and busy square of our city, in its new place where everyone can easily see it.

It is nice that the building curves softly with the street. And I see an advertisement for the exhibition named 'Once Upon a Time in the Taurus Mountains: Sagalassos (Bir Zamanlar Toroslar'da: Sagalassos)'. As in the example of the Demirören Building, this cultural centre belonging to a wealthy family, but when I compare them, I can see some important differences.

There is again a garbage truck of the Beyoğlu Municipality. When it is driven in the middle, human traffic is parted towards the right and left. Some party banners are hung right next to it.

My favourite part of Istiklal Street starts here (on Yapi Kredi Cultural Center point).

Spot 9: Church of St. Anthony of Padua

---

Church of St. Anthony of Padua is extraordinarily beautiful, but the restaurant ‘Piknik Köfte’, clothing store ‘Zero Point’, ‘Börek Center’ at next to the entrance of the church has an ugly sight. I would like to see these shops adapt a little to the main building of the church. The chefs of the restaurant stand in the showcase of the restaurant, cooking and serving.

The garbage truck of the municipality comes and goes.

When we look at the Church's upper part, we can see the church's magnificent architectural style, its coloured glasses, balconies, and potted plants. The quality of the Church's facade is entirely distinctive; the stones, carvings, and fabulous texture that matured with time. The balconies, small symbols on the surfaces, its iron craftsmanship, lighting, and the movements between them provide me with a lovely experience.

Spot 10: Odakule Building:

Here, Istiklal becomes a little less crowded. The passage that passes through Odakule Building creates an exit. The Odakule Building is located a little back from the line of the Street, and creates a small dilatation area for the walkers. This slight expansion on narrow Istiklal Street makes a significant impact.

Construction sounds increased here. The hammering sounds, the machinery sounds coming from the closer buildings—the motor courier's sound coming from the passage. There are also ‘simit’ and chestnut vendors here. The sounds of high-heeled shoes of the passing office workers in the vicinity are audible.

Spot 11: Narmanli Khan:

All the cleaning vehicles and garbage trucks I have seen along the road are gathered here; there are three giant trucks; they are collecting the garbage from all the businesses in the vicinity. They have dominant auditorily and visually now.

The facade of Narmanli is horrible, with fake plastic flowers hanging all over it in greens and purples. It is a tragic sight. The fake flowers are hanging on the entire upper floor windows to decorate the facade. Maybe just there is a harmony between the colours, the light peach colour of the facade and flowers' colours.

The new facade looks like the old Narmanlı Khan modified with a ton of makeup, or it looks like a cake made with artificial confectionery.

Here, my memories come alive. The original version of this khan was closed for 10 years while I was studying here. It was wrong. Now it is open, yes, people can use it, but the building itself looks like artificial.

Spot 12: Tunnel Square (Endpoint of Istiklal Street):

The most dominant voice here is the young shopkeeper of a restaurant called ‘Keskin Kebap’ shouting “we have a terrace, upstairs, welcome” inviting people to eat.

The Tunnel square is now half under the sun and a half in shades. There is a cute single-seat electronic car belonging to the municipality police. And there is a business called ‘Pera bar’, with ‘Cremeria Milano’ next to it. For example, the plain logo of ‘Cremeria Milano’ fits here, its aesthetic, simple and elegant graphic design does not stand out. But the nameplate of ‘Konak Kebap’ opposite the graffiti does not enrich the texture of the street; its design, colour, graphic choices should have been better.

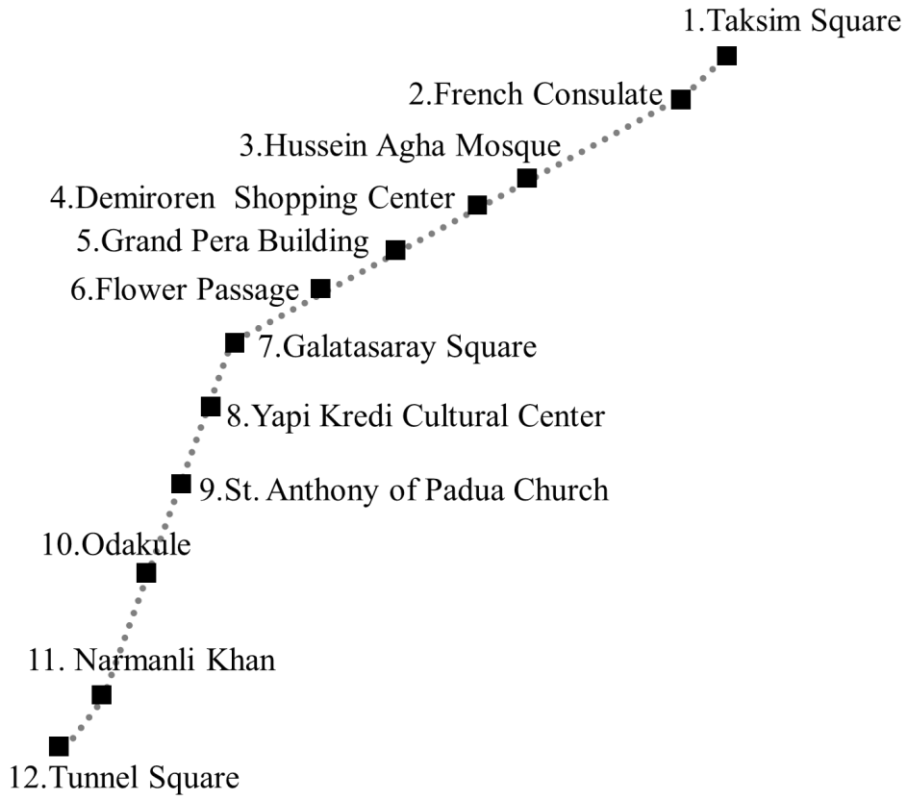
The graffiti on the wall accompanies the street well with a wonderful harmony, it gives an image of friendship and dynamism.

Here, I cannot hear many human voices, and when the waiter stops speaking, it becomes quiet. Some people are eating; for example, there is a milk pudding restaurant, ‘Hasan Fehmi Ozsut’. I saw a customer eating a spoonful of milk pudding. This makes me a gustatory sense.



**APPENDIX G:** The below figures show the multi-sensory experiences of the solo walkers on the twelve spots in Istiklal Street. The sensory experiences which have been individually sensed in the Street are depicted here by the circle shapes in five different colours. The photos of the locations have been given as well (the photos have been taken by solo walkers during walking). The sensory experiences of the solo walkers E.T. and B.S. have been written in two different colours (please see below legend).

**the spots on Istiklal Street**



**symbol legend of the maps**

- The circle shows the experiences related to the **visual qualities**
- The circle shows the experiences related to the **auditory qualities**
- The circle shows the experiences related to the **haptic qualities**
- The circle shows the experiences related to the **olfactive qualities**
- The circle shows the experiences related to the **gustatory qualities**

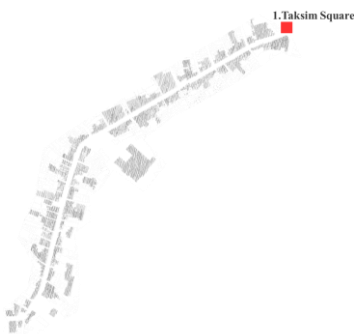
**writing colour legend**

- The sensory experiences of the walker E.T.
- The sensory experiences of the walker B.S.



Spot 1: Taksim Square

- electric scooters in pistachio green colours ●
- Taksim Mosque construction ●●
- Hagia Triada Church ●●
- mini street vendor stations selling simits, chestnuts, and corn ●●●●
- cleaning vehicle's sound ●
- brushing machine's voice ●
- not so many human sound ●
- car traffic, motor couriers' sounds ●
- construction and hammering sounds coming from AKM building ●
- a suitcase's sound being carried on the road ●
- smells from florists, smells from big plants are placed in large pots ●
- wet hamburger of 'Burger King' and 'Kızılkayalar' ●●
- the monument ●●
- sound of pigeons flying ●
- intense crowd and noise ●



Spot 1 Taksim Square



Spot 2: French Consulate

- **humanistic scale** of the building ●●
- the **oldness** and **cleanliness** of its facade ●●
- **admirable old woodwork** of its **door** ●●
- **police box** in front of the building ●
- the **rhythmic** and **sharp sounds** coming from souvenir shop ●
- **human voices** start here powerfully ●
- **no dominant car** or **traffic** sounds ●
- **tram's ring** sound ●
- sound of **music** ●
- **historical structure** with its **architectural texture** ●●
- strong **smells** of **hot doner-kebab** ●



Spot 2 French Consulate and Cultural Center



Spot 3: Hussein Agha Mosque

- tall, majestic trees in its small courtyard ●
- modest two-story facade of the mosque ●●
- beautiful texture of the small windows and their iron cage ●●
- lovely stonework of the mosque's minaret ●●
- images of a simit and corn vendor in front of the mosque ●
- voices of street vendors ●
- sounds are coming from the burger seller ●
- sound of ice-cream man's bell ●
- municipal car's sound ●
  
- sound of beautiful 'Ezan' ●
- bells of the churches ●
- sound of water from the mosque fountain ●
- sound of crowd of people challenges with the serenity, and calmness ●



Spot 3 Hussein Agha Mosque



Spot 4: Demiroren  
Shopping Center

- the **worst part** is the **glass balconies** of the building ●●
- big 'Demirören Istiklal' **sign** and **logo** designed as a **non-aesthetic, massive, industrial production** ●●
- **facade** of the building looks **super fake** ●●
- **interior** of the **global brands' stores** are **colourful** ●●
- **digital screen** of the stores is **tiring** ●●
- **additional floors** of the building do not regard the building's **historical memory** ●●
- **facade** gives an impression like it is a **package** ●●
- **sweet scents** coming from Saray Muhallebicisi ●●



Spot 4 Demirören Istiklal Shopping Center



**Spot 5: Grand Pera Building**

- exterior of the building is relatively intact ●●
- the logos of the ground floor stores are **big and eye-catching**, there is **no harmony** between the logos of the shops ●●
- **sound of music** coming from the building ●
- the one saving grace is its **appearance** ●●



Spot 5 Grand Pera Building



Spot 6: Flower Passage

- **cheap appearance** of hanging trinkets, souvenirs, imitation handbags **on the passage's door** ●●
- **non-aesthetic logo** of the restaurant at the ground floor of the passage ●●
- **paper prints** of the **flags** that glued to the windows of the passage are annoying ●●
- **smell of doner kebab** ●
- **sounds** of central **ventilation** ●
  
- the passage' **facade** is **distinguishable** from other structures in the area ●●
- the **arch** at the **entrance**, **symmetrically positioned sculptures**, and **decorated columns** make its **facade distinctive** ●●
- **sound of music** ●
- **smell of fish** and **drinks** coming from the courtyard of the passage ●●



Spot 6 Flower Passage



Spot 7: Galatasaray Square

- the **magnificent gate** and **big green trees** behind it ●●
- the **square** provides an **enjoyable, beautiful visual experience** ●●
- a **large banner** hung on the wall protecting the school ●●
- a few **municipal service vehicles** park in front of the school, this is **not a pretty sight** ●●
- a **simit vendor** is in the middle of the **square** ●●
- the **writing on the school's door**, the **beauty of its craftsmanship** gives a **pleasant feeling of an old, traditional building** ●●
- **human voices** are here again ●
- **vehicle traffic** increase ●
- **motor vehicles** stop and take off ●
- the **municipal polices** park here ●
- **wind** blows a little ●
- **gate with iron wings** of Galatasaray School is **magnificent** ●●
- **crowd and noise** of the street **dissolving** here, the **calm part** of the Street starts here ●
- **big announcements** and **posters** on the **sidewalls** of the school are **unpleasant** ●●



Spot 7 Galatasaray Square





**Spot 8: Yapi Kredi Cultural Center**

- it is surrounded by **iron police fences** ●●
- **facade** of the **building** is **attractive visually** ●●
- the **Mediterranean Statue** looks inside the building
- **building** curves softly with the street ●●
- **exhibition advertisement** on the building is on the building ●●
- a **garbage truck** ●●●
- some **party banners** are hung ●●
  
- the **building crushes** the street with its **size** and **materials** ●●
- its **large glass facade** surrounded by **police barriers** ●●
- **small windows** on the side facade **trying to fit** the Street but they are just **imitating** the old ones ●●



Spot 8 Yapi Kredi Cultural Center



Spot 9: St. Anthony of Padua Church

- the church is **extraordinarily beautiful** ●●
- the **restaurants** next to the entrance of the church have an **ugly sight** ●●
- the **garbage truck** of the municipality **comes and goes** ●●●
- the magnificent **architectural style** of the **church**, its **coloured glasses, balconies, and potted plants** ●●●
- the **quality** of the **church's facade** is entirely **distinctive**; the **stones, carvings, and fabulous texture** that matured with time ●●
- the **balconies, small symbols** on the **surfaces, its iron craftsmanship, lighting, and the movements** between them provide me with a **lovely experience** ●●
- looks as if it was a **two-dimensional building** ●●
- **visual continuity** of the **street's silhouette** can be seen on the **facade** of the building ●●
- **symmetrical columns, and gate with big flower motifs-paintings** appeal to the eye ●●
- **sounds of the bells, a peaceful silence** ●



Spot 9 St. Anthony of Padua Church



Spot 10: Odakule Building

- the building located a little back from the line of the Street, and this creates a **small dilatation area** for the walkers ●●
- **construction sounds** increase ●
- **hammering sounds** ●
- **machinery sounds** coming from the closer buildings ●
- **sound of the motor courier** coming from the passage ●
- **'simit' and chestnut vendors** ●●●
- **sounds of high-heeled shoes** of the passing office workers ●
  
- the building does not **match** in any way **with** the **silhouette** of the **Street** ●●
- the building looks like a **business tower** ●●
- the building **spoil**s the **haptic texture** of the **area** ●



Spot 10 Odakule Building



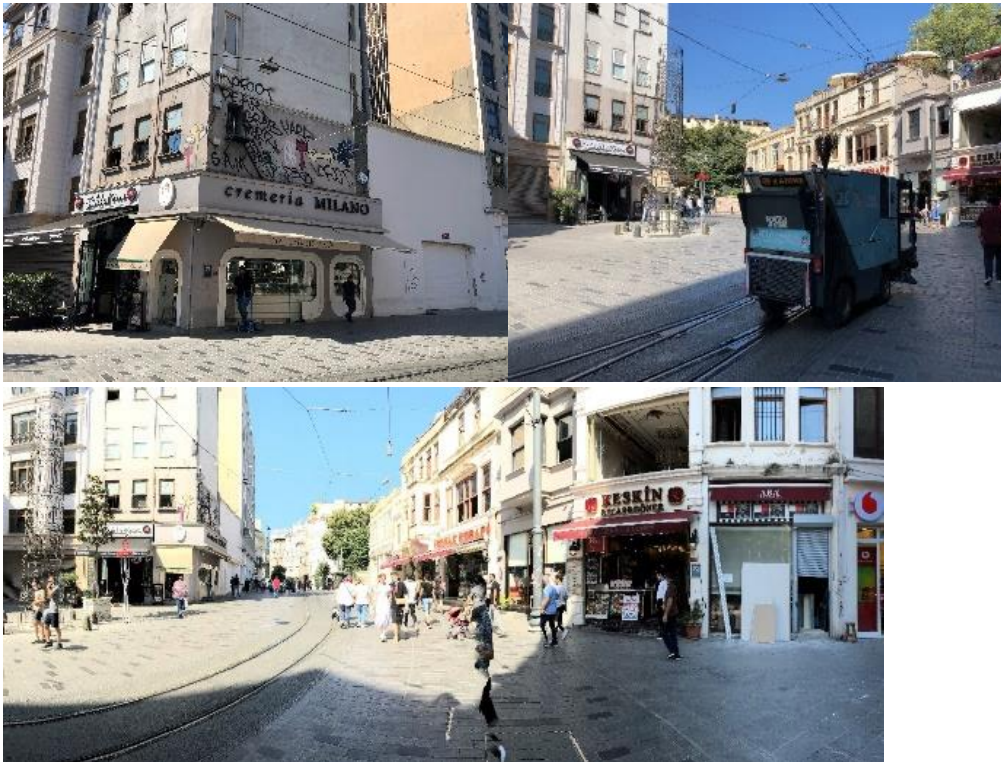
Spot 11: Narmanlı Khan

- **cleaning vehicles and garbage trucks** gather here have **dominant auditorily and visually** ●●
- **facade of Narmanlı** is horrible, **fake plastic flowers** hanging to decorate the facade ●●
- **new facade** looks like a **cake** made with **artificial confectionery**, the building looks like **artificial** ●●
- **building has a blurry identity** after it restored ●●
- **new facade** does not **reflect** the era that the building was structured ●●
- new building looks like a **mock-up** ●●
- **newly painted facade** is far from the **original texture** ●●



■ 11. Narmanlı Khan

Spot 11 Narmanlı Khan



Spot 12: Tunnel Square

- most **dominant voice** here is the shopkeeper's voice ●
- there is a cute **single-seat electronic car** belonging to the **municipality police** ● ●
- **plain logo** of the **cafe** fits here but the **nameplate** of **kebab-house** does **not enrich** the texture of the street ● ●
- **graffiti** on the **wall** accompanies the street well ● ●
- **not many human voices** can be heard ●
- a customer **eating a spoonful of milk pudding** ●
  
- the square is a **stopping point for police vehicles** ● ●
- **crowd of people, human noises rise** ●



■ 12. Tunnel Square

Spot 12 Tunnel Square