ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL

ETHICAL AND AESTHETICAL JUDGEMENT IN OPEN URBAN SPACE: THE CASE OF TAKSIM SQUARE

M.Sc. THESIS

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Interdisciplinary Urban Design Programme

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İSTANBUL TEKNİK ÜNİVERSİTESİ ★ LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ

KENTSEL AÇIK ALANDA ETİK VE ESTETİK YARGI: TAKSİM MEYDANI ÖRNEĞİ

YÜKSEK LİSANS TEZİ

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To all living beings suffering from fixed rules of life,

FOREWORD

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Selin ASLAN
Urban Planner

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ABBREVIATIONS

AKM **:** Atatürk Cultural Center

DP **:** Democratic Party

SPSS **:** Statistical Package for Social Sciences

SRCC **:** Spearman Rank Correlation Coefficient

SYMBOLS

α	: Alpha
p	: Significance of the Analysis
$r_{spearman}$	: Correlation Coefficient of Spearman

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ETHICAL AND AESTHETICAL JUDGEMENT IN OPEN URBAN SPACE: THE CASE OF TAKSIM SQUARE

SUMMARY

Ethical and aesthetical theories intertwine in a way to approach aesthetical content individually and according to the whole it contributes to. In this way, the unity of ethics and aesthetics helps to understand the relationship between the parts of the urban environment, and the whole environment consisting of these parts. Fragmented architectural and urban design practices in the part of the cities lead to aesthetical and ethical discontent of the urban environment with the presence of aesthetically 'ugly' and ethically 'wrong' urban structures and places. These interventions endanger the meaningful unity of the urban environment, disrupting the balance between the parts and the whole.

Herein, the definition of 'ugly' and 'wrong' differs according to changing perspectives and subjective judgements of the people. However, responsive cohesion theory offers an ethical basis for the evaluation of aesthetic content of built environment, establishing a bond between the judgements of 'ugly' and 'wrong'. The main approach of the theory depends on the responsiveness of the urban structure to the existing structures of the place as well as the harmony provided by the whole environment. In this way, newly added urban structures are evaluated according to their communication with the existing physical, functional and symbolic pattern of the environment they are a part of. Therefore, according to responsive cohesion theory, ethical fallacies about urban environment are caused by the imposition of urban structures that are not responsive to the existing pattern of their environment and reflect a 'discohesive' attitude. Moreover, such interventions are not only resulted with negative ethical judgments, but also cause aesthetic displeasure in public, who has no chance but to live with them.

The main objective of the thesis is to inquire Radford's (2012) argument that people are aesthetically pleased when they relate responsive cohesion, ever firstly presented by Fox (2000), in, around and with the urban structure or place. This argument not only makes a connection between ethical and aesthetical judgements towards the urban environment but also enables to approach the subject on different scales including the individual structure, individual structure with its immediate surroundings and the whole environment with the individual structure. In this regard, the thesis firstly gathers the ethical fallacies based on responsive cohesion theory mentioned in the existing literature, both in architectural and urban scales and proposes a holistic framework for the aesthetic evaluation with an ethical basis. To fulfill the abovementioned objectives and question the proposed framework, the case area was selected as Taksim Square, one of the most important public places of Istanbul. Taksim Square as the case area provides a convenient environment about ethical and aesthetical evaluations by witnessing many demolitions as well as fragmented urban interventions in history. In addition, leading many ethical and aesthetical criticisms,

the construction of Taksim Mosque and AKM Building in last year allows to question fragmented urban interventions within the scope of responsive cohesion theory. Therefore, the thesis observes the relationship between responsive cohesion quality and aesthetic judgement, covering the architectural and urban scales over these two new interventions on Taksim Square.

In this regard, a questionnaire is conducted with 111 people to observe the relationality of ethical and aesthetical judgements in architectural and urban scales. Firstly, to analyze internal cohesion quality of architectural scale, ethical and aesthetical judgements towards individual structures of AKM Building and Taksim Mosque were questioned. Secondly, urban scale analysis regarding contextual responsive cohesion quality is structured over the streetscapes containing AKM Building and Taksim Mosque separately. Findings obtained from the questionnaire indicates two important claims regarding the unity of ethical and aesthetical judgements and differentiation of architectural and urban scale judgements. Firstly, the framework suggested for the analysis of responsive cohesion establishes meaningful and strong relationship with aesthetic judgement in both architectural and urban scales. However, this relationship is observed to be stronger in the case of Taksim Mosque, where there are negative ethical and aesthetical judgements according to the case of AKM Building. Secondly, in both case areas, the judgements about the individual structures are observed to be more positive than the judgements about the streetscape containing the individual structures. In other words, although there are positive ethical and aesthetical judgements towards the individual interventions, aesthetic displeasure arises in parallel with the lower contextual responsive cohesion quality of the structure in urban scale. Undoubtedly, this result is related with the imposition of partial interventions on urban environment without considering the level of harmony established with the existing pattern of the environment.

As a final stage analysis, the relationship between contextual responsive cohesion and aesthetic judgement is elaborated over a symbolic approach, with the help of mental maps collected from a reasonable number of survey respondents. This analysis is resulted with the appearance of the two oldest structures of Taksim Mosque, Maksem Building and Hagia Triada Church, on a very few numbers of mental maps. This result indicates that these two historical structures are in in danger of losing their importance on human perception, under the discohesive attitudes and physical and symbolic dominance of the newly added structures to the square. Moreover, the fact that Taksim Mosque appears in most of the mental maps as the first perceived element draws attention to the ‘new identity’ of Taksim Square that is incompatible with the physical and symbolic pattern in history.

In the light of the main findings of the thesis, it would not be wrong to argue that the fragmented urban interventions added without considering the responsive cohesion with the existing pattern of the urban space cause negative ethical and aesthetic response. Such interventions also cause social dissatisfaction from the urban environment, damaging the relationship of the users with the place. At this point, especially public spaces, where the active public life of the people takes place, appears to be very fragile. Especially in recent years, new interventions as representation of ideological and political powers on public spaces cause the deterioration of the relationship between architectural and urban scales, and damage the meaningful integrity of the city consequently. In order to prevent this, individual parts of the built environment should be reconsidered together with the whole environment they contribute to.

KENTSEL AÇIK ALANDA ETİK VE ESTETİK YARGI: TAKSİM MEYDANI ÖRNEĞİ

ÖZET

Etik ve estetik teorileri estetik içeriği bireysel olarak ve katkıda bulunduğu bütüne göre ele alacak şekilde iç içe geçmektedir. Yapılı çevre düşünüldüğünde, etik ve estetiğin birlikteliği, kentsel çevrenin parçaları ve bu parçaları kapsayan bütün çevrenin ilişkisini daha iyi anlamaya olanak vermektedir. Parçalı mimari ve kentsel tasarım uygulamaları, estetik açıdan 'çirkin' ve etik açıdan 'yanlış' kentsel yapı ve mekanların oluşumuna neden olarak, kentsel çevrenin estetik ve etik açıdan hoşnutsuzluğuna yol açmaktadır. Bu müdahaleler, parça ve bütün arasındaki dengeyi bozarak kentsel çevrenin anlamlı bütünlüğünü tehlikeye atmaktadır.

Bu noktada, 'çirkin' ve 'yanlış' tanımları değişen bakış açıları ve kullanıcıların öznel yargılarına göre değişiklik göstermektedir. Ancak, duyarlı uyumluluk teorisi (responsive cohesion theory), 'çirkin' ve 'yanlış' yargıları arasında bir bağ kurarak kentsel çevrenin estetik değerlendirmesine etik bir bakış açısı sunmaktadır. Teorinin temel yaklaşımı, kentsel müdahalelerin içinde bulundukları mekanda yer alan mevcut yapılarla ve bütün çevreyle kurdukları iletişime dayanmaktadır. Böylelikle, kentsel çevreye yeni eklenen yapılar, parçası oldukları çevrenin mevcut fiziksel, işlevsel ve simgesel dokusuyla olan uyumluluk düzeylerine göre değerlendirilmektedirler. Dolayısıyla, duyarlı uyumluluk teorisine göre, kentsel çevreye ilişkin etik yanılımlar, içinde bulundukları çevrenin mevcut dokusuna duyarlı olmayan, uyumsuz yapıların kent ortamına dayatılmasından kaynaklanmaktadır. Ayrıca, bu gibi müdahaleler yalnızca olumsuz etik yargıyla sonuçlanmamakta, aynı zamanda kullanıcılarda estetik bir hoşnutsuzluğa da sebep olmaktadır.

Tezin çıkış noktası, Radford'un (2010) estetik beğeninin kentsel yapının kendi içinde, yakın çevresiyle ve bütün çevreyle duyarlı uyumluluk bağlamında kurduğu ilişkiden kaynaklandığı önermesine dayanmaktadır. Bu önerme sadece kentsel çevreye yönelik etik ve estetik yargılar arasında bağlantı kurmakla kalmamakta, aynı zamanda araştırmaya tekil yapı, yakın çevresi ve tüm çevreyi kapsayan ölçeklerde yaklaşmaya olanak sağlamaktadır. Bu bağlamda, tez öncelikle mimari ve kentsel tasarım ölçeklerinde mevcut literatürde duyarlı uyumluluk teorisine atıfta bulunan etik yanlışları bir araya getirmekte, sonrasında estetik değerlendirmeye etik temelli bir yaklaşım sunan bütüncül bir araştırma çerçevesi önermektedir. Önerilen çerçevenin sorgulanması için örneklem alanı İstanbul'un en önemli kamusal alanlarından biri olan Taksim Meydanı olarak seçilmiştir. Tarihte birçok yıkıma ve parçacıl kentsel müdahalelere tanıklık etmesi, Taksim Meydanı'nı etik ve estetik değerlendirmenin konusu olmak için oldukça uygun bir çalışma alanı haline getirmektedir. Ayrıca, meydanda geçtiğimiz yıl yeni inşa edilen AKM Binası ve Taksim Camisi'nin etik ve estetik açılardan birçok eleştiriye sebep olması, parçacıl kentsel müdahalelerin duyarlı uyumluluk teorisi kapsamında sorgulanmasına olanak vermektedir. Dolayısıyla, araştırma bu yeni müdahalelere odaklanarak yapı, sokak ve bütün meydanı kapsayan

ölçeklerde duyarlı uyumluluk kabiliyeti ve estetik yargı arasındaki ilişkiyi gözlemlemektedir.

Bu bağlamda, mimari ve kentsel ölçeklerde etik ve estetik yargıların sorgulanması için 111 katılımcı ile anket çalışması gerçekleştirilmiştir. İlk olarak, duyarlı uyumluluğu mimari ölçeğe referans veren içsel uyumluluk bağlamında gözlemlemek için, AKM Binası ve Taksim Camisi'nin bireysel olarak sebep oldukları estetik ve etik yargılar sorgulanmıştır. Sonrasında, bağlamsal uyumluluk düzeyini ölçmek amacıyla kentsel ölçek analizleri AKM Binasını ve Taksim Camisini içeren sokak görüntüleri üzerinden kurgulanmıştır. Anket çalışmasının sonuçları, sırasıyla önerilen duyarlı uyumluluk parametrelerinin her birinin estetik yargıyla ilişkiselliği; fiziksel, fonksiyonel ve simgesel boyutların estetik beğeniyle kurduğu ilişkinin gözlemlenmesi; ve duyarlı uyumluluk kabiliteyi için oluşturulan ortalama değerin estetik yargıyla ilişkiselliği bağlamlarında değerlendirilmiştir.

Bunun sonucunda, çalışma etik ve estetik yargının ilişkisi ve değişen ölçeklerdeki öznel değerlendirmelerin kıyaslanması açısından birkaç önemli bulguyla sonuçlanmıştır. İlk olarak, duyarlı uyumluluk kabiliyetinin ölçülmesi için önerilen çerçeve, her iki örneklem alanında da estetik beğeniyle anlamlı ve güçlü bir ilişki kurmaktadır. Ancak, olumsuz etik ve estetik yargıların gözlemlendiği Taksim Camisi örneğinde bu ilişki, daha olumlu yanıtlar alınan AKM Binasına göre daha kuvvetlidir. İkinci olarak, her iki örenklem alanının mimari ve kentsel ölçek değerlendirmelerinde duyarlı uyumluluğun estetik beğeniyle kurduğu ilişkinin en çok fiziksel boyutta gerçekleştiği tespit edilmiştir. İlişkiselliği sorgulanan parametreler arasından mimari ölçekte her iki örneklem alanında da ön plana çıkan parametreler, yapının özenli bir şekilde detaylandırılması; uygun bir mimari stile sahip olması; uygun malzeme kullanımı; form kalıpları arasındaki anlamlı ilişkiler; tanımlı kural ve örüntüler; tekrar eden katmanlar; doğayla'mekanla kurulan anlamlı ilişki; ve Taksim'in anıtsal karakterine katkı olarak gözlemlenmiştir. Kentsel ölçek parametreleri arasından ise, yapılar arasında uyumlu doku ilişkileri; yapı formlarının uyumluluğu; ve simgesel uyumluluk estetik beğeniyle en güçlü ilişkiyi kurmaktadır. Ancak, tez kapsamında önerilen çerçevede yer alan, bir veya birden yapının simgesel baskınlığı parametresi her iki örneklemde de esteik beğeniyle anlamlı bir ilişki içinde değildir. Öte yandan, bir veya birden fazla yapının fiziksel olarak mekanı domine etmesi, yalnızca Taksim Camisi örneğinde estetik beğeniyle anlamlı bir ilişki kurmaktadır. Dolayısıyla, anket sonuçlarına göre Taksim Camisi'ne karşı olumsuz estetik dönüt alındığı düşünüldüğünde, yapının fiziksel baskınlığı parametresinin yalnızca yapıya karşı olumsuz etik ve estetik yargı oluştuğu durumlarda, kentsel ölçekte estetik yargıyla ilişkili olduğu sonucuna varmak mümkündür.

Çalışmanın en önemli bulgularından biri ise, her iki örneklem alanında da bireysel olarak binaya karşı oluşan etik ve estetik yargıların, binaları içeren sokak görüntülerine karşı oluşan etik ve estetik yargılara göre daha olumludu olmasıdır. Bir başka deyişle, kentsel mekana eklenen yapıya karşı mimari ölçekte olumlu etik ve estetik yargı gözlemlense de, yapı yakın çevresiyle birlikte değerlendirildiğinde bağlamsal uyumluluk değerlendirmesindeki yanıtların düzeyi azalmakta ve beraberinde estetik hoşnutsuzluk görüşü ortaya çıkmaktadır. Ayrıca, mimari ve kentsel ölçek değerlendirmeleri arasındaki ilişkisellik sorgulandığında, olumsuz estetik ve etik yargıların gözlemlendiği Taksim Camisi örneğinde etik ve estetik yargıların daha güçlü bir ilişki kurduğu görülmüştür. Bir başka deyişle, çalışma mimari ve kentsel ölçeklerde, 'çirkin' ve 'yanlış' arasındaki ilişkinin, 'güzel' ve 'doğru' arasındaki ilişkiden daha kuvvetli olduğunu kanıtlamıştır. Şüphesiz ki bu durum, parçacıl yapısal

müdahalelerin çevresiyle kurduğu ilişki düşünülmeden tasarlanmasının ve kentsel çevreye zorla eklenmesinin bir sonucu olarak ortaya çıkmaktadır.

Araştırmanın son aşamasında, AKM Binası ve Taksim Camisinin bağlamsal uyumluluk düzeyi ve estetik beğenileri arasındaki ilişki, kentsel sembolizm bağlamında değerlendirilmiştir. Bu amaçla, anket katılımcıları içinden 14 kişiden toplanan zihin haritaları üzerinden etik ve estetik yargıların bütün meydanı kapsayan kentsel ölçekte nasıl karşılık bulduğu irdelenmiştir. Sonuç olarak, Taksim Meydanı'yla özdeşleşen önemli yapılar olan Maksem Yapısı ve Aya Triada Kilisesi'nin elde edilen haritalar içinden çok azında yer aldığı görülmüştür. Meydanda yer alan en eski yapılardan olan Maksem Yapısı ve Aya Triada Kilisesi'nin kullanıcı algısında yer bulamaması, bu iki yapının meydana sonradan eklenen müdahalelerin fiziksel ve simgesel baskınlığı altında önemini kaybetme tehlikesinde olduğuna işaret etmektedir. Bir diğer yandan, zihin haritalarının çoğunda Taksim Cami'nin ilk dikkat çeken unsur olması, Taksim Meydanı'nın tarih içinde sahip olduğu simgesel, fonksiyonel ve fiziksel dokusuyla uyumsuz, yeni bir kimlik kazanma potansiyeline dikkat çekmektedir. Son olarak, zihin haritalrında meydandaki yapılara görsel ve fiziksel erişimi engelleyen polis bariyerleri, meydandaki boşluk ve işlevsizlik, yapılar arasındaki anlamsız boyut ve hacim ilişkileri gibi unsurlar sıklıkla yer almaktadır. Dolayısıyla, kentsel ölçekte duyarlı uyumluluk kabiliyetinin azalmasının sadece mekanda bulunan yapılar yoluyla değil, aynı zamanda polis bariyerleri gibi temelsiz unsurlar ve bunların anlamsız bir araya gelişleri yoluyla da gerçekleşebileceği sonucuna varılmıştır.

Tezin ana bulguları ışığında, kentsel mekanın var olan dokusuna olan duyarlı uyumluluk düzeyi gözetilmeksizin eklenen parçacıl kentsel müdahalelerin kullanıcıların etik ve estetik yargılarında olumsuz karşılık bulduğunu savunmak yanlış olmayacaktır. Bu gibi müdahaleler, etik ve estetik memnuniyetsizliğe sebep olmanın yanında, kullanıcıların mekanla kurduğu ilişkinin zedelenmesine de neden olacak, dolayısıyla sosyal açıdan yaşanan tatminsizliği beraberinde getirecektir. Bu noktada, özellikle halkın aktif kamusal yaşamının gerçekleştiği kamusal mekanlar oldukça önem kazanmaktadır. Özellikle son yıllarda kamusal mekanlarda ideolojik ve güç temsili niteliği taşıyan yeni müdahaleler, yapısal ve kentsel ölçeklerdeki ilişkinin bozulmasına, dolayısıyla kentin anlamlı bütünlüğünün zedelenmesine sebep olmaktadır. Bunun önlenmesi için, parçacıl kentsel müdahalelerin içsel ve bağlamsal uyumluluk düzeyleri, tez kapsamında önerilen etik çerçeve kapsamında değerlendirilmeli, yapılı çevrenin tekil parçaları katkıda bulundukları bütünle birlikte ele alınmalıdır.

Çalışma, gelecek mimari ve kentsel tasarım uygulamalarına birçok yönden ışık tutmaktadır. Bu bağlamda, Childs'ın (2009) kentsel tasarım süreci için önerdiği 3 adımı tekrar hatırlamak faydalı olacaktır. Bunlardan ilki, mekanın kapsamının iyi bir şekilde araştırılmasıdır. İkinci olarak, mekanın kapsamına göre bir çerçeve oluşturulmalı, ve hangi unsurun ne açıdan önemli olduğu belirlenmelidir. Çalışma bu ikinci aşamaya, mimari ve kentsel ölçeklerde estetik içeriğin etik açıdan sorgulanmasına olanak veren model önerisiyle oldukça önemli bir katkı sağlamaktadır. Son adım, tasarım aşamasında mekanın var olan yapısı ve kapsamına uyum sağlama kaygısına ek olarak, yeni tasarımların duyarlı uyumluğuna katkı sağlamak için özen gösterilmesi gerekliliğidir.

1. INTRODUCTION

The intertwining concepts of ethics and aesthetic allow many inquiries regarding various disciplines. The unity of ethics and aesthetics provides multi-dimensional way of thinking about the very specific examinations about different topics in life. Herein, aesthetic theory enables to consider aesthetic content or product individually, while the ethical theory approaches the aesthetic content regarding to the whole it contributes to. In a sense, aesthetics theory focuses on "our own lives" as the ethical theory aims to inquire "our own lives within the multiplicity of lives" (Wittgenstein, 1979). Considering the main approaches of ethics and aesthetics, it is inevitable to establish a mutual relationship between ethical and aesthetical judgements. The very striking question arises about the relationship between the judgements about individual things (with the help of aesthetics theory), and the judgements about the sum of the individual things (with the help of ethical theory). In this way, unity of ethics and aesthetics help to understand one of the main arguments of Gestalt's theory that the whole is other than the sum of its parts.

The unity of ethics and aesthetics become one of the prominent discussions about the built environment, as in many other fields. The association of the two concepts leads to the search for 'appropriate' or 'right' aesthetic content as well as the moral beliefs underlying the design of the built environment (Schriver, 2013). In other words, the ethical considerations about the aesthetics of built environment enables to make a connection between 'right' and 'beautiful' design in architectural and urban contexts. However, questioning the contribution of 'right' aesthetics in the making of 'beautiful' environment requires a holistic and meaningful ethical basis. In this context, responsive cohesion theory provides an appropriate ethical framework in the evaluation of the aesthetic content of the built environment regarding the level of individual and contextual compatibility. Therefore, responsive cohesion theory enables ethical questioning about the parts of the built environment regarding the whole they contribute to, in accordance with the main claims of the intertwining concepts of ethics and aesthetics.

Changing dynamics and paradigmatic shifts in history has led important breakthroughs in company with the concerns about meaningful integrity of the built environment and encouraged the ethical and aesthetical debates. In that sense, modern period represents an important turning point that stimulates the deterioration of responsive cohesion quality of urban environment. Reflections of the modern movement on the urban environment have manifested itself with the imposition of rigid forms in massive scale upon the landscape. The appearance of "spiritually dead ending" urban structures with modernism (Fox, 2000) threatened the meaningful integrity of the built environment, disrupting the harmony between the parts (individual urban structure) and the whole (the whole environment). In the following years, urges to prevent the problems of modernism has only evolved these problems to another extent. In this way, the urban environment has faced with the appearance of "playful but desperate" structures imposed under the liberating, all over the place approach of postmodernism. Moreover, cumulative interventions of modernism and postmodernism have paved the way for the 'conflict of extremes' (Fox, 2000), with the existence of contrasting aesthetic elements with the physical and symbolic integrity of the environment.

In addition to the reflections of urban movements, political reproduction of the built environment is also one of the prominent issues in ethical and aesthetical debates. Throughout history, changes in the dominant rational thoughts and political fluctuations have caused irreversible interventions in the urban place. Particularly in Turkey, endless efforts of political powers to prove themselves has commonly resulted with the imposition of irrespective urban structures as well as the demolition of many cultural and historical artefacts. The focus of these interventions has undoubtedly been on public places, where there is an active and lively urban life, and everyone can clearly notice. Therefore, a substantial part of these ideological interventions become the main topic of ethical criticisms, damaging the physical, symbolic, and functional integrity of the environmental context. Herein, it would be sensible to assert that aforementioned ethical fallacies on urban environment are reflected on the aesthetic judgement of the public, who has no chance but to live with it.

1.1 Problem Definition

Fragmented approaches of architecture and urban design become the topic of many ethical discussions through the current understandings about the relationship between

people and their environments. In that sense, analysis of the responsive cohesion quality of the built environment gain importance as an urge to address environmental perception with the ethical way of thinking. Considering that the responsive cohesion reflected by the built environment constitutes the basis of ethical judgement, and is associated with the aesthetic appreciation (Radford, 2010), it would be meaningful to observe the level of association that ethics and aesthetics constitute in the context of ever-changing structure of urban environment. With respect to the theoretical background and the importance of the topic as abovementioned, this research focuses on the issue of aesthetic appreciation of the built environment over the ethical basis of responsive cohesion theory.

1.2 Research Questions and Aim of The Study

In accordance with the theoretical framework drawn so far, the aim of this research is to establish a relationship between the concepts of ethics and aesthetics over the built environment; to provide a holistic model for the aesthetical evaluation of the built environment with the help of ethical basis of responsive cohesion theory; and to emphasize the importance of providing meaningful relationship between the parts and whole in the scales of architectural and urban design. To that end, main claims of ethical and aesthetical theories will be elaborated in the context of responsive cohesion theory; discussions, and contributions of the theory to the literature of urban planning and design will be revisited; and ongoing debates about the responsive cohesion quality of the environment will be gathered to provide an extensive framework to the theories of urban ethics and aesthetics.

After defining the main arguments of the existing literature and providing an ethical framework in the analysis of responsive cohesion quality of the built environment, the research would focus on the issue of 'how to relate the responsive cohesion theory with the aesthetic appreciation of the built environment'. This broad objective enables to approach the subject with two specific research questions. The first question would be asked to observe the unity of urban ethics and aesthetics that 'what is the relationship between the ethical and aesthetical judgements against the built environment'. The second research question, on the other hand, is that 'to what extent can judgements about individual structures (parts of the built environment) be associated with the judgements about the whole environment?'. This second question

would help to elaborate the discussion about the unity of the concepts with the association between different scales.

These two questions regarding the ethical and aesthetical judgements against the built environment in different scales, gain importance with the imposition of ethically 'wrong' or aesthetically 'ugly' urban structures to the public places. Therefore, it would be a rational approach to question the relationality of the proposed framework in the analysis of responsive cohesion theory with aesthetic judgement on the public places providing many opportunities to the inhabitants in functional, physical, and symbolic dimensions. Herein, being one of the most important public places of Istanbul, facing with many constructions and demolitions as a reflection of changing political power on urban place in history, Taksim Square is an appropriate case area to address the main objectives of the research. Besides, manifestation of recent changes on the ethical and aesthetical perception of the Taksim Square would not only provide a suitable environment to achieve the main objectives of the thesis, but also emphasize the importance of ethical and aesthetical discussions in current urbanization dynamics.

1.3 Method of the Study

To fulfill the above-mentioned objectives, the research would be conducted in company with mixed methodologies. First, existing literature of the ethical and aesthetical theories would be examined and integrated with the contemporary discussions of architecture and urban design to provide a grounded theory inquiry. Second, the inquiry would be elaborated to the extent of physical, functional and symbolic dimensions to offer a holistic and multi-dimensional framework in the analysis of responsive cohesion theory. Following this perspective, to provide a responsive approach to the current research practices, existing studies giving references to the responsive cohesion quality of urban environment in internal and contextual scales would be revisited.

After creating a holistic framework with respect to the extensive review of the literature, the next step would be to analyze the context of the case area, not only by focusing on the responsive cohesion quality in historical background but also by analyzing the recent ethical and aesthetical discussions regarding Taksim Square in detail. Afterwards, within the context of the main objectives of the research, the analysis of responsive cohesion quality and aesthetic appreciation would be conducted

with the questionnaire with 111 participants, focusing on the most recent interventions on the place, AKM Building and Taksim Mosque. In this regard, structure of the questionnaire and the evaluations are shaped according to different scale judgements including architectural scale (internal responsive cohesion), and urban scale (contextual responsive cohesion). Lastly, 14 people from the questionnaire participants would be asked to draw mental maps of Taksim Square holistically, to enhance the understanding about the symbolic perception towards the sum of the structures and places located in the square.

In the analysis of the obtained data, addressing the first research question of the study, ethical and aesthetic judgments caused by afore-mentioned interventions would be compared with the correlation analysis. On the other hand, addressing the second research question, the correlation of ethical and aesthetic judgments reflected by both interventions individually and contextually would be analyzed to observe relationality between architectural and urban scales. Moreover, in order to develop an enhanced understanding about the relationship between the parts and the whole environment, obtained mental maps would be observed in detail.

1.4 Structure of the Research

This research is organized in four parts (Figure 1.1). The current part, Chapter 1 as an introductory chapter, conveys the general structure of the research including contextual framework, problem definition, research questions, and method of the study. Following part, Chapter 2, introduces the ethical and aesthetical theories, observes the aspects and the scales in the ethical and aesthetical considerations inclusively, offers a comprehensive framework for the analysis of responsive cohesion, and revisits the existing studies about responsive cohesion theory. In Chapter 3, the aesthetical evaluation of responsive cohesion quality is conducted regarding the context of the case area, Taksim Square. This part of the study not only observes the changing physical, functional and symbolic structure of the case area in historical background but also focuses on ethical and aesthetical claims in recent research. After providing detailed information about the context of the case area, second part of this chapter questions the aesthetic appreciation of responsive cohesion quality of Taksim Square over the most recent interventions, AKM Building and Taksim Mosque. The evaluations address these interventions in architectural and urban scales over

qualitative questionnaire investigating internal cohesion quality of the buildings and contextual cohesion quality of their streetscapes. In the final part of the chapter, addressing the research questions of the study, comparative assessments are based on the relationship of ethical and aesthetical judgement in different cases, in different aspects, and in different scales. Chapter 4 as a final chapter, discusses the main claims of the thesis according to the critical evaluations of the findings obtained from the case area study. Moreover, this chapter reveals the acceptability of the main premises offered by responsive cohesion theory in the aesthetic appreciation of the built environment. As a final word, concluding remarks focus on the importance of responsive cohesion quality in architectural and urban design as well as the questionability of the responsive cohesion quality with a comprehensive model offered in the scope of the thesis.

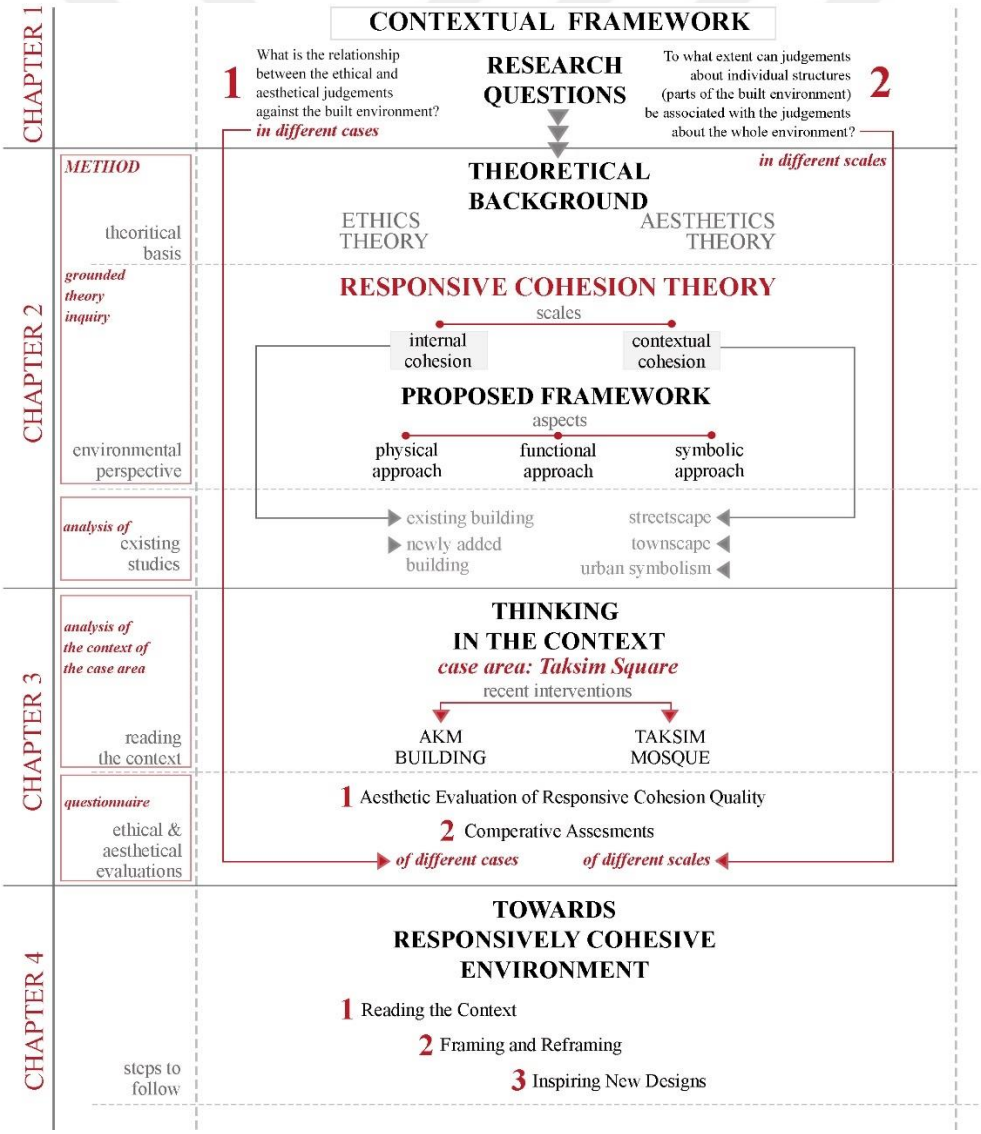

Figure 1.1 : Structural **f**ramework of the **t**hesis.

2. AESTHETIC JUDGEMENT

This chapter aims to discuss how the aesthetic judgement is shaped in general. The term “aesthetics” is defined as the field of philosophy, which deals with “beauty” and the effects of beauty on human mind and emotions (Turkish Language Society, 2021). The origin of the word “aesthetics” comes from the Greek word “Aisthanesthai” which means “to perceive”. In the literature, aesthetics theory was first discussed in Baumgarten's study “Aesthetica”, and the term was initially defined as 'a science involving the senses and cognition'. The term “beauty” as a main inquiry of the theory, on the other hand, is associated with objects or places that enable us to experience pleasure, satisfaction and meaning (Baumgarten, 1750, cited in Ahmed Nia Altun, 2015). Regarding these definitions, the main field study of aesthetics depends on cognition, senses, and emotions. These imply a ‘response’, which leads people to judge the aesthetic object, question whether it has a beauty or not, and make choices accordingly.

According to Tilgham (2004), aesthetic judgment can lead to much deeper questions in human life by connecting with wider human relations and morality. In other words, experiencing 'pleasure', 'satisfaction' and 'meaning' through an aesthetic object can be associated not only with the physical appearance of the object, but also with its moral emergence. Dealing with the morality of the aesthetics as a deeper dimension is believed to lead ‘elusiveness’, although not always perceptible (Tilgham, 2004). This ‘elusiveness’ also has been the subject of urban design studies by representing the complex relationship between people and the environment they live in. Therefore, aesthetics theory focuses on issues that are seen as 'elusive' with the help of ethical theory, in urban design as in other fields.

2.1 Unity of Ethics and Aesthetics

Although the terms “ethics” and “aesthetics” connote different meanings at first glance, they can be seen compatible in many respects. The term “aesthetics”, as previously emphasized, is defined as ‘the field of philosophy that examines the

perception of beauty and its effect on the human mind' (Turkish Language Society, 2021) while "ethics" is defined as 'the study of what is morally right and wrong, or a set of beliefs about what is morally right and wrong' (Cambridge Dictionary, 2021). In other words, aesthetics is concerned with 'what is beautiful or ugly', while ethics questions 'what is right or wrong'. The main difference between the two terms is that 'beautiful' and 'right' or 'ugly' and 'wrong' which constitute the subjects of each, may not always be the same, but can be considered in relation with each other. Because the 'right' and 'wrong' questioned by ethics can shape the aesthetic judgements of 'beautiful' and 'ugly' and vice versa.

The unity of ethics and aesthetics was first propounded by Wittgenstein (1979, p. 86) stating: *"Ethics and aesthetics are one."* and has been the subject of many inquiries and debates. Wittgenstein (1979) defines the unity of the two concepts with the fact that both transcend the boundaries of language. For this reason, both cannot be 'subject matter of philosophy'. Therefore, they do not refer to the mind as a reality, in a sense, they are beyond the limits of the mind. In this respect, they cannot be evaluated objectively or subjectively. Furthermore, the most essential part of the unity of ethics and aesthetics, according to Wittgenstein (1979), is that both contain a style and reflect themselves according to this style. From an aesthetical point of view, the way people express themselves, their attitude towards life, their individual voices cause them to reflect their own style and become the subject of value judgement in this way. However, measuring the value of ethics and aesthetics requires different perspectives. Aesthetical value, which is the reflection of individual side of life, gains a universal dimension from an ethical point of view. In other words, while aesthetic value is measured by "our own lives", the ethical value considers "our own life in the unity of life". According to Wittgenstein (1979), ethical value in this respect can be seen as 'value of all values' together with the fundamental principle offered by individual styles. That is, ethics and aesthetics relates each other as a meronomy.

The intertwining relationship of aesthetics and ethics, and the common 'values' they create, lead us to this question: How are both judged? Wittgenstein (1979, cited in Collinson, 1985, p. 268) advocates the common values of ethical and aesthetical judgement with the example of 'stove' as follows: *"As a thing among things, each thing is equally significant; as a world each one equally significant. If I have been contemplating the stove, and then am told, but now all you know is my stone. My result*

does not indeed seem trivial. For this represents the matter as if I had studied the stove as one among the many things in the world. But if I was contemplating the stove, it was my world, and everything else colorless by contrast with it.". Supporting Wittgenstein's perspective about the meronomy that ethics and aesthetic constitute, Collinson (1985, p. 269) elaborates the discussion with these words: *"Just as the aesthetic object is the single thing seen as it were a whole world, so the ethical object, or life, is the multiplicity of the world seen as a single object. In aesthetic contemplation the single object is 'my whole world'; in ethical contemplation the multiplicity of the world is seen as a whole and is 'my whole world'.* So, in terms of aesthetical value, aesthetic product must be seen as a world and considered as 'my whole world'. From an ethical point of view, ethical value should be evaluated with the acceptance of a world where everyone and everything is a part of the whole at the same level and aesthetic product should be considered as 'my whole world among the multiplicity of the world' (Collinson, 1985).

To sum up, unity of ethics and aesthetics enables to question aesthetic product as a part regarding the whole it contributes to. The subject of discussion in this context can be an object, structure, building, part of the built environment or city as a whole. This thesis aims to focus on the aesthetic value of the parts of the built environment with an ethical perspective, considering the unity of ethics and aesthetics in urban environment.

2.2 Unity of Ethics and Aesthetics in Built Environment

As in other fields, unity of ethics and aesthetics also has become one of the prominent discussions about the ever-changing built environment. Alexander (2013) argues that aesthetics is considered as the dominant ethics of the design, through the ages into now. In the context of environmental ethics, Schriver (2013) approaches moral guide that beauty itself reveals with the questions of "what is appropriate to the built environment, which moral beliefs are embedded in it?". When the aesthetics is involved, the unity of ethics and aesthetics in urban design enables to question "what is appropriate aesthetics to the built environment?" and "what moral beliefs are embedded in the aesthetic content of the built environment?". This part of the thesis aims to address these questions, discussing ethical fallacies about urban design aesthetics.

In the modern period, one of the most remarkable discussions regarding the ethical dimension of design aesthetics was about honesty and deceit in architecture. In relation to this, Ruskin (1987, p. 61) argues that it is more important not to deceive observer through the architecture than designing the most beautiful structure, stating that*: "...the meanness of poverty may be pardoned, the sternness of utility respected; but what is there but scorn for the meanness of deception?"*. In this regard, to not deceive the observer, designers of the built environment should seek to honest and correct architectural form as well as right structural, surface, and operative content. Using of the most accurate form and content in the architecture, Ruskin (1849) believes that ethical responsibilities about aesthetical content of the built environment can be fulfilled. Although this concern in design may not be resulted with the most beautiful structure, it leads to the truthful and morally right one. However, Scott (1999) argues that even it is morally right to avoid deceiving observer, there may be some conflicts between moral and aesthetic value in architecture. For example, false renovations or added elements in Renaissance façades, such as false windows, may be acceptable if the intervention is made for the sake of the design. Even if these interventions do not reflect the most honest way, they can be morally right when the design is evaluated as a whole. In other words, even if the added part is far from being honest, it can contribute to an honest whole. Therefore, with respect to the arguments of Scott (1999) and Ruskin (1849), the most ethical behavior in architectural design emerges with the use of appropriate form and content that provide harmony and truthfulness to the whole design.

Another discussion about ethics of architectural design appears as the search for the right architectural style that supported by use of material. Regarding this, Watkin (1977) argues that use of appropriate style and material contributes to the truthfulness of architecture. In fact, according to him, the works of world-famous designers such as Frank Lloyd Wright, Le Corbusier and Morris were generated by truthfulness of materials as these designers worked with same materials but successfully reflected different styles. Thus, use of appropriate materials reflecting architectural style is considered as an ethical approach that supports aesthetics in architectural design.

Lastly, Taylor (2000) elaborates these discussions from a new perspective, proposing lack of care given to design as another ethical fallacy. According to him, ethical discontent is resulted from careless and insensitive parts of the design that are far from

constituting a meaningful whole. Lack of care given to the details and components of design in this way, can be associated with lack of care given to public who have to live with it. Therefore, the ethical discontent can negatively affect aesthetic judgement of the public. To avoid this, Taylor (2000) argues that ethical concern in design can be demonstrated in two ways. First, it should be questioned whether the parts and details of the aesthetic product have been carefully processed to serve a meaningful whole. Secondly, it should be questioned whether the whole architectural/urban design product is carefully designed in a way that adapts to its environment and landscape.

All the mentioned discussions questioning the most ethical approach in design imply a connection with ethical and aesthetical value of design product. In this context, Ruskin (1987) believes that truthfulness of design supported with the use of right content and material leads to the harmonious integrity of design, while Scott (1999) argues that truthfulness can be abandoned for the sake of the harmony in design. Watkin (1977), on the other hand, emphasizes use of appropriate materials and architectural style that are harmonious with the context of the design. From a different perspective, Taylor (2000) elaborates the discussions, proposing harmonious integrity provided by careful design to the agenda, in architectural and urban scales. In brief, these discussions regarding architectural style, form and use of materials emphasize harmony and integrity as the most important ethical requirement about design aesthetics. In fact, the main criticism emphasized by mentioned ethical fallacies is based on the respectfulness of the design by itself, with its environment and with different moral agents, and therefore the cohesion/discohesion it creates within the whole. Bringing all these perspectives together, and including the basic premise of each, Fox (2000) puts forward Responsive cohesion theory, which makes it possible to approach aesthetic evaluation of architectural and urban design over an ethical perspective.

2.3 Responsive Cohesion Theory as A Moral Center of Urban Design

Fox (2000) puts forward responsive cohesion theory, which supports the discussions mentioned in the previous chapter, and argues that it constitutes the 'foundation of value theory'. This theory basically questions design product if it suits, fits or in coherence with the context. Radford (2010, p. 380) defines responsive cohesion as: “where cohesion is secured through the response of parts to each other to mutual

benefit". With a similar approach, Childs (2009, p. 131) explains the basis of the theory with the concept of "concinnity", that is, "skillful, harmonious adaptation or fitting together of parts to a craft whole".

When the ethical evaluation of aesthetic elements is based on responsive cohesion theory, it is possible to say that the most 'correct' design is the one that adapts to its context and environment. Moreover, when this theory is supported by the view that ethics and aesthetics are one (Wittgenstein, 1979), it also enables to question the relationship between 'correct' and 'beautiful' design. In this regard, evaluation of the ethical value, according to Fox (2000), requires the judgement of some forms of the built environment as better than others, even when considered only the level of cohesion of its design, and relevance to its context. Two different architectural elements in the same environment may not reflect the same aesthetic and ethical perception, even if the functional values they contain are the same. This causes one of the two elements to be appreciated or preferred more. Responsive cohesion theory emerges as a tool to understand this tendency of aesthetic appreciation with the ethical foundation.

According to theory, the level of cohesion of aesthetic elements and the way they assembled is seen in three ways; they may cohere in rigid and stereotypical way and compose fixed cohesion; they may cohere in a way that all elements respect each other and compose responsive cohesion, or they may not cohere in any ways and compose discohesion. When science is considered, fixed cohesion appears with the theories that reflect rigid views about the way the world is organised. These theories neighter are responsive to previous findings nor enable new observations; they appear in the form of 'dogma'. The second level, discohesion is seen when there is no theory at all, when there is absolute obscurity. Lastly, the best theories are seen to compose responsive cohesion, as they are responsive to other observations to provide a coherent account and support future observations. When another dimension, politics is considered, fixed cohesion refers 'dictatorship', a bad form of politics; discohesion is seen where there is no governing body; and responsive cohesion refers to 'democracy' where cohesion is secured through the mutual benefit of all agents (Fox, 2007).

Considering the built environment, which forms the basis of this thesis, it may not be possible to make a clear classification with definite boundaries. However, examples of policy and science make us think that, in order for responsive cohesion to occur

through the built environment, the design should be responsive to its environment and context, and also support future designs. Radford (2010) argues that responsively cohesive environments reflect connection (not seperation) and colloboration (not individualisation), and consequently, buildings appear as elements sustaining context and connection (not as objects). To achieve this, he defines the role of urban design as "making connections between people and places, movement and urban form, nature and built fabric", and the urban designer as "people who 'pull things together' into a coherent whole that responds to its many contexts". Comparably, Childs (2009) emphasizes that, in order to form responsive cohesion (civic concinnity) through the built environment, independent designers of the parts of the built environment (civic designers: architects, landscape architects, civil engineers, public artists, others who design the build places) should also consider how these parts contribute to the city or the bigger part of the urban environment. In this regard, he suggests three steps for urban designer to follow as; reading the context (analysing the existing context of the place), framing and reframing (defining what aspect matters and how it matters), and inspiring new designs (contribute to the responsive cohesion of new designs). He examplifies one of the formal attributes of design that support responsive cohesion, in his terms civic concinnity, as use of same design pattern (i.e. same colour) on a particular side of the urban scene, which helps to frame the landscape. Radford and Okksala (2018), on the other hand, observe the design features that contribute to the responsive cohesion of the environment as; assymetrical patterns, harmonious forms with nature, meaningful contrasts of design elements, compatible material selection and functional response. Radford (2010) supports the functional dimension indicating harmonious functionality of the built environment, and defines responsively cohesive environment as "place full of variety where differences are subtle".

Conversely, if the aesthetic elements of the built environment and their combination do not reflect responsive cohesion, this will lead to ethical and aesthetic debates about the design elements that cause 'discohesion' or 'fixed cohesion'. In architectural scale, 'fixed cohesion' refers to the incompatibility of design element with its environment and context (Radford, 2012). However, the research conducted by Radford and Oksala (2018) concludes that the classification of 'fixed cohesion' cannot be made at the urban scale, but, rigidity and precise rules in design may possibly create a 'discohesion' when all aesthetic elements assembled. Because 'fixed cohesion' that the aesthetic element

individually composes can be an obstacle for the responsive cohesion of new elements added to the place. In this regard, 'discohesion' in urban design scale is seen related with dominance of single structure (Radford, 2012) and ignorence of the structure to its neighbours (Radford and Oksala, 2018). Thus, formal design attributes that cause discohesion is examplified as; absolute symmetry (Radford, 2012), repetition of layers, highly defined pattern of geometry and rigidly defined rules of design (Radford and Oksala, 2018).

Altought these examples give some prominent clues about questioning responsive cohesion and discohesion in urban scale, they should not be evaluated as definitive judgments since they include field-specific observations. Moreover, this thesis argues that these observations should be supported with deeper analysis of theoretical disscussions about all of the aspects of responsive cohesion in urban design.

2.4 Scales and Aspects of Responsive Cohesion in Urban Design

Discussions so far enables to question responsive cohesion of the built environment over formal/physical features of aesthetic elements and the way they assembled. When all the perspectives collected, responsive cohesion of architectural and urban design appears where; there is no dominance of building or structure (all have good manners to each other) (Radford, 2010), physical attributes of design are responsive to age and culture, design has appropriate style (Watkin, 1977), appropriate use of form and material to its context (Ruskin, 1849 and Taylor, 2000), design is carefully detailed (all parts are convenient to whole) (Taylor, 2000), there is no strong repetition of layers, no absolute symmetry, design does not reflect highly defined pattern of geometry and rigidly defined rules, has asymmetrical form and pattern, harmonious form with nature, generates meaningful contrasts (Radford & Oksala, 2018) and there is use of same design pattern in specific side of urban scene (Childs, 2009).

Apart from physical attributes of design, second dimension that discussions point out is the functional cohesion of the aesthetic elements of the built environment. Radford (2010) emphasizes the necessity of the built environment to consist of coherent functions and defines functionally cohesive built environment as "place full of variety, where differences are subtle". At the same time, Radford and Oksala (2018) supports functional dimension by indicating that responsive cohesion of environment is highlighted by good urbanism that allows diverse activities and attributes to exist in

mutually beneficial way. In this way, the formal dimension of responsive cohesion is supported by functional cohesion. This can be possible where there is diversity of functions that coherent to each other (Radford, 2010) and the functions support or answer to each other by mutually beneficial way (Radford & Oksala, 2018).

Ethical debates about aesthetic judgment of the built environment also involve different scales. Therefore, in bringing perspectives together, it is necessary to evaluate the different scales covering aesthetical product, the product and its immediate surroundings, and the whole environment with the aesthetical product separately. Radford (2009) suggests that aesthetic appreciation of place happens when people relate to responsive cohesion in, around and with the place or structure. In this regard, he classifies responsive cohesion in two scales: internal and contextual cohesion. When examining internal cohesion, the focus is on the aesthetic element individually (i.e., structure, building, object) that is the part of the built environment. The observation of responsive cohesion in this scale is resulted with the classifications of fixed cohesion, responsive cohesion or discohesion.

In the light of the abovementioned discussions, the features of the aesthetic element pointing to the internal responsive cohesion are; responsive design to the age and culture, use of appropriate style (Watkin, 1977), careful detailing of design (Taylor, 2000), no repetition of layers, no absolute symmetry, no defined pattern of geometry of rigidly defined rules of design, use of asymmetrical patterns and forms, harmonious designs with nature, design of meaningful contrasts (Radford & Okksala, 2018), use of compatible form and material selection (Taylor, 2012).

Nevertheless, According to Fox (2000), in design, achieving contextual cohesion is ultimately more important than achieving it internally, although the aim should be achieving both. Examination of urban scale, contextual responsive cohesion, requires the evaluation of immediate environment of the aesthetic element (responsive cohesion around the structure) and the whole environment together with the aesthetic element (responsive cohesion with the structure). Contextual cohesion enables to examine the harmony that the aesthetic element added or imposed to the built environment provide, with the existing context. In relation to this, Fox (2000) argues that, when newly introduced feature can be able to alter its generative and supportive context, it also can modify its environment. Moreover, when a new element changes its generative context, it affects many existing responsive cohesions. He exemplifies this case with

adding new notes to a symphony that is already harmonious and beautiful, then realizing that the newly added notes are not compatible with the already existing harmony of the symphony. In this way, newly added notes can alter the responsive cohesion of the symphony within its context. In the urban context, newly added note to the symphony refers the newly added urban structure to the whole urban environment.

Table 2.1 : Formal and functional dimensions of responsive cohesion in different scales.

	INTERNAL COHESION Responsive Cohesion in the Design *Individual Urban Structure*	**CONTEXTUAL COHESION** Responsive Cohesion around and with the Design *Urban Structure with Its Immediate Surroundings and within the Whole Environment*
Formal Cohesion	• Design responsive to age/culture (Watkin, 1977) • Carefully detailed design (Taylor, 2000) • Use of appropriate form (Watkin, 1977) • Use of appropriate material (Ruskin, 1849; Watkin, 1977) • Use of appropriate style (Watkin, 1977) • No repetition of layers (Radford & Oksala, 2018) • No absolute symmetry (Radford & Oksala, 2018) • No highly defined patterns (Radford & Oksala, 2018) • No highly defined rules (Radford & Oksala, 2018) • Use of asymmetrical forms and patterns (Radford & Oksala, 2018) • Use of harmonious forms with nature (Radford & Oksala, 2018) • Design generates meaningful contrasts (Radford & Oksala, 2018)	• No dominance of design structure (Radford, 2010) • Use of similar design patterns in the frame (i.e., color, material) (Childs, 2009) • Design generates meaningful contrasts with its surroundings and within the whole environment (Radford & Oksala, 2018) • Use of compatible form with its surroundings and environment (Radford, 2010; Radford & Oksala, 2018) • Use of compatible material with its surroundings and environment (Watkin 1977; Radford & Oksala, 2018)
Functional Cohesion	• Design contains appropriate function (Radford, 2010; Radford & Oksala, 2018)	• Design creates functional diversity within the environment (Radford & Oksala, 2018) • Functional response with its surroundings and the existing functions in the environment (Radford & Oksala, 2018)

In the previous parts of the study, while Wittgenstein's (1979) and Collinson's (1985) views on ethics and aesthetics were stated, it was concluded that the aesthetic product should be seen as "my whole world" while aesthetical judgement is considered. In urban scale, this attitude corresponds with analyzing responsive cohesion in the urban structure, that is, its internal cohesion. Likewise, analyzing contextual cohesion corresponds with Wittgenstein (1979) and Collinson's (1985) views about deeper ethical questioning when aesthetic product is seen as "my whole world among the multiplicity of the world as a whole". These perspectives that support and prove each other regarding ethical and aesthetical way of thinking make it meaningful to interpret contextual cohesion of the urban environment around and with the urban structure in formal and functional dimensions.

Considering the contextual cohesion, the features of the urban structure that allow responsive cohesion with its immediate surroundings are implied as; no dominance of the building or structure (in good manners towards its surroundings) (Radford, 2010), use of similar design patterns in the frame (Childs, 2009), generating meaningful contrasts with its surroundings and within the whole environment (Radford& Oksala, 2018), use of compatible forms (Watkin, 1977) and materials (Radford & Oksala, 2018; Watkin, 1977; Taylor, 2012). At the same time, for functional cohesion to occur, the structure is expected to be in a functional response with the existing functions, be a part of harmonious diversity by establishing a beneficial relationship with other functions (Radford & Oksala, 2018) (Table 2.1).

Although these parameters provide a strong basis for the examination of internal and contextual responsive cohesion of the built environment, changing scales will require different methods for an empirical study. While it is highly possible to question aesthetic judgement of architectural structure individually with an empirical study, analysis of contextual cohesion involves different approaches and variables. Because when the observation of the whole environment is considered, ethical and aesthetical judgement also associate with the symbolic meaning attached to the place. Accordingly, urban design aesthetics theory supports formal aesthetics which observes the form configurations (i.e., proportion, scale, color, order) with the second dimension, symbolic aesthetics. This second dimension enables to observe cultural, imaginative responses to the formal content of environment (Ahmad Nia & Altun, 2016). Therefore, Radford's (2009) suggestion that aesthetic appreciation happens

when people relate responsive cohesion in, around and with the place can also be associated with the perceptual dimension.

2.5 Approaching Responsive Cohesion of Built Environment over Symbolic Dimension

Apart from the physical and functional appearance of the built environment, the way it is perceived can also be a subject matter of ethical and aesthetical discussions. According to Nasar (1994), mediating content variables that enable the observation of building exteriors do not only contain physical attributes. Besides, the symbolic meanings associated with the building, which reflects the inner representation of the person experiencing it, also accompany the aesthetic experience. Symbolic perception, which is also a part of the aesthetic experience, is formed as a result of the "secondary and unconscious functions" of the built environment, as expressed by Knox (1984). In other words, the symbolic content of the built environment allows people to make sense of it and give an emotional reaction as a result. Considering that liking or disliking is also a reflection of feelings (Scut et al., 2011), it would be meaningful to contemplate the symbolic content of the built environment on the ethical and aesthetical discussions.

The need for the symbolic dimension in the observation of responsive cohesion is seen clear in Rapoport's (1974) argument that the 'symbol structures' of the built environment direct our perception of the environment and the problems in the environment, our evaluation of these problems and our search for solutions. In this regard, a new structure added to the built environment, through its symbolic content can be a harmonious part of the associational meanings of the environment and reflect responsive cohesion, or cause discohesion by threatening this integrity. Symbolic discohesion in this way, appears as an ethical problem, which is caused by imposition of symbol structures to the built environment that are not responsive to already harmonious integrity of the environment. In relation to this, Woodward's (1982), Knox's (1984), and Barlas's (2014) ethical discussions about the symbolic integrity of the environment contain subtexts that are highly related to Fox's (2000) responsive cohesion theory and symbolic discohesion of the built environment.

Regarding the symbolic content of the built environment, Woodward (1982) argues that perception of the built environment varies according to the changing values of

society. The role of human in this changing perceptual and associated world should be constantly reanalyzed in symbolic language through urban symbol bearers. Although the symbols that are constantly re-expressed and renewed in changing cultural environments hold great potential for rich exploration, with modernism, changing manners of urban design endangered the symbolic harmony of the built environment. According to Woodward (1982), the main reason of this ethical problem is the imposition of urban structures that dominate the place, reducing symbols into signals. Although these structures contribute to the urban image by functioning as landmarks that direct the observer in the place, they appear as irrelevant elements with the symbolic urban form. The urban symbols that emerged with this tendency, besides making the existing symbols meaningless, are also far from becoming a sign. Thinking about responsive cohesion theory, it is quite possible to interpret that the symbol structures added to the place with this tendency reflect 'fixed cohesion' in terms of imposing their own disrespectful ideas and connotations on the place. In this way, discohesion of the environment is seen with the domination of the symbol structure, not because of its incompatible physical attributes, but incompatible symbolic meanings it reflects.

Table 2.2 : Symbolic dimension of responsive cohesion in different scales.

	INTERNAL COHESION Responsive Cohesion in the Design *Individual Urban Structure*	**CONTEXTUAL COHESION** Responsive Cohesion around and with the Design *Urban Structure with Its Immediate Surroundings and within the Whole Environment*
Symbolic Cohesion	• Urban structure is not symbol of power/success but have a meaning for all (Knox, 1984) • Symbol structure responsive to societies values, meanings, and norms (Barlas, 2014) • No imposition of particular ideology/movement to the parts of the environment (Barlas, 2014; Knox, 1984)	• Symbol structure is not imposed alien but coherent part of whole (responsive to existing symbols in whole environment) (Barlas, 2014; Knox, 1984) • Not a single/dominant urban symbol but the whole urban form has a symbolic coherence (Woodward, 1982)

With a similar approach, Knox (1984) draws attention to the changing mode of production with capitalism. He sees the environment as not just a ‘product of design’

but also ‘product of capitalism and social and economic dynamics’. Thus, there is a strong reflection of social, economic, and political relationships on the production and reproduction of the environment. In this regard, symbolism of the built environment in the capitalist structuring only serves to reflect the sentiments of particular ideology or power system by providing a physical focus on symbol structures of the ideology. Therefore, with the imposition of the symbol structures of the particular ideology, urban environment only become ‘symbol of power’ and ‘symbol of success’. Yet, he argues that the meaningful symbolism of the environment strengthens human-built environment relationships. Unfortunately, urban design dynamics of capitalism weakens the bonds that people establish with their environment by reflecting its incompatible symbolism to the already harmonious symbolic form of the environment.

In another prominent discussion parallel to Knox’s (1982) argument, Barlas (2014) draws attention to forced adaptation or imposition of rational thoughts or movements to the parts of the cities. Symbol structures added to the place reflecting its fixed and forced thoughts, according to him, cause deviation in the meaningful form and symbolism of the built environment. Adapting Jung’s theory of collective unconsciousness to the built environment, Barlas (2014) asserts that if the imposed urban symbols do not establish a meaningful relationship with the archetypes of culture in the collective unconsciousness, they create a tension between the layers of consciousness. This situation drags society into meaninglessness and thus into a state of neurosis. The social effects manifest themselves as deviation in emotional meanings (e.g., distaste, displeasure) and even mob movements, senseless violence, and crime. To prevent this, symbol structures added to the built environment should be responsive to societies values, meanings and norms and be a coherent part of the existing symbolic form.

Emphasized with the discussions of Woodward (1982), Knox (1984) and Barlas (2014), symbolism of the built environment has a significant effect on how people relate to the built environment and give an emotional reaction as a result. Reconsidering Radford’s (2009) statement that aesthetic appreciation happens when people relate responsive cohesion in, around and with the place, symbolic dimension also can be considered as an effective part of this experience. With respect to the discussions, symbolic cohesion of the built environment is secured through symbol structures that are; responsive to societies values and meanings (Barlas, 2014), not

symbol of power and success but have a meaning for all (Knox, 1984), not the symbol of imposed ideology or movement (Barlas, 2014; Knox, 1984), not imposed aliens but coherent parts of symbolic form (Woodward, 1982; Barlas, 2014) and not dominant in the place but compatible with a symbolic coherence (Woodward, 1982) (Table 2.2). These features are thought to have a positive effect on aesthetic experience by supporting internal and contextual responsive cohesion of the built environment in symbolic dimension.

2.6 Urban Design Studies on Responsive Cohesion Theory

Thinking about responsive cohesion theory in the context of scientific theories, Fox (2007) asserts that rigid views about the current dynamics that are not responsive to new observations constitute 'bad theories' and promote discohesion. Afterall, this kind of theories ignore or underestimate existing thoughts, discussions, and viewpoints. According to him, the best theories reflect responsive cohesion as they are responsive to observations in such a way as to provide a coherent account of those observations. In this way, 'the best theories' give a 'right' direction to future studies. With the help of responsive cohesion theory, which makes it possible to make ethical and aesthetic inquiries in Taksim Square, the study aims to be responsive to previous studies and provide a coherent integrity with them. Therefore, with the aim of finding the right method and direction, this chapter analyzes some prominent studies that examine responsive cohesion in, around and with the built environment and its aesthetic structures.

2.6.1 Urban design studies about internal responsive cohesion

Examining responsive cohesion at the narrowest scale requires to evaluate the aesthetic element, in urban extent, the urban structure individually. The form patterns of the buildings and the relationship between these patterns are thought to give some prominent clues about internal cohesion of the building as well as its responsiveness to existing context of the environment and the level of freedom it gives to new designs. In the selected studies, evaluation of internal cohesion is highly related to contextual cohesion that assembly of buildings reflect. In other words, an individual building also contributes to contextual cohesion of its environment. Therefore, streetscape analyses are included to the chapter respectfully.

2.6.1.1 Analyses on existing building

One of the important studies on this subject is Radford's (2010) study on Aalto's ateliers. In this study, Radford (2010) observes the form patterns and form languages in Aalto's Ateliers and evaluates them in the context of responsive cohesion. Radford (2010) observes six basic form patterns in Aalto's ateliers that are; compatible curves (a sequence of arcs and straight lines), repetitions (a grouping of similar elements), overlays (a layering of one surface over another surface), offsets (a lateral shifting of a line), divergences (a fan- like spread of elements) and head and tails (primary elements and adjoining secondary elements) (Figure 2.1). About these patterns, the first inquiry of the study arises about how these form patterns respond to each other. Secondly, Radford (2010) aims to observe how the combination of these patterns respond to and add value to the physical and non-physical context of the design.

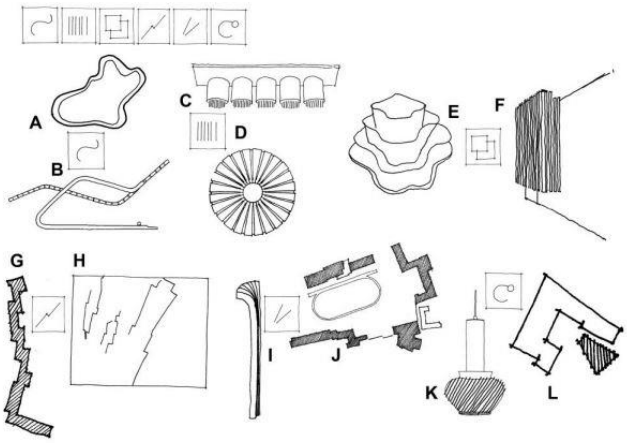

Figure 2.1 : Form patterns of Aalto's Ateliers (Radford, 2010).

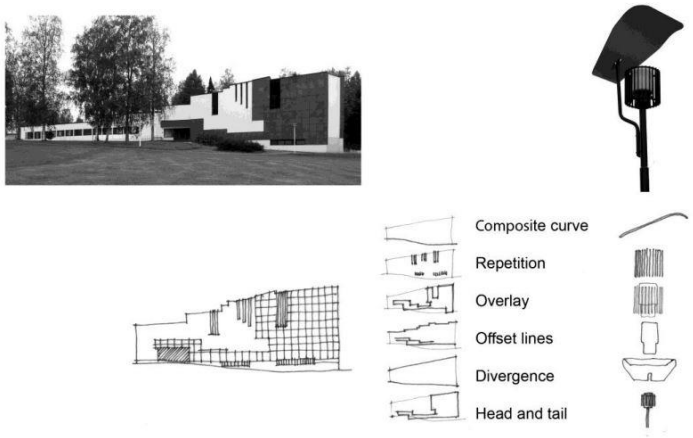

Figure 2.2 : Observation of six basic patterns in Alajärvi Town Hall (Radford, 2010).

In the Alajärvi Town Hall where six patterns are observed all together, Radford (2010) asserts that form patterns work together to filter daylight through windows, give dignity and prominence to council room and breakdown the scale of the building to its natural and built contexts. In this example, responsive cohesion is seen between design and daylight, which are in mutual benefit as design unit improves the quality of light and it is aesthetically enhanced by light (Figure 2.2).

Figure 2.3 : Observation of six basic patterns in Aalto's Summer House (Radford, 2010).

The second building that the study examines is Aalto's summer house and courtyard in Muuratsalo, which contains all the form patterns (Figure 2.3). Radford argues that in this example, patterns convey emotional meanings such as shelter, protection, comfort, and togetherness to the observer. The reason why the design evokes more than one meaning is explained by the thought that the combination of form features causes ambiguity. Radford (2010), with this example, highlights the importance of ambiguity in design, arguing that ambiguity helps to establish a personal responsive cohesion with the place or building.

Radford's (2010) study provides many clues in terms of examining internal cohesion of the building formed by the form patterns and their combination. In the study, he observes responsive cohesion that formal configurations of design reflect in the light of the discourses and criticisms about Aalto's ateliers. His inferences support that appearance of responsive cohesion through the form features of architectural design can be observed in many ways, and responsive cohesion of building has significant effects on how people relate to the design.

Another study that examines the internal cohesion of the architectural structure is Radford and Oksala's (2018) study in five important urban areas of Helsinki. This study examines the existing buildings and the new buildings added to the built

environment in the case areas, questioning the quality of responsive cohesion and its relationship with urban aesthetics. Although each case has its own context, important examples in the scale of building and built environment have been observed where the responsive cohesion is evident.

Figure 2.4 : National Museum (on the left) and the Parliament House (on the right) (Radford & Oksala, 2018).

Two of the important buildings examined in the study are the National Museum and the House of Parliament located in the Mannerheimintie district. Among them, the National Museum is a historical building that has the National Romantic – Art Nouveau style. The building has an asymmetrical form and reflects asymmetrical responsive cohesion with its different design elements. Its asymmetrical form and the diversity of form patterns enable building to relate to its neighbors in different forms; thus, the design is considered responsive to its surroundings (Figure 2.4).

The second building examined in the study, Parliament House which reflects Finnish Classicism, is located in the same area, near the National Museum. The design of the building has highly defined rules and a fixed symmetry unlike the National Museum. Building with its repetitive columns on the façade and the wide stairs at the entrance, dominates the place, and at the same time demands an axis or square in front of it. Radford and Oksala (2018) observe 'fixed cohesion' in the form features of the Parliament House and deduce that the building ignores its surroundings and neighbors. Although it is possible to observe cohesion in terms of reflecting its own time and being evocative when building is evaluated individually, it limits the design of its environment and demands new designs to follow the same rules and symmetry.

Evaluation of the National Museum and Parliament House together is an example of how the contrasting formal features of design, such as symmetry and asymmetry, rigidity and flexibility, lead to responsive cohesion and fixed cohesion (expected to result with discohesion in wider scale) in ethical inquiry. Radford and Oksala (2018) evaluate responsive cohesion provided by these existing buildings in terms of their attitudes to the built environment. However, the study does not only examine the attitudes of design towards the built environment, but also refers to the responsiveness to the natural environment.

Figure 2.5 : West (on the left) and east (on the right) views of Finlandia Hall (Radford and Oksala, 2018).

Finlandia Hall, located in the same area as the first two buildings, is shown as a good example of the harmony of the building's design with the natural environment (Figure 2.5). The building, with its straight angular form on the east side, responds to the water element next to it. At the same time, the broken profile on the east side responds to canopies of trees in front of the building. The tendency of the design to have a responsive attitude towards the natural environment causes natural elements to be perceived as a part of the design.

2.6.1.2 Analyses on building as a newly added structure

Making an ethical inquiry through the building added or imposed to the built environment, as in Fox's (2000) example of newly added note to the already harmonious symphony, is one of the most important issues in responsive cohesion theory. In this regard, Radford and Oksala's (2018) study in Helsinki is very important in terms of observing the relationship with the newly added building and already existing structures in the environment. In the previous chapter, their observations about how architectural design can be responsive to and direct new designs was conveyed.

Besides, the study also examines the responsive cohesion of the building from the opposite point of view, considering the building as a new design element added or imposed on the built environment, and analyzes its responsiveness to already existing formal structure of its neighbors.

Figure 2.6 : 'Kiasma' from the north (on the left), from the east and west sides (right). The Post office is the brick building seen in the first picture (Radford and Oksala, 2018).

In this regard, Radford and Oksala (2018) examine the Museum of Contemporary Art, which was added near the National Museum and the House of Parliament. The design of the building won the first prize in the design competition with the concept of 'Kiasma'. The design principle of the building was to serve as an organic sculpture at the point where the park next to it meets the city and intertwine with the geometry of the nature and the city. The features of the building, which reflects responsive cohesion to the formal structure of its neighbors are observed as; creating meaningful contrasts with the Post Office building right next to it, being in line with the Parliament House, and being distinctive without dominating the place (Figure 2.6).

Figure 2.7 : Music Centre (on the left) Framing Kiasma (seen behind the Music Centre) (Radford & Oksala, 2018).

After Kiasma, Radford and Oksala (2018) analyze the responsive cohesion of new competition-winning Music Centre Building designed in front of the Kiasma (Figure 2.7). This building is seen to reflect a similar approach with ‘Kiasma’, aiming to respond to context of its environment, not to compete with other structures and dominate them. The study observes responsive cohesion that Music Centre’s formal features reflect as; lining up edges with Finlandia Hall and Parliament Building and having a crisp form that provide a frame for the curves of Kiasma.

Figure 2.8 : Academic Bookshop (on the front corner), Brick Building (in the middle), Swedish Theatre (on the other corner) (Radford & Oksala, 2018).

In a different case area, Keskusketu, Radford and Oksala (2018) examine the Academic Bookshop designed by Alvar Aalto, which was built next to two important buildings: Swedish Theater in the other corner of the street and the adjacent Saarinen's Brick Building (Figure 2.8). With the construction of Academic Bookshop next to these two buildings, it was possible to make important comments about the quality of the responsive cohesion reflected by the formal features of its design. First, the Academic Bookshop is exactly the same height as the buildings next to it. In addition, the tops of the first and third floor windows are designed in line with the adjacent buildings. Second, white marble was added to the building's windows to create similarity with the Swedish Theatre's light façade. Finally, the building's similarity with the Swedish Theater in terms of color and texture restrains and highlights the arches of Salinen's brick building in the middle. Likewise, emphasis on the brick building has aesthetically positive effect on other buildings. As a result, the three

adjacent buildings reflect an integrated responsive cohesion due to their common design language, while at the same time preserving their individual identities.

Figure 2.9 : Enzo-Gutseit Building (white Building on the right in the Espanadi Square (Radford & Oksala, 2018).

While observing the responsive cohesion reflected by the newly added building, Radford and Oksala's (2018) study also exemplifies the discohesion that the newly added building may cause. In their examination of the commercial Enzo-Gutseit building added to the historical Espanadi square, they observe a strong discohesion. The Enzo-Gutseit building contrasts with the historical texture of the red-brick Uspenski Cathedral and Norrmen House in the square (Figure 2.9). Although Radford and Oksala argue that the meaningful contrast in the place supports responsive cohesion, they find the contrast created by the Enzo-Gutseit building in this area 'arguable' and 'uncompromising'. While the contrast is debatable, it can be observed that the building competes with the cathedral as it has the same weight with it. In this regard, although the Enso-Gutseit building has a successful design, it does not show responsive cohesion to the pre-existing context of the square and stands out as an incompatible element in the place.

2.6.2 Urban design studies about contextual responsive cohesion

Analyzing contextual responsive cohesion in the upper scale, requires making observations about the whole environment where the building is located. In this regard, first part of this chapter includes some prominent studies questioning the physical and functional cohesion of built environment from townscape images. On the other hand, when contextual cohesion of environment is considered, evaluation of responsive cohesion quality enables to make observations about symbolic dimension. Although existing literature on responsive cohesion does not include empirical analyses about

the symbolic dimension of responsive cohesion, some urban symbolism studies have important findings, given in the second part.

2.6.2.1 Analyses on street

The study considers streetscape analyzes important in terms of evaluating the responsive cohesion that the building reflects with its immediate surroundings. Two studies that are considered important in this context are; Gjerde's (2011) study that questions aesthetic preferences through six streetscape images, and Gjerde and Vale's (2022) analysis of three streetscapes in New Zealand. Although these studies do not analyze the streetscape in the context of responsive cohesion, the results they obtained support the importance of the building's responsiveness to its immediate environment and context, and its effects on aesthetic appreciation. In the first study, Gjerde (2011) questions building characteristics that shape aesthetic appreciation through photographs of six streetscapes. The locations of the six selected streetscapes are not specified, and each image shows a different characteristic in terms of the buildings' assemblage (Figure 2.10).

Table 2.3 : Townscape scores of each scene, rated by Gjerde with respect to the longitudinal evaluation method of townscape suggested by Reeve et al. (Gjerde, 2011).

	Visual Interest	Order	Combined Order and Complexity	Human Scale	Human Activity	Maintenance
Scene 1	65	36	101	25	17	13
Scene 2	35	44	79	21	19	15
Scene 3	34	38	72	22	18	13
Scene 4	23	42	65	13	10	24
Scene 5	36	28	64	22	11	25
Scene 6	29	56	85	33	23	20
Max	90	70	160	50	30	30

The aim of the Gjerde's study was to compare aesthetic value of the selected scenes with the aesthetic preference of people. To achieve this, he rated all the 6 scenes according to the parameters of longitudinal evaluation townscape method offered by Reeve et al. (visual interest, order, combined order and complexity, human scale, human activity, maintenance) (Table 2.3) and compared these ratings of each scene with the results of the survey he conducted with 199 people about their aesthetic preference (Table 2.4). When the pleasantness scores according to survey results, and the townscape analysis scores of selected variables are compared, findings and

Gjerde's (2011) interpretations for the 1st and 6th street views are seen to give important references about responsive cohesion.

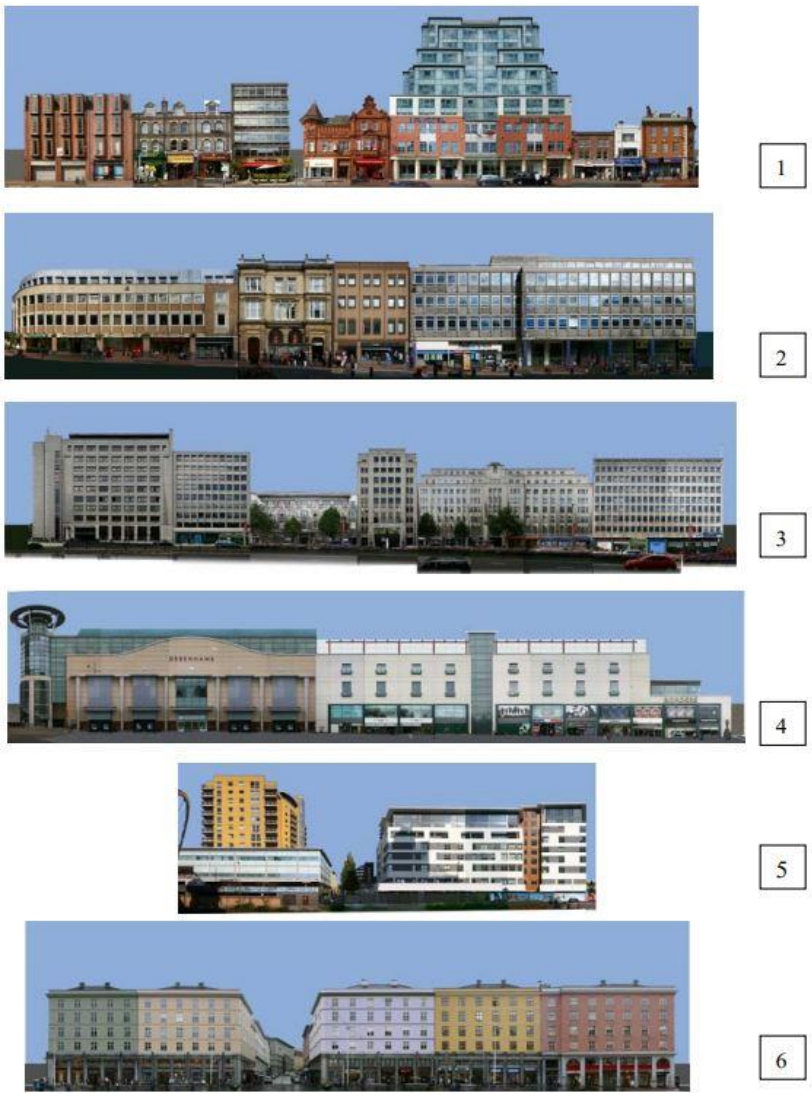

Figure 2.10 : Selected Six Street Views That Have Different Characteristics (Gjerde, 2011).

Table 2.4 : Average pleasantness scores of each scene out of 5 (Table is prepared by the researcher with respect to survey results of Gjerde's (2011) study).

	Scene 1	Scene 2	Scene 3	Scene 4	Scene 5	Scene 6
Average Score	2.66	2.55	2.89	2.61	2.40	4.07

The aim of the Gjerde's study was to compare aesthetic value of the selected scenes with the aesthetic preference of people. To achieve this, he rated all the 6 scenes according to the parameters of longitudinal evaluation townscape method offered by Reeve et al. (visual interest, order, combined order and complexity, human scale,

human activity, maintenance) (Table 2.3) and compared these ratings of each scene with the results of the survey he conducted with 199 people about their aesthetic preference (Table 2.4). When the pleasantness scores according to survey results, and the townscape analysis scores of selected variables are compared, findings and Gjerde's (2011) interpretations for the 1st and 6th street views are seen to give important references about responsive cohesion.

Figure 2.11 : The 1st streetscape image (average pleasantness score: 2.66 out of 5) (Gjerde, 2011).

Considering the 1st streetscape, although the order score was below the average in the townscape analysis, the scene had a higher score in terms of order and complexity (Figure 2.11). However, this score was not noticed by the survey participants according to the survey result. The scene received an average score of 2.66 out of 5 and was preferred in the 3rd place in terms of aesthetic appreciation. When the streetscape is evaluated in the context of responsive cohesion (with respect to perspectives of Radford and Oksala (2018) in their study in Helsinki, and proposed framework in the previous chapters of this study), it is possible to see a correlation between the responsive cohesion quality and the results obtained by Gjerde (2011). Considering the quality of responsive cohesion, first noticeable feature is the glass-surfaced, symmetrical building, which is quite large in size and scale in comparison with its neighbors. Although the building has a dialogue with the brick building right next to it with its red façade on the first floors, this rule may not be considered sufficient as it does not repeat along the entire scene. At the same time, it can be clearly seen that the assemblage of buildings in the streetscape do not have a common design language in terms of their scales, materials, styles, form patterns and detail levels. However, the functional response of the buildings, which Gjerde (2011) also mentions in his study, is observed with the openings on the lowest floors. This can be considered positive in terms of the functional dimension of responsive cohesion, yet, may not affect aesthetic appreciation solely.

Figure 2.12 : The 6th streetscape image (average pleasantness score: 4.07 out of 5) (Gjerde, 2011).

According to Gjerde (2011), the reason why this image was not preferred by the participants despite its high visual interest score can be explained by Berlyne's (1974) hypothesis that too many stimuli negatively affect the hedonic value. This also explains the fact that the scene has the highest score in terms of order and complexity (although its low score in terms of order) but not aesthetically preferred. In other words, high aesthetic appreciation was not observed due to the complexity of form patterns and incompatible elements (which also means low quality of responsive cohesion, or discohesion) observed in the 1st streetscape.

The 6th streetscape image also leads prominent discussions about responsive cohesion (Figure 2.12). The view appears to be aesthetically pleasurable, having the highest rate of pleasantness score, 4,07 out of 5. However, Gjerde (2011) emphasizes its low visual interest score and associates this with the physical appearance of the buildings' assemblage where all buildings are in similar shapes, heights, and positions but have different colors; although survey participants didn't consider these as negative impacts. The scene also has the highest score of order and takes the second place with its order and complexity score. As a result of these findings, Gjerde (2011) defines perceptible order as a key component of a pleasing aesthetic experience. Moreover, the appearance of the scene, where there are not many stimuli, complex form patterns or irrelevant elements; is considered as evidence of Berlyne's (1974) theory about the hedonic value, as well as Fox's (2000) theory about responsive cohesion.

Considering the responsive cohesion reflected by the streetscape, the first perceived feature of the streetscape is that the buildings are exactly the same height. Buildings have the same style, position, scale and material selection, and the windows on their façades provide a linear continuity by referencing each other. Moreover, the functional communication provided by the openings in the lowest floors is also highly noticeable. Thus, it is quite possible to conclude that each of the buildings in the streetscape are

in harmony with each other, do not dominate the environment and their neighbors, communicate well with each other and reflect formal and functional responsive cohesion. Confirming this, Gjerde (2011) states in the conclusion of his study that new developments in the built environment should be such as to encourage the level of visual stimulation. For this, he argues that the newly added building should support regular relations with its surroundings, and that buildings that are self-referential and contrary to their environment are not aesthetically preferred. Thus, mentioned features of the buildings in the 6th streetscape, together with Gjerde's (2011) findings and inferences, confirm the thesis that responsive cohesion quality of the built environment is a key factor affecting aesthetic judgement of people.

To test the findings of this study, Gjerde conducted another study with his colleague Vale (2022) in which they measured aesthetic judgement over three streets in New Zealand. In the study, three streets with similar characteristics of historical texture in Wellington and Auckland, New Zealand; The College Street, Tyler Street, and adjacent of Kingston and Wyndham Streets were chosen (Figure 2.13). The reason for choosing streets with similar characteristics in the study was to examine the effect of new interventions on aesthetic judgement; and to question how contemporary architectural design practices can be directed to design a better environment.

In their study, Gjerde and Vale (2022) asked participants to experience the streets directly, instead of measuring aesthetic appreciation through photographs. To avoid affecting the aesthetic judgment of the participants by comparing the streets with each other, each participant was expected to experience a single street and then answer the study questions. In this way, it was possible to make a separate evaluation for each street. After visiting the street, the participants were first asked to evaluate each building on the street on a 5-point Likert scale, and then to express their opinions about the façade styles, heights, and alignment of the buildings along the street. In the next step, participants were asked to state the two most important aspects out of selected 9 design features that affect their preference about the buildings. Finally, 2 focus groups were interviewed among the participants in order to discuss the survey results with subjective opinions.

According to findings, the highest average aesthetic appreciation score was seen on Tyler Street. In focus group interviews, this result was seen related to the compatibility of the new developments on the street with the existing street characteristics and thus

they were well received. Additionally, 24 of the 33 buildings on Tyler Street received high ratings of aesthetic appreciation. When the physical properties of the most preferred buildings were examined, it was observed that their facades were composed of a traditional texture and the majority of them had discrete window openings and molithic materials (brick and painted plaster). Thus, it has been concluded that buildings that reflect the historical characteristics of the street (and therefore respect the responsive cohesion) are more aesthetically pleasing.

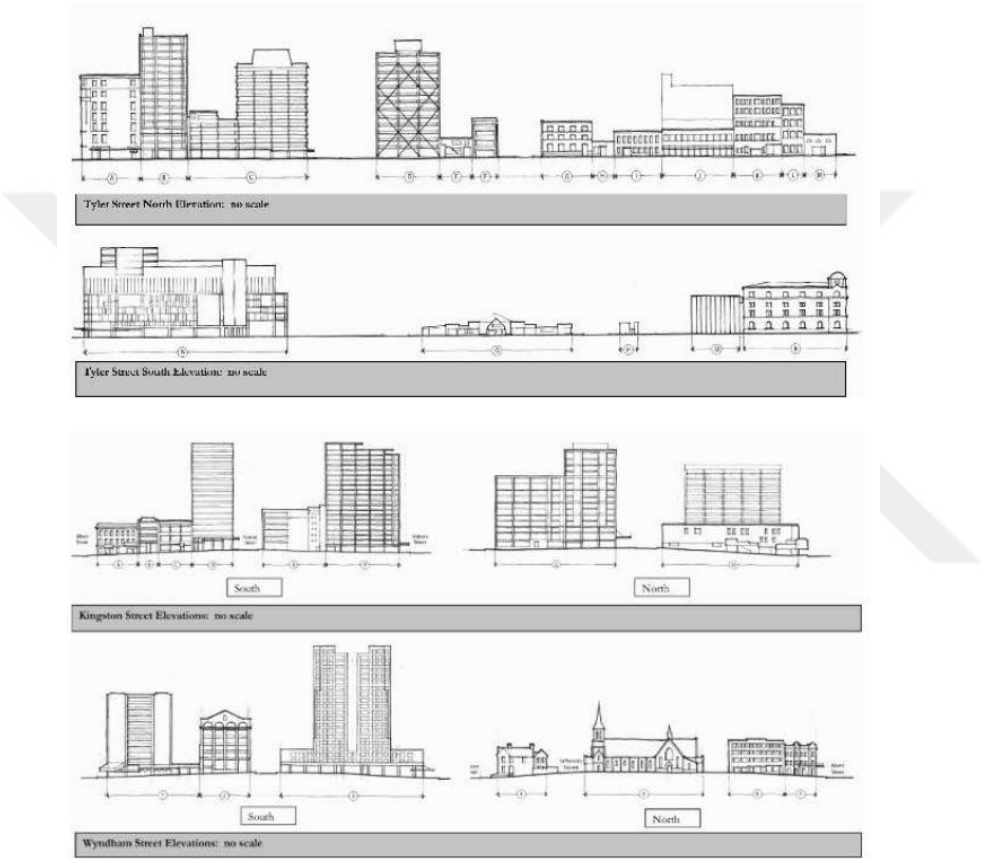

Figure 2.13 : Line drawings of selected streets (respectively; north and south elevations of Tyler Street, Kingdom Street and Wyndham Street) (Gjerde and Vale, 2022).

Secondly, in order to determine the factors affecting the aesthetic judgement of the buildings, the correlation between the aesthetic score of highest rated building and the two factors (out of 9 selected features) specified by the participants were analyzed using SPSS statistical software. As a result of the analysis, the design features that most affect aesthetic judgement were observed as; design above ground level (with significant correlation), materials above ground level (with highly significant correlation) and design at ground level (with highly significant correlation). That is,

although the aesthetic judgement of the participants and the holistic features of the building were highly correlated, the design on the first floor of the building was the most influential factor. It is quite possible to associate this with the fact that aesthetic judgements of the participants were based on their real experiences on human scale, where they can highly focus on the first-floor features, rather than streetscape images where they can perceive each floor of the building equally.

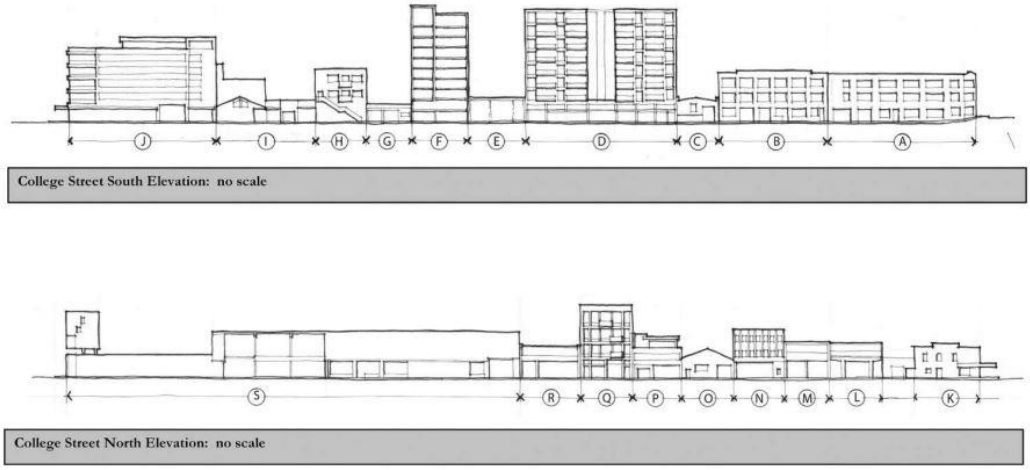

Figure 2.14 : Line drawings of south and north elevations of College Street (Gjerde and Vale, 2022).

The most important finding of Gjerde and Vale's (2022) study supporting responsive cohesion theory is about the differentiation between the average scores of the north and south elevations of College Street (Figure 2.14). While a high preference rate was observed at the north elevation of the street, with an average score of 3.43 out of 5, the south elevation was not preferred by the participants. Gjerde and Vale (2022) considered this difference between the scores of elevations to be related to the height difference in buildings' assemblage. While the height difference is low in the north elevation of the street, which is considered as a positive aspect shaping aesthetic judgement; in the south elevation, high-rise buildings dominate their neighbors and the whole street. Although this differentiation is not seen directly effective in the individual scores of the buildings, it may be possible to observe relationality with the aesthetic judgement of the whole street. In the light of these findings, Gjerde and Vale (2022) argued that the aesthetic evaluation of the street is highly affected by disrespectful and unharmonious relationships of the buildings, especially by dominant differences of heights. This inference of the study supports that the responsive cohesion around and with the building (or responsive cohesion reflected by buildings'

assemblage, with respect to the study) is highly effective aspect shaping aesthetic judgement.

Figure 2.15 : On the left: College-D, large building seen in the middle of the image, on the right: Collage-F building in the background, with its much lower adjacent (Gjerde and Vale, 2022).

The findings obtained at the north and south elevations of College Street lead a deeper inquiry about the individual aesthetic evaluations of the buildings located in these elevations. For this purpose, Gjerde and Vale (2022) evaluate buildings that create a height difference in north elevation (where aesthetic judgement is observed negative), through two samples of buildings added to the elevation, named as College-D and College-F (Figure 2.15). Among the samples, College-D is a 9-storey building and is located adjacent to another 1-floor building. The building was not favored by the participants and received a low preference score. The reason for this was interpreted by Gjerde and Vale (2022), supported by the interview with focus groups, as the building's sudden towering above and showing a blank side wall, thus, disrespecting its neighbors.

On the other hand, when the other sample, College-F building is examined, the relationship of the 10-storey building with the adjacent 1-storey building is observed as a sudden towering, similar to the relationship College-D establishes with its neighbors. However, College-F was positively judged by the participants and received a high aesthetic preference score. According to Gjerde and Vale (2022), this result is interpreted in relation with the functional communication that the building establishes

with its neighbor on the first floor, the similarity in style with its neighbor due to the small balconies on the façade of the building, and the relative newness of both buildings. As a result, although the difference in aesthetic scores between the two elevations of College Street is associated with the sudden height differences seen in buildings' assemblage, the results obtained in the case of tall College- F building with its much lower adjacent prove that effect of other design features (such as style, façade patterns and details, functional response) on aesthetic judgement is also evident.

To sum up, although both studies in this chapter do not examine streetscapes in the context of responsive cohesion theory, they obtain important results proving the effect of the harmony that the building establishes with its immediate surroundings and the whole street. The first study (Gjerde, 2011) concludes that the harmonious design features provided by buildings' assemblage in the street, such as styles, sizes, materials and alignments affect aesthetic judgement positively, while complex and incompatible designs features are negatively received. In the second study, examining different variables with a different analysis method, but asking similar questions, Gjerde and Vale (2022) obtain similar results with the first study. Both studies conclude that, when the street is evaluated; meaningful relationships (that reflect responsive cohesion) between heights, façade designs and materials of the buildings are the main factors that positively affect aesthetic judgement. These factors were also suggested as important parameters while analyzing responsive cohesion of the place or building in the previous parts of the study (see page 17, Table 2.1).

2.6.2.2 Analyses on townscape

Townscape analyses are seen to lead important discussions about the evaluation of the built environment holistically in the context of responsive cohesion. The study of Radford and Oksala (2018) on 5 case areas in Helsinki, which was included in the previous parts, also gives important references to the scale of responsive cohesion covering the whole environment, with the building. Their study evaluates the responsive cohesion quality over the townscape photograph of Central London over the Millennium Bridge (Figure 2.17).

Radford and Oksala (2018) describe the townscape image of Central London as "collage of buildings that appear to be individually cohesive" and associate this with the fact that each of the buildings in the image reflect their own fixed rules. Even

though the buildings are individually cohesive, there is no harmony seen when they assembled. Each building has its own rules and demands other buildings to follow these rules. Radford and Oksala (2018) emphasize that the fixed cohesion of buildings causes discohesion in the overall scene. Because, although fixed cohesion can be observed when examining responsive cohesion in the building and with its immediate surroundings, there is no such cohesion in urban scale.

Figure 2.16 : Townscape image of Central Londorn taken from Millenium Bridge over River Themes (Radford and Oksala, 2018).

Although the townscape reflects discohesion, it is also possible to observe some similar features of the buildings. Radford and Oksala (2018) observe three groupings of buildings with similar design features in the scene (Figure 2.17). The first group consists of the rectilinear repeating form patterns of the two low buildings in the middle of the image (blue buildings). The second group is stated as the two tallest buildings (red buildings) that stand out in the scene. These buildings communicate with each other with their symmetry and geometry (Radford and Oksala, 2018), as well as their similar materials, styles, facade features and heights. The third group (orange building) is defined as the neoclassical building located at the bottom-left corner of the scene and is thought to reflect highly defined sophisticated rules individually. The contrast of this building with the two tall buildings in 1st group is seen noticeable. As a result of the observation of discohesion in townscape, Radford and Oksala (2018) criticize the lack of attention to the environment and its context in

the design of buildings and emphasize the importance of responsive cohesion in urban and architectural design.

Figure 2.17 : The use of white on the buildings' exteriors, taken in San Francisco (Childs, 2009).

Another study analyzing responsive cohesion that the built environment reflects holistically is Childs's (2009) study in which he interprets his definition of ‘civic concinnity’ through townscape images. The definition of 'civic concinnity' made in this study is remarkably similar to responsive cohesion theory and his observations on city scale reminds the perspectives of Fox (2000) and Radford (2011). In this regard, Childs' (2009) interpretations about two townscapes are considered important.

Figure 2.18 : Scene from the Pioneer Square, Portland, where buildings with white exteriors communicate with each other (Childs, 2009).

In the first image, the harmony with the white exteriors of a group of buildings in San Francisco is seen remarkable (Figure 2.18). Reflecting the shared design pattern, the building group in the scene is associated with ‘the cultural order’ by Childs (2009). According to him, the relationship established through the exteriors of the buildings creates a 'sense of order', which is also associated with responsive cohesion in the aforementioned studies on building and street. In addition, the trees surrounding the Coit Tower in the upper right corner of the image can be shown as an example of the positive communication that the monument establishes with its natural environment.

The second image shows three buildings together facing Pioneer Square in Portland (Figure 2.18). All three buildings in the image reference each other with white horizontal lines forming the form patterns. Childs (2009) states that this image reflects cohesion and relates this to the newly designed buildings' respect for the existing form patterns in the square. At the same time, the fact that one side of the square (also the other side, which is not visible in the picture) is completely white, provides the framing of the public space. This can be regarded as an important condition leading responsive cohesion of the place.

2.6.2.3 Analyses on symbolic appearance

The third approach about the analysis of contextual responsive cohesion appears with the urban symbolism research. This thesis argues that in order to observe responsive cohesion of the whole environment with its aesthetic elements, symbolism as a secondary and unconscious function of the built environment (Knox, 1984) should also be investigated. However, the symbolic inquiry requires different methods than physical analyses since the results would not be clear to consider on a rational level. For this reason, urban symbolism research has been about reading the sub-meanings and analyzing clues in people’s expressions about the built environment. Rather than asking people about symbolic meaning of their environment, observing their visual expressions about their perception has always been a common method in the literature. Several research about urban symbolism has prominent outcomes in terms of uncovering the symbolic role of the built environment by using the mental mapping method. This method is thought to uncover symbolic cohesion of the built environment in the scale of contextual cohesion. Nas and Sluis (2002, p.131) define mental maps as ‘drawings of informants who are asked to sketch their urban environments and note the items they consider important’. With this method, they believe the meanings

attached to the place or the elements can be observed through peoples' drawings about their feelings and emotions about their environment (i.e., positive/negative, safe/unsafe, beautiful/ugly, and so on.). In the study conducted by Schut and his colleagues (2011), the symbolic content of the Colombo, Sri Lanka is observed through mental maps drawn by the inhabitants. In the study, 18 participants were asked to sketch the elements they consider important in the city and their feelings about them. Three of the examples shown in the study also give information about the responsive cohesion that the city reflects symbolically.

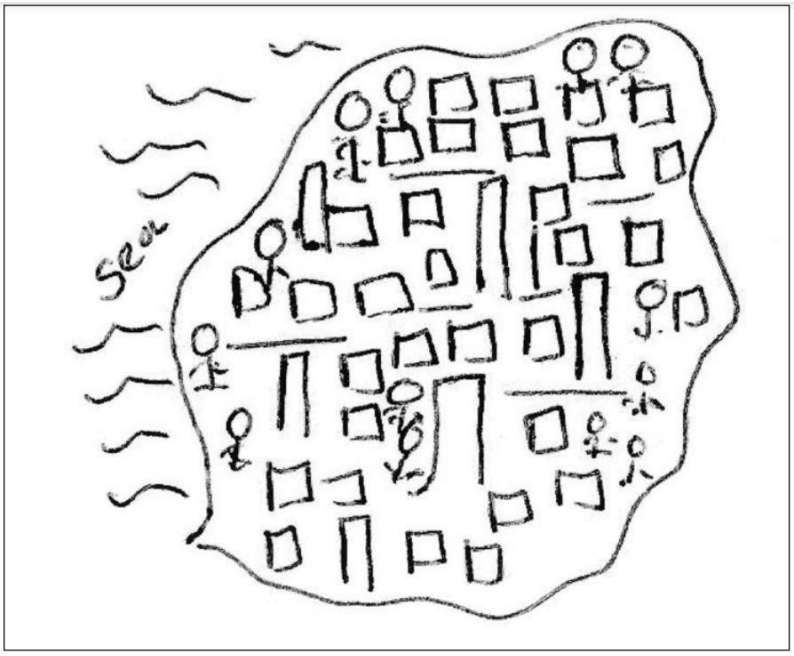

Figure 2.19 : Mental map showing density of the city and its discohesion with the nature (Schut et al., 2011).

The mental map shown in Figure 2.19, which is one of the important outputs of the study of Schut et al. (2011), emphasizes the excessive density of the Colombo city in user perception. In the drawing, buildings in different sizes represented by squares and rectangles, which are very close to each other, and human figures stuck between them are limited within a frame. Thus, it was emphasized that the city forms a closed system within itself. On the other hand, the sea as a natural element is drawn outside of this closed system. When the sketch is examined in the context of responsive cohesion, it is quite clear that the feeling of being stuck, caused by the crowd of the city and the incompatible relationship that the city establishes with nature can be associated with discohesion. Considering that natural elements are also a part of the symbolic form; it

can be said that the relationship between the built and natural environment causes negative emotions in human perception, reflecting symbolic discohesion.

Figure 2.20 : Mental map of Colombo showing tolerence (Schut et. al., 2011).

The mental map shown in Figure 2.20, which is another output of the study, is thought to emphasize tolerance as a positive perspective on the city (Schut et. al., 2011). On the map, religious buildings that appeal to many ethnic groups, the city's accommodation and business units are drawn together. Each symbol structure occupies approximately the same space in the drawing, and the area they coexist is delimited by a line. According to Schut et. al., (2011), what is emphasized by this drawing is that the symbol structures of the city have a good manner towards each other and create harmony. Considering that responsive cohesion is seen where urban structures are responsive to each other and create harmonious integrity together, it is possible to say that this example shows the responsive cohesion that the city symbolically reflects. At the same time, the drawing of the symbol structures in the example as coherent parts of the whole gives reference to Barlas's (2014) views associated with contextual cohesion. On the other hand, the mental map reflects Woodward's (1982) ethical discussions in a positive way, as there are not a single and dominant urban symbol, but all urban form has symbolic coherence.

Although both examples observe the user perception through the whole city and the combination of symbol structures of the city, the mental mapping method can also be used to observe the symbolic perception on a particular part of the city. The mental map shown in Figure 2.21, which is another output of the study, indicates

positive/negative emotions about the city center of Colombo. In the map, the large buildings at the top of the drawing contrast with the small slums right next to it. Vehicles drawn in front of large buildings draw attention to the traffic problem in the city center. At the same time, although the buildings in the middle of the drawing highlight positive feelings about business, economic and educational opportunities, the small trees drawn right next to them indicate the lack of green space and less natural advantages in the city center. As a result, it is possible to interpret that although the city center reflects functional responsive cohesion in the user's perception, discohesion is seen due to the negative relationship of built-natural environment, urban traffic and chaos, and the contrast of urban structures with different heights and volumes.

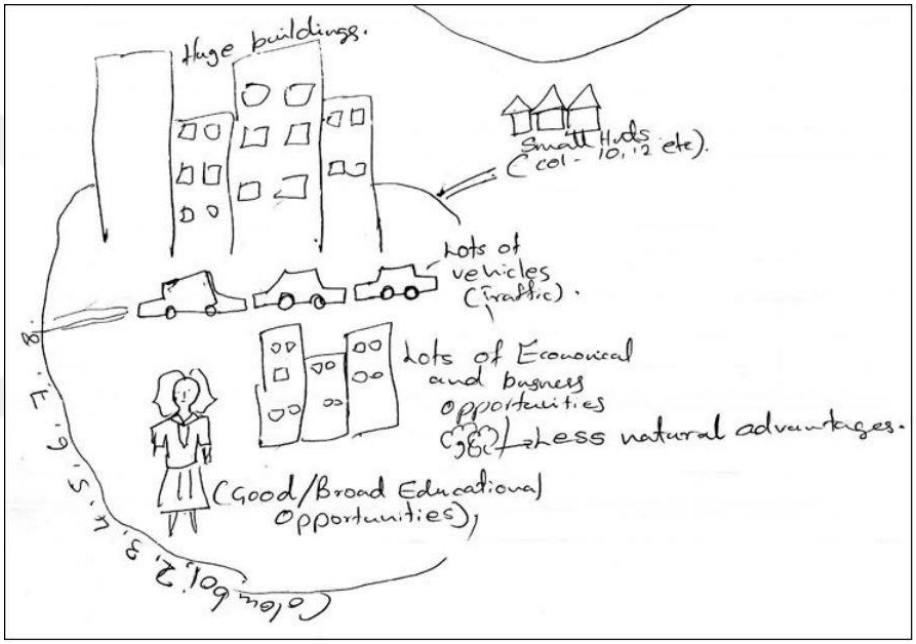

Figure 2.21 : Locally structured mental map showing positive/negative emotions (Schut et. al., 2011).

The study of Schut and his colleagues (2011) observing the symbolic perception in Colombo through mental maps, supports the questionability of contextual responsive cohesion with a symbolic dimension. Mental maps as the outputs of the study gives many references to the discussions of Woodward (1982), Knox (1984) and Barlas (2014) about symbolic integrity of built environment (see 2.5), and make it possible to observe the symbolic, physical and functional responsive cohesion and discohesion formed by the combination of the symbol structures of the city or the part of the city. Therefore, mental mapping is thought to be a suitable method for questioning the contextual cohesion formed by the combination of symbol structures in Taksim square.

2.7 Remarks on the Scope, Method and Outcome

When all the approaches and studies about responsive cohesion of the built environment are gathered, the observations refer one or more of the scales covering the building, the building and its immediate surroundings, and the whole environment with the building. Therefore, the thesis aims to approach these intertwining scales of internal and external cohesion individually with the mixed scopes and methods of existing literature.

With respect to the given literature, analyses on internal cohesion requires to approach urban structure whether it is an already existing structure or an added element to the built environment. In the studies analyzing internal responsive cohesion, existing structures in the environment are seen to be questioned according to the level of freedom they give to the new designs, while the added structures are considered with the harmony they provide with the already existing structures in their environment (Radford, 2012; Radford and Oksala, 2018). In this respect, the main approach of Radford's (2012) study about selected Aalto Ateliers is considered significant in terms of his detailed analysis of form patterns of the design elements. Because the form patterns of the urban structures and how these patterns work together provide an important information about the internal cohesion that the structure reflects. Moreover, when the form patterns of each structure in the built environment are analyzed individually, it is possible to observe the level of harmony they provide with the communication of their form patterns. However, the study of Radford and Oksala (2018) considers the attitudes of the structures of the built environment not only according to their form patterns but also their overall geometries, materials, design rules, and functions. In their study, Radford and Oksala (2018) analyze each intervention on the selected case areas of Helsinki individually, in the context of responsive cohesion. Their study provides important knowledge about the physical and functional parameters of internal responsive cohesion as well as the previous discussions about formal, functional and symbolic cohesion, included in the framework offered in the previous chapters of the thesis (see Table 2.1, Table 2.2)

With respect to the results obtained from the literature and studies included in the thesis, the first step in the analysis of internal cohesion in Taksim Square is to observe the existing structures and their form patterns in detail. Similar to Radford and Oksala's (2018) study in Helsinki, individual buildings in Taksim Square would be examined

in the historical process as part of the square's context. Then, in order to observe the interaction of the new interventions with the existing patterns, it is necessary to analyze the form patterns of the buildings, similar to Radford's (2010) study about Aalto Ateliers, and to observe the responsive cohesion quality provided by these form patterns working together. However, questioning the harmony between the form patterns alone is not sufficient to observe the internal cohesion reflected by the urban structures. In this context, the parameters in Table 2.1. (see page 17) and Table 2.2 (see page 20) given in the previous chapters are believed to provide an important framework for questioning the internal cohesion that the structures of the built environment reflect in physical, functional and symbolic dimensions. Yet, limiting these observations to the individual experience of the researcher will cause personal biases to affect the accuracy of the research and limit the research to a single point of view. Therefore, the evaluation of these parameters by the users of the built environment will reveal their ethical judgment about the existing or added urban structure to the environment. With this questioning, it is possible to measure the internal cohesion reflected by the urban structure individually and observe the relationship between internal cohesion quality and aesthetic judgment of the urban structure as a result.

After internal cohesion is evaluated, the next step is to question the contextual cohesion that buildings reflect. According to the given literature, analysis of responsive cohesion quality in urban scale requires to observe contextual cohesion considering the relationships of structure with its neighbors and with the whole environment. In this context, three main approaches where contextual responsive cohesion can be observed are; analyzes of street involving the building and its neighbors, analyses of townscape that cover the built environment holistically, and urban symbolism analyses that observe the cognitive perception reflected by the whole environment.

Among them, streetscape analyses are thought to provide convenient approach in the analyses of urban structure with its immediate surroundings since their outcomes are very related to the parameters of contextual cohesion offered in the Table 2.1 (see page 17). The streetscape analyses of Gjerde (2011), and Gjerde and Vale (2022) mentioned in the previous chapter obtain considerable results in terms of responsive cohesion quality of the street as a part of the built environment. Although these two studies approach similar inquires with different scopes and methods, they are both resulted

with similar outcomes. In the first study conducted by Gjerde (2011), participants were asked to indicate their aesthetic preference of 6 streets over the streetscape photographs. Therefore, the given cases were easily be perceived holistically from the realistic photographs of each. However, in the second study of Gjerde and Vale (2022), participants were expected to directly experience the streets in a fixed time and express their aesthetic preferences accordingly. Although the method of Gjerde and Vale (2022) can be considered convenient since it is based on real observation, the obtained results were seemed to be negatively affected by the research method because of the participants' tendency to focus on the first-floor design of the buildings in the selected streets. In fact, two of the three most influential factors that shape the aesthetic preferences of the streets were detected as; design at ground level and materials at ground level with high correlation. Thus, for the analysis of contextual responsive cohesion that provided by the buildings in the street, and the relationships of their form patterns, the method of the first study conducted by Gjerde (2011) is thought to be more suitable as it provides holistic perception covering the upper floors of the buildings in the streets.

According to the results obtained from streetscape analysis of Gjerde (2011), lowest aesthetic score is seen in the 1st street where there are irrespective buildings in terms of height, size, material selection and differentiating design language; while the highest aesthetic score is seen in the 6th streetscape where there is responsive communication of the buildings provided by their respectful heights, scales, positions, materials, and form patterns. Similarly, the study of Gjerde and Vale (2022) concludes that highest aesthetic preference is seen in the buildings reflecting the compatible facade materials and form features with the historical characteristic of the street. Moreover, another significant outcome of the study is that sudden significant variation in the heights of the buildings in the street is resulted with negative aesthetic response, can be clearly seen from the differentiating aesthetic score of the northern and southern elevations of Collage Street. Hence, the framework offered for the analysis of contextual cohesion (see Table 2.1) is extended with respect to the outcomes of aforementioned studies, aiming to observe compatible height, size and material relationships of buildings as positive variables on responsive cohesion quality.

The second approach to the analysis of contextual cohesion is seen with the townscape evaluations of Radford and Oksala (2018). However, their approach is only based on

a physical examination of townscape photographs, and such an examination doesn't enable rational assessments. Besides, although townscape photos allow holistic evaluation of the parts of the built environment, the quality, viewing angle and location of the captured photo can be misleading. Therefore, townscape analyses are not seen as appropriate method for the assessment of contextual cohesion quality in Taksim Square.

The last approach to contextual cohesion appears with the urban symbolism research, aiming to uncover the symbolic role of urban structures and the harmony they constitute together. Similar to the study of Schut et al. (2011), mentioned in the previous chapter, this thesis aims to uncover the symbolic meanings attached to the structures of built environment in the case of Taksim Square. To achieve this, mental mapping method is considered to be a convenient method since it enables to observe the cognitive perception of people drawing the items they consider important in their environment and expressing their feelings about these items as well.

The use of the mental mapping method as a symbolic approach in the analysis of contextual cohesion allows three basic inquiries about the place. Firstly, the evaluation of mental maps would allow to understand what the combination of symbol structures contribute holistically to the whole environment. In addition, as Rapoport (1974) argues, the symbol structures in the environment direct the problems in the environment, our approach to these problems and our search for solutions. Therefore, mental maps are considered very important to observe the prominent problems in the environment and how these problems can be associated with contextual cohesion quality. In this context, several outputs of Schut et al. (2011) mentioned in the previous chapter of the thesis show that the city as a whole forms a closed system unrelated to the natural environment. The sense of stuckness expressed in the example is directly explained by the discohesive relationship between the buildings in the city and with nature.

Secondly, mental maps are important to observe how much the urban structures in the environment respect each other. Notably, in the case area of this thesis, Taksim Square, there are important symbolic elements such as the Republic Monument symbolizing the revolution and the republic, AKM building symbolizing modern Turkish society and architecture, Gezi Park symbolizing resistance of the society, and the Maksem structure, giving its name to Taksim district and standing as a historical representation

of the region. Among these urban symbols that evoke different meanings in the place, it is an important inquiry for this thesis whether the later interventions to the place contribute to the existing symbolic integrity. It is thought that whether these symbol structures are drawn in mental maps or not, whether they are drawn large or small, and personal expressions about these structures highly contribute to the observation of contextual cohesion in Taksim Square. On the other hand, this inquiry also serves to question Woodward's (1982) approach on the place, enabling to observe whether urban symbols dominate each other or not.

Lastly, the fact that urban structures that appeal to different religions and ideologies coexist in Taksim Square makes the mental mapping method important to understand whether these structures exist harmoniously in the place, or they reflect symbolic conflict. The output of Schut et al.'s (2011) study (see Figure 20) shows that urban symbols reflecting different ideologies can coexist harmoniously in the place. Searching for a similar inquiry with Schut et al. (2011) on Taksim Square will also enable to observe Barlas (2014) and Knox's (1984) arguments regarding urban, included in Table 2.2 (see page 17). Therefore, in addition to analyze symbolic cohesion in urban scale with the parameters offered in Table 2.2, it is also aimed to observe the cognitive perceptions of the users with the mental mapping method.

3. THINKING IN THE CONTEXT: THE CASE OF TAKSIM SQUARE

In the light of precise judgments or fixed rules of the existing studies, it would not be accurate approach to observe the responsive cohesion of the built environment in the case of Taksim Square. Although ethical discussions in the literature contain many clues in terms of questioning the responsive cohesion quality of the environment, such an inquiry first requires reading the context of the field area where ethical and aesthetic judgment is considered. Fox (2007) associates the observation of responsive cohesion with the practice of ‘thinking in context', while Childs (2009) emphasizes the first step to follow as ‘reading the context’ in the ethical evaluation. Besides, reading the context of the field area also shape the scope of the judgement, providing field-specific perspective based on historical process.

In the context of responsive cohesion theory, this thesis analyzes the ever-changing spatial and symbolic form of Taksim Square, regarding to respond research questions given in the introduction. The square has been the center of ethical and aesthetic debates throughout history, facing many important constructions and demolitions with the changing political and social order. In the square, many structures with the status of 'historical artifact' were destroyed, and many structures were built whose compatibility with the area could be questioned. The ongoing ethical debates about the square deal with the changing symbolic and physical form with the continuous construction and destruction processes, as well as the place of the users in these ever-changing dynamics. Therefore, thinking in the context of responsive cohesion, observing, and evaluating the historical changes in the square will not only provide important information about the current situation of the area, but also allow to question the relationship between ethical and aesthetic judgment. To that end, this following parts of this chapter analyses responsive cohesion qualities of the structures and places of the square; Maksem Building, Hagia Triada Church, Ottoman Artillary Barracks, Gezi Park, the Republic Monument, Crystal Casino, the Marmara Hotel, AKM Building and Taksim Mosque.

3.1 Historical Background and Aesthetic Evaluation in Recent Research

Today, Taksim Square is one of the important public places of Istanbul in terms of its location and its formal and symbolic form. The square has undergone many transformations in the historical process. The area where the square is located today was a cemetery in Ottoman period, then gained a military function with the construction of Ottoman Barracks. Finally, with the proclamation of Turkish Republic, the area was reconsidered as a public square adressing to the new secular society. With the changing social and political powers in the following years, Taksim Square has faced with the spatial reflection of these changes, being in the center of many constructions and demolitions (Akpınar&Erkut, 2014) (Figure 3.1). This part of the thesis deals with the analysis of responsive cohesion quality in the Taksim Square, through the spatial changes over time.

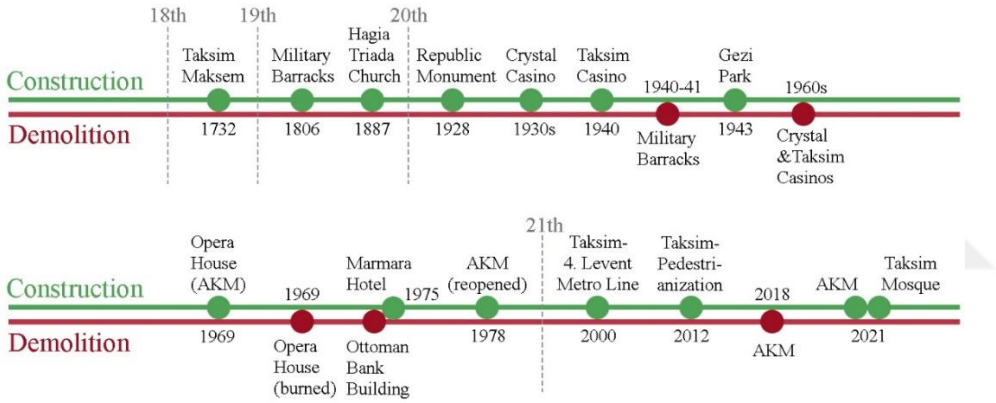

Figure 3.1 : Constructed and Demolished Buildings of Taksim Square in history (Prepared by the author).

In the earlier Ottoman period, the Taksim area consisted of narrow streets and high stone structures. The area became remarkable when the Galatasary school was built in the 16th century and the French ambassadors, the Venetian bail, wealthy businessmen and diplomats settled in the region thereafter (Müller-Wiener, 2001). In the area where today's Taksim square is located, there were two important cemeteries. The larger one, ‘the Grand Champs des Morts’, was a non-Muslim’s cemetery; while the smaller one, ‘the Petit Champs des Morts’, was used as a Muslim burial ground (Fatima, 2022). In the 19th century, these two graveyards were moved to Feriköy district on the grounds that they pose a danger to urban health, by the 6th Department (6. Daire) functioning as the municipal unit of the period. The area left over from the cemeteries began to be used as 'Taksim Gardens' (Taksim Bahçesi), which was known as the first municipal

garden. Taksim gardens became a breathing space for the people in and around Beyoğlu in a short time (Birsel, 2015). Besides, the garden was representing the modernization of the empire, appealing to the upper classes of the society (Özbek, 2021).

In the beginning of 20th century, distinguished structures in the area were, Taksim Maksem building, which was built in 1732 by Mahmut I., the emperor of the Ottoman Empire at that time; and Ottoman Military Barracks, which was built in 1806 on a part of the area that emptied from the Muslim cemetery. Very close to the today's borders of the square, there were two important structures more; The Hagia Triada Church, which was built in 1887, and the French Hospital behind the Maksem Building (Erbey, 2017).

3.1.1 Maksem Building

Among the structures built in 20th century, Maksem building is located in the western side of the square and defines the physical boundary of the square. Gülersoy (1986, p.7) defines the structure as 'the most valuable artifactual work within the natural boundaries of the area' (Figure 3.1). In addition to being a 'beautiful structure' in the square, Maksem appears to be a structure associated with the district. The word 'Maksem' means 'the place where the waters are divided and dispersed to various places', and the action that defines this process is called 'dividing' ('taksim etmek' in Turkish). Thus, the name of the district, comes from the function of Maksem since its construction in 18th century (Gülersoy, 1986). Although the building appears to be a mass that physically defines the Taksim square, the area it is located was not a square until the 20th century. The purpose of the construction of the Maksem was to meet the increasing need for water with the increase in population density in the region, to store the water and to distribute it to the entire northern peninsula (Fatima, 2022).

Figure 3.2 : Maksem Building in 1980, (on the left), Maksem Building and its adjacent water storage building in 1930 (in the middle) (Gülersoy, 1986), the view of Maksem and storage building today (on the right) (Url-1).

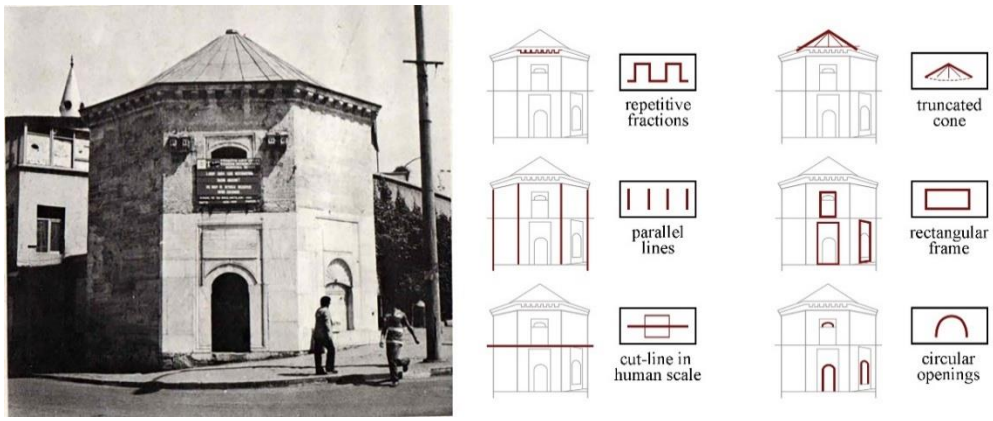

Figure 3.3 : Form patterns of Maksem Building, photo of Maksem (Gülersoy, 1986), (Abstracted by the author).

Physically, the structure is an 8-sided polygon; its roof is in the form of a truncated cone; and it is perceived as a flattened dome from the inside. It has 4 windows designed by skipping a facade. Limestone was used on the walls and throughout the building. There are two miniatures made for birds to drink water on both sides of the window above the door, and two marble fountains on the right and left sides of the door. Right next to the building, there is a short but wide extension of Maksem, which was used as a water storage in the past. This add-on building is 17x90 meters in size and its front facade directly overlooks Taksim Square (Gülersoy, 1986).

Figure 3.4 : Form patterns of Water Storage Building, adjacent of Maksem (Source: Google Earth, abstracted by the author).

While evaluating Maksem and the adjacent water storage building in the context of responsive cohesion, it should not be forgotten that these are the very first important structures built in the Taksim Square area. That is, these buildings should be considered as existing buildings in the place, and the main considerations should be about how they affect the freedom of future designs. Thinking from Radford's (2010) perspective, the basic form patterns of Maksem building appear as; truncated cone, repetitive fractions, parallel lines, cut line on human scale, rectangular frame and curved openings (Figure 3.3). The diversity in form patterns of Maksem gives a great

freedom for the design of new buildings. The material selection of the building is authentic and suitable for its period. It is possible to say that the structure respects its environment in terms of size and volume, does not aim to dominate the place, and therefore, supports responsive cohesion.

However, it is not possible to make the same interpretation for its adjacent water storage building (Figure 3.4). This building is perceived as a closed and impermeable mass with its short but wide façade, directly visible from Taksim square. The building's form patterns are perceived as; a big mass rectangle, repetitive circles with its small openings, repetitive obtuse triangles in its roof, and cut line in human scale. While some of these patterns are seen compatible with Maksem building, water storage building has low potential to relate to new designs. The main reason is that, although there are small repetitive openings on its façade, the building shows an almost blank-side wall to the square. Resembling a closed box, the building limits new designs to its own fixed rules. As a matter of fact, Taksim Mosque, which was built right behind the building in 2021, is limited by this mass, and its visual and physical access is restricted.

3.1.2 Hagia Triada Church

In front of Maksem building, there is the Hagia Triada Church, which is not in physical contact with, but is partially visible from the square. The church, which was built in 1887 by the Ottoman emperor of the period, Mahmut I, appears to be one of the oldest structures in the area that still exists today. The church was built in a part of the area that was emptied by the relocation of the old non-muslim cemetery. Although it is an artifact from the Christian past of Istanbul, the preservation of the church in the Ottoman period proves that the use value of the work is more important than its belonging to a rejected culture (Kuban, 2000).

Physically, masonry building of the church has stained glass windows in neo-classical and neo-gothic styles; and belltowers in neo-baroque style (Şarlak, 2010, p. 84, cited in Pulat and Mazlum, dd). The position of the church was designed on east-west direction, and the front entrance is on Meşelik Street on İstiklal Avenue. In other words, it turns its back on Taksim square as its front façade is not visible from the square. The single dome and two bell towers can be seen from Taksim square, hidden behind the short buildings in front of it. In this respect, it is possible to say that the

relationship between the church and the square is far from reflecting responsive cohesion. However, the reason for this is not the design of the church, but the lack of responsiveness given to the position of church in the design of the square.

Figure 3.5 : Form patterns of the Hagia Triada Church front façade (Source: Url-2, abstracted by the author).

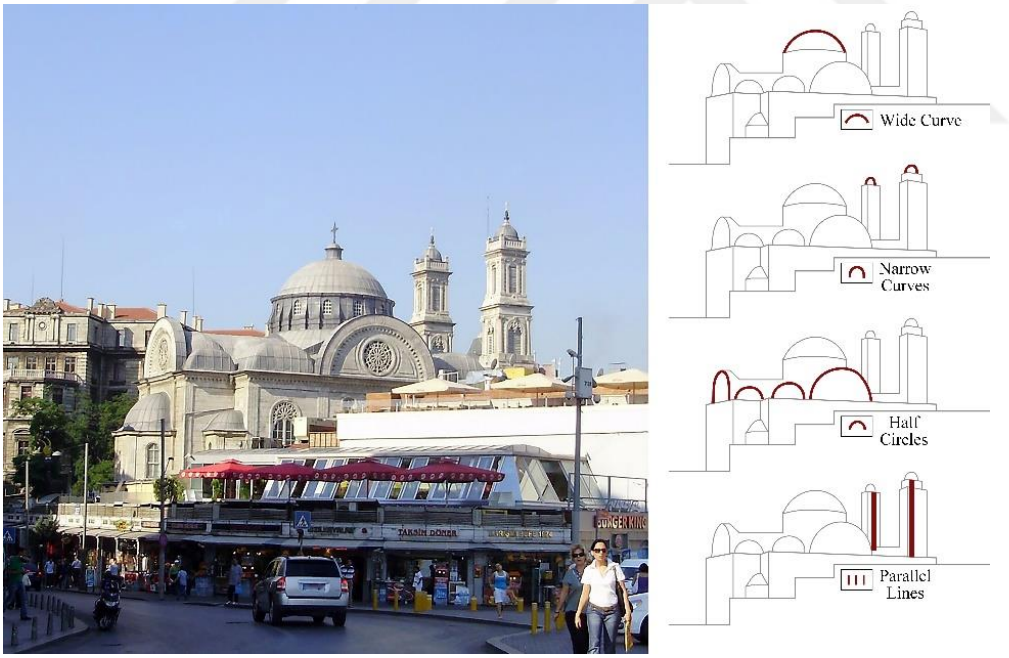

Figure 3.6 : Form patterns of Hagia Triada, visible from the Square (Source: Url-3, abstracted by the author).

Not visible from the square, the form patterns of the front facade of the church are; parallel lines, equilateral triangle, curved openings and cut-line in human scale (Figure 3.5). These patterns reflect responsive cohesion by establishing a compatible relationship with the patterns of the Maksem building. However, it may not be possible

to say this for the part of the church seen from the square. Form patterns visible from the square appear as; wide and narrow angled curves, half circles and parallel lines (Figure 3.6). Despite its asymmetrical form and variety of form patterns, it is hard for the church to establish a relationship with new designs and reflect responsive cohesion since the first floor of the church was closed by the short buildings in front of it. Likewise, construction of the small buildings in front of its façade facing Maksem threatens the meaningful and responsive relationship of these two structures.

3.1.3 Ottoman Artillery Barracks & Gezi Park

One of another important structure that existed in the Taksim area in 20th century was the Ottoman Artillery Barracks (Figure 3.7). In the 19th century, barracks were the first elements of urban appearance, usually built outside of residential areas. According to Kuban (2000), the Barracks were symbolizing a problem of urban vision referring the last struggles of the crumbling Ottoman empire.

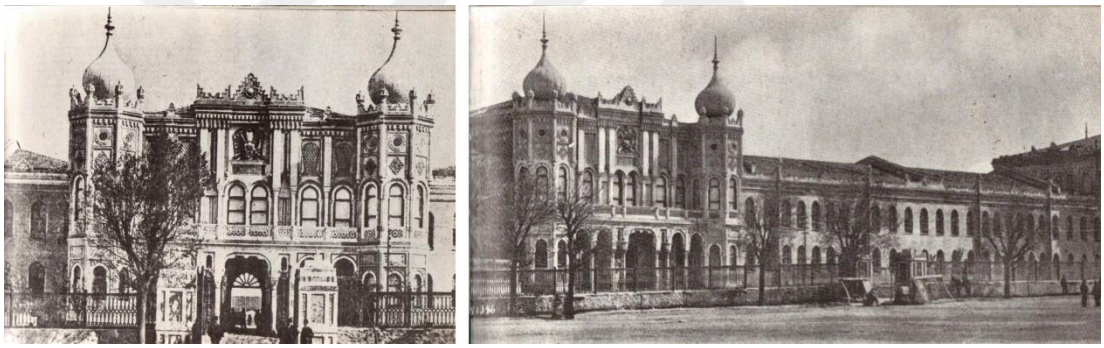

Figure 3.7 : Ottoman Military Barracks front view (on the left), seen from right (on the right) (Gülersoy, 1986).

In the area today's Taksim Square is located, The Ottoman Artillery Barracks was built in 1806, in the emptied space after the transport of pre-existing non-muslim graveyards from the region. Positionally, it was a monumental building rising on the right side from the street opening to Harbiye (Gülersoy, 1986). Reflecting new classical and/or baroque style, the Barracks were creating contrast with the wooden houses in front of the slopes and emphasizing the difference between the old and the new. Moreover, with its extraordinary size, the Barracks were criticized for turning the scale of the traditional pattern of the environment upside down (Kuban, 2000).

Before the formation of Taksim Square, this structure served military training exercises and other entertainment organizations. Today's Talimhane district, opposite the barracks, was an empty area used as a training ground for soldiers in the barracks.

The Barracks building, which has undergone many physical and functional changes over time, was demolished in 1940 with the city planner Henri Prost's revitalization projects for Istanbul, under the leadership of the mayor of the time, Lütfi Kırdar (Akpınar&Gümüş, 2012).

Physically, the barracks was described as a structure in a mixed and unprincipled architectural style, reflecting the characteristics of its period, being highly ostentatious, monumental, bearing arabesque motifs, having a highly ornamented facade facing the pre-existing training ground, and domes on both sides reflecting Indian and Kremlin architecture (Gülersoy, 1986). Göncüoğlu (2014, p.) describes the building with these words: “The sentence structure of the barracks built in eclectic style, and the magnificence, aesthetic and monumental architecture of its onion-domed façade was remarkable as an ostentatious and monumental structure reflecting the period. In addition to being a barracks building where the new architectural taste of the period is reflected, with its functionality, it was built to modernize the army by our officers trained in Europe and experts brought from the West.”.

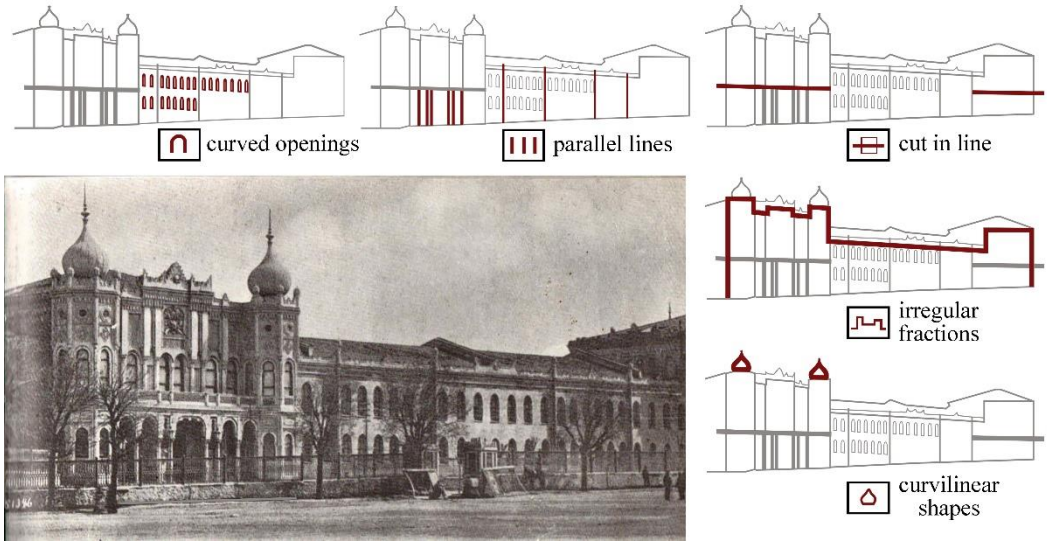

Figure 3.8 : Form patterns of the Ottoman Barracks.

Since the building is not located in the square today, it would not be accurate to make an assessment based on its physical characteristics. However, when the combination of old photographs is examined, the striking basic form patterns are perceived as; curvilinear shapes, repetitive circular openings, cut-line, parallel lines, and irregular fractions (Figure 3.8). Although the diversity in form patterns has a potential to support responsive cohesion, this diversity also creates a complex and subtle style in the building's design. Herein, it would not be wrong to argue that the Barracks structure

with its complex and striking style, limits the freedom of new design, aiming to attract more attention than the structures nearby. Moreover, occupying a very large area with its mass and being self contained, the building invites people into it rather than demanding a square in front of it.

Although the Barracks did not serve a public use in the years it was built, it hosted cultural events over time. In addition to its cultural use, the building has been a good constraint that defines Taksim Square, whose formation began after the demolition of the barns in front of the Barracks.

Despite having similar form patterns with the water storage building of Maksem across from the Barracks, the introversion of both buildings made it difficult for them to establish a meaningful relationship with the square. At the same time, the Barracks responded to the asymmetrical form and defined architecture of the Hagia Triada Church with its symmetrical form and mixed and undefined style. Nevertheless, it would not be meaningful to evaluate the relationship between the demolished Ottoman Barracks and other important structures nearby in the context of responsive cohesion theory since it is not possible to observe and perceive the building directly.

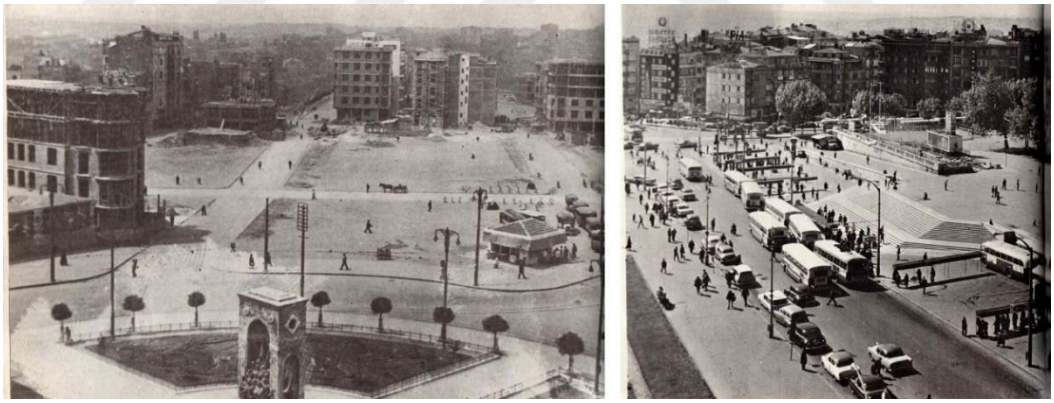

Figure 3.9 : Gezi Park area after the demolition of Ottoman Barracks, Talimhane is seen behind of the emptied area (on the left), Entrance of the Gezi Park, Talimhane district is behind (on the right) (Gülersoy, 1986).

The monumental and ostentatious Ottoman Barracks began to lose its function in the 20th century. The main reasons for this were the transfer of military power, decision, and action units to the capital Ankara after the Turkish War of Independence (Gülersoy, 1986), and the opening of Talimhane square for development, which was in functional benefit with the Barracks as it was used to be a training ground for soldiers (Yıldırım & Erdem, 2015). In the 20th century, the building was dilapidated and not looking pleasent. Between 1923-36, the courtyard of the Barracks was turned

into a stadium and served Istanbul sports as the "Taksim Stadium" for 18 years. Unfortunately, with the addition of single-storey automotive and tire agencies on the façade of the building in the 1920s (Gülersoy, 1986), and ‘parasitic’ building blocks serving various uses in 1939 (Goncuoğlu, 2014), the Barracks lost its aesthetic value. The building, losing its functional and aesthetic value over time, was demolished in 1940 as part of the city revitalization projects of city planner Henry Prost authorized by the mayor of the period, Lütfi Kırdar. The demolition of the Ottoman Barracks caused a lot of criticism. According to Gülersoy (1986), the barracks buildings could have been preserved and used as a building that meets the needs of today's concert, exhibition, and conference spaces. Goncuoğlu (2014), on the other hand, criticizes Lütfi Kırdar's projects in terms of not having an attitude about preserving the architectural heritage, although the projects were aimed to revitalize the city with good intent. However, Akpınar and Gümüş (2012) emphasize the legitimacy of destruction for a new seculer life scenario within the framework of the conservation approach of the period in the destruction of the Barracks.

In 1943, to the parcel where the Artillery Barracks located before, 'Inonu Esplanade' was built, which is known as 'Gezi Park' today (Figure 3.9). The park, called ‘Park no.2’ in Henry Prost's plans (Fatima, 2022), was built in order to save the old run-down view of the Taksim area and give it a spacious and clean appearance (Gülersoy, 1986). After its implementation, the park took its place among the works of Kırdar’s reconstruction period (Kuban, 2000). Akpınar and Erkut (2014) define the Gezi Park together with the cultural-recreational valley project of Prost the most comprehensive planning approach in the Republican history of Istanbul.

Some of the descriptions about Gezi Park are as follows:

“Considering for today, a unique green space for Istanbul.” (Goncuoğlu, 2014, p. 28).

“Gezi Park and Taksim Square became the symbol of new society, a new secular and European society through geometric architecture, sculptures and trees.” (Günay, 2015, p.1).

In the recent years, some projects proposed to Gezi Park area, the symbol of the secular society with the proclamation of the Turkish Republic, caused a sensation by the public society and built environment specialists. The first of these projects was the construction of the Hilton Hotel by opening a part on the northern side of the park for

development. This intervention is considered as the reflection of the liberalization strategies on the urban place, carried out under the leadership of Adnan Menderes, who was selected as the political leader in 1950 with Democratic Party. Moreover, this very first intervention caused the construction of many small and large hotels near Taksim Square in the following years (Okta, 2021). According to Akpınar and Erkut (2014), construction of Hilton Hotel damaged the continuity and spatial relationship of the recreational valley in Prost's plans, provided by the existence of Gezi Park.

The second sensation about the park stemmed from the project of Erdogan, the current president of the Turkish Republic, to reconstruct the Ottoman Barracks on the Gezi Park area as a shopping mall and hotel complex in 2013, imposing an 'essentially postmodern idea' on the Taksim Area (Hermanşah, 2014). According to Akpınar and Erkut (2014), the underlying reason of this proposal was the urge of local government to transform one of the most important Turkey's public parks to closed private structure.

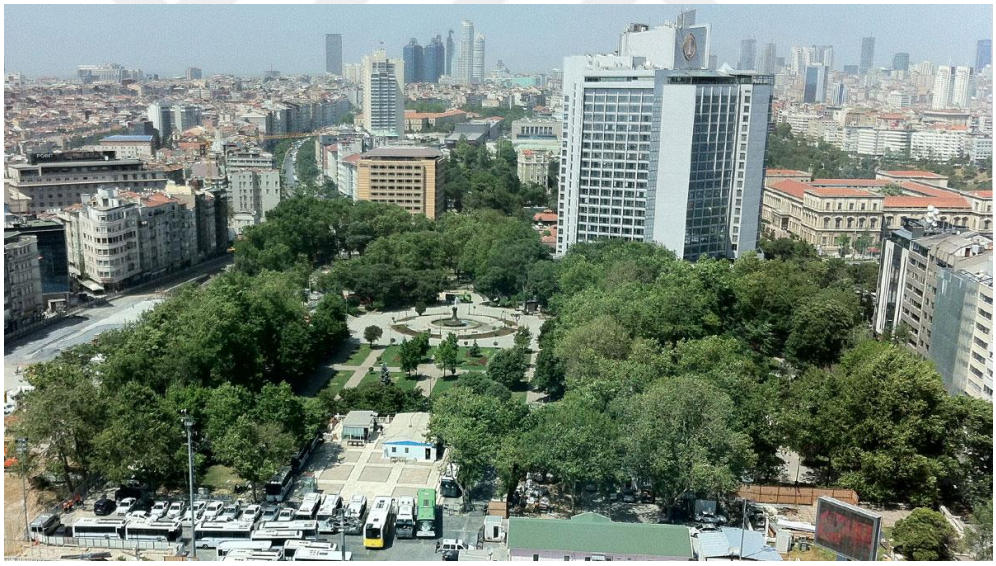

Figure 3.10 : Gezi Park today, Hilton Hotel is seen on the upper right (Source: Url-4).

Hence, the project received a great response and caused various actions by the public. Finally, it was suspended as a result of the "Occupy Taksim" actions of public, which also attracted a lot of attention in the world press. Thus, today, still existing in the northern edge of the Taksim square and defining its northern boundary, Gezi Park symbolizes the new secular and European society of the new Turkish Republic (Günay, 2015), as well as the society's power of self-expression and rebellion (Figure 3.10).

3.1.4 The Republic Monument

During the last periods of the Artillery Barracks' existence in the square, 15 years before the opening of Gezi Park, The Republic Monument was built as one of the first interventions of the new Turkish Republic and led the formation of a public square in the Taksim area (Fatima, 2022). After the victory of the Turkish War of Independence and the proclamation of the Turkish Republic in 1923, the monument, which is described as "the symbol of the republic, a new, powerful and glorious period in Turkish history" (Gülersoy, 1986, p.) was opened in 1928.

In the early years of the Turkish Republic, the French architect Henry Prost, who was employed for planning of Istanbul, proposed a public square in the Taksim area (Bilsel, 2015), where mass gatherings and ceremonies would take place. Because, Atatürk, the founder of the Turkish Republic, would meet the masses and the public in official ceremonies in accordance with the revolutionary and national understanding of the period, instead of religious ceremonies. In the new public spaces that would allow these official ceremonies, the monument was a very important indicator (Yaman, 2011). The main symbolic significance of the construction of the monument was that there were no public ceremonies held in front of a monument during the former Ottoman Empire period, as this was seen as a western habit. Moreover, paintings and sculptures of living beings was a forbidden concept due to Islamic principles of Ottoman Empire. In other words, a monument could be a part of European cities, but not possibly of Ottoman cities (Gülersoy, 1986). Therefore, with the construction of the monument, Taksim Square has become one of the most important representations of the Ottoman-Republican opposition (Yaman, 2011).

The Republic Monument was designed by Pietro Canonica, a very famous architect of the period, with the assistance of Sabiha Bengütaş, the first Turkish female sculptor, while the Pedestal and Environmental Plans were carried out by Giulio Mangeri (Göncüoğlu, 2014). The location of the monument was chosen as Taksim since the Taksim junction was in a fresh and untouched place away from the old city, and the modern part of the city was living in this area. Although the monument was thought to be built in Beyazıt Square in the first place, there were concerns about the domination of the mosques, madrasahs and historical buildings located in the area, on the monument. To prevent this, even if the monument was to be enlarged, it would create a stylistic incongruity with the historical buildings and cause a strange perspective

(Gülersoy, 1986). Afterall, these concerns about the location of the monument can be seen as an effort to prevent physical and symbolic discohesion that the monument would very likely reflect in another area than Taksim.

The monument was opened in 1928 with a grand ceremony that gathered about 30.000 people. Physically, it is 11 meters high, made of Italian marble, containing human figures trapped in a large rectangular frame. At first, only Atatürk's statue was planned to be placed in the middle of the monument, but its architect Canonica stated that the monument should also symbolize the War of Independence and the Turkish Republic. Thus, Atatürk's pose in Kocatepe was placed on the side of the monument facing the Harbiye, in a composition that portrays the August 30 victory (Gülersoy, 1986). On the northern face of the monument, looking at the Ottoman Barracks, there are figures representing Turkey's Ottoman past. The opposite face looking to the cosmopolitan Beyoğlu, on the other hand, is in a composition symbolizing the modern future of Istanbul and Turkey, with the statues of Atatürk and his comrades-in-arms İsmet and Fevzi pashas. On this side of the monument, two soviet generals also take place in the composition to represent the close ties of Turkey and Russia, especially during the War of Independence (Fatima, 2022).

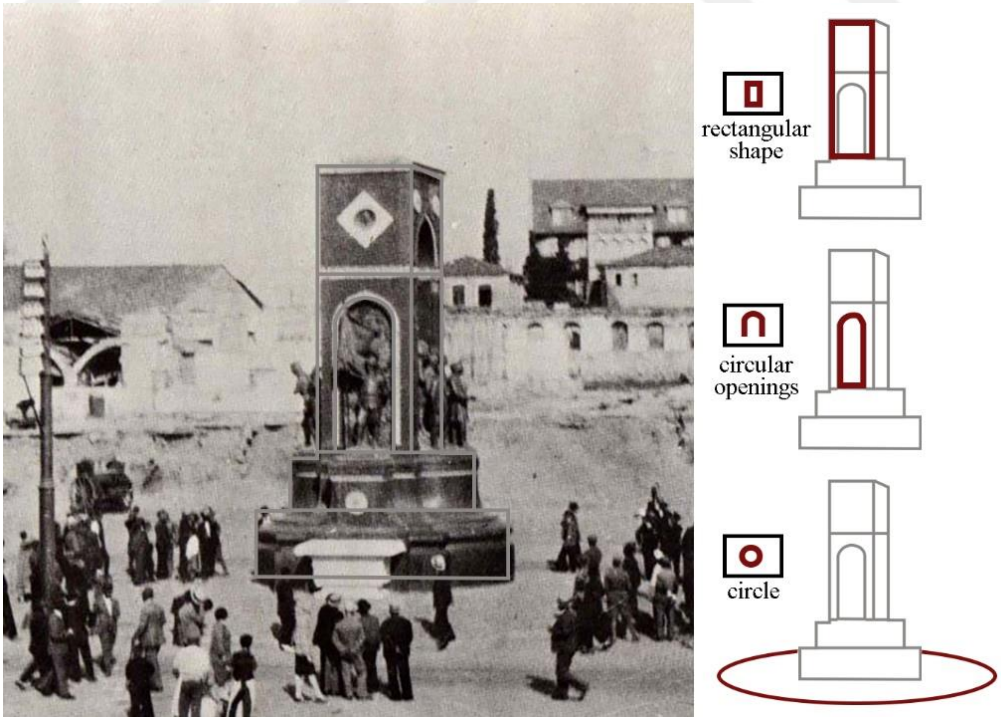

Figure 3.11 : Form Patterns of the Republic Monument.

Although the monument is a strong symbol bearer, it has been the subject of various criticisms due to its physical appearance. According to Gülersoy (1986), the

monument is far from being considered as a symbol of revolution since it does not have a dynamic style, does not arouse excitement, has a soft composition, resembles the characteristics of Italian cities with its materials and form, and carries Ottoman motifs. Although the physical and symbolic contents of the monument are seen incompatible, not physically but with its existence, it is considered as a representation of the abandonment of the Ottoman tradition (Erdem, 2015).

When the monument is examined in the context of responsive cohesion, its basic form patterns are perceived as rectangular shape, circular intersection, and circle from its environmental plan (Figure 3.11). With its circle under its mass, the monument aims to be the center of the square and demands new formations to develop according to this circular pattern. Although it is contradictory to comment on the physical cohesion that the monument reflects, it bears many symbolic meanings associated with Taksim Square today. As a matter of fact, after the construction of this structure as a symbol of the republic and the modern future of Turkey, many buildings took their place in Taksim Square to represent modern Turkish architecture, although some of them aim to bear contrasting symbolism.

3.1.5 Crystal Casino

The construction of the Republic Monument is considered as a turning point for the formation of a public square in Taksim. Together with the monument, the Taksim area began to be seen as a square symbolizing the Republic, so the newly added buildings were designed with the concern of adapting to the physical and symbolic content of the new square. The very first intervention in Taksim Square right after the monument was the construction of Crystal Casino in 1930s. Although the Casino is not located in the square today, it was one of the best examples of responsive cohesion due to its physical, functional, and symbolic relationship with the Republic Monument (Figure 3.12).

Crystal Casino was built at the entrance of Talimhane district, as a 2-storey building directly facing the Republic Monument. The 2nd floor of the building was consisted of a big hall used as a casino, and there were few commercial units on the first floor. Gülersoy (1986, p. 64) describes the building as: “Just after the waters, there is a beautiful apartment building that looks at the square like a triangular cake… 1920’s fashion, with marble trim, a pretty handsome building...”. One side of this beautiful

Casino building facing the monument was completely covered with glass and was designed with an inward slope in accordance with the circular pattern demanded by the monument. Besides, tall concrete columns on the lower floor of the Casino building were providing an opening at the entrance. These columns were not only responding to the monument's form patterns as repetitive parallel lines, but also emphasizing the monument by meeting the 2nd floor at approximately the same height as the monument. Referring these design features, Evren (n.d) emphasizes the most characteristic feature of the casino building as the attention paid to the monument in its design, and states that the Casino building has an appearance that embraces one side of the monument in this way.

Figure 3.12 : Crystal Casino (behind) with the Republic Monument (on the front) in 1950's (Gülersoy, 1986).

Figure 3.13 : Form Patterns of Crystal Casino Building, photo from (Gülersoy, 1986).

Basic form patterns of the Crystal Casino building were two defined cut lines referring to the human scale with the finish line of the shops on the first floor, and the Republic Monument with the finish line of the columns; parallel lines communicating with the monument in the form of repetitive columns; and the circle from the convex form of the building that was responsive to the circular plan of the Republic Monument (Figure 3.13). All the form patterns of the building were establishing a positive relationship with the Republic Monument and its circular plan in the context of responsive cohesion. Unfortunately, Crystal Casino Building, which was quite compatible with the existing pattern of the square, was demolished in the 1970s, on the pretext of widening the Tarlabaşı road suggested by the political leader of the period, Adnan Menderes. However, after the demolition of the building, there was no road widening work around it, and the vacant area was used as a parking lots and bus stops for years (Evren, nd).

3.1.6 The Marmara Hotel

The demolition of the Crystal Casino was the starting point of many transformations in Taksim Square. The Republican identity of Taksim Square with the construction of the Republic Monument began to be damaged with the changing social, political and economic dynamics over time. Transition of political power to the Democrat Party in 1950, and the urbanization strategies of the newly selected political leader Adnan Menderes caused many destructions and constructions in Taksim, as in many other places (Bilsel, 2015). The main reason was that neoliberal policies and global dreams of Menderes required motorized cities, wide boulevards, high-rise buildings, and modern apartments. In order for these dreams to be realized, valuable structures of historical and cultural heritage had to be destroyed and replaced with new ‘ideal’ or ‘beneficial’ ones. For this reason, Menderes was known as the baron Haussmann of Istanbul (Kuban, 2000). Taksim Square as one of the most important public spaces of Istanbul, was surely selected as one of the central areas where this transformation took place. Another important building that was destroyed after the Crystal Casino in the square was the Ottoman Bank Building, which used to exist in the area where today's Marmara Hotel is located (Figure 3.14). This historical building was seen as a beautiful and stylish building of Istanbul (Gülersoy, 1986), having many original features reflecting the architectural style of the 19th century (Okta, 2021).

Figure 3.14 : Pre-existing Ottoman Bank Building, in the location of the Marmara Hotel today (Gülersoy, 1986).

In 1975, when the Ottoman Bank building was demolished, the Marmara Hotel, which was seen as a reflection of Menderes's neoliberal policies on the Taksim Square, was built to attract foreign investors to Istanbul (Okta, 2021). According to Kuban (2000), such interventions in urban space were completely foreign to Turkish tradition, creating an image of the city imported from the West and especially America. In addition, construction of the Marmara Hotel as a structure dictating modernism by Menderes, broke the principle of preserving the old city silhouette advocated by Prost.

Figure 3.15 : The Marmara Hotel (on the left), with its smaller neighbors (on the right) (Source: Url-5).

The building was first opened as the Intercontinental Hotel, later changed to the Etap Hotel, and is standing in the square as the Marmara Hotel today. Similar to the Hilton Hotel, which was previously built on a part of Gezi Park, The Marmara Hotel also appears to be very tall and large building. In fact, Gülersoy (1986) describes the building as: "Etap Hotel rising towards the sky, above us". Thus, the building is seen as a structure that changes the perception in the square (Okta, 2021), disrupting the human scale and damaging the meaningful integrity of the square (Figure 3.15).

The construction of The Marmara Hotel Building to the square reminds the example of Fox (2000) about adding a new note to an already harmonious symphony. In this case, adding a new note (the Marmara Hotel) to the already harmonious symphony (Taksim Square) disrupts the meaningful unity of symphony, since the newly added note is not compatible with the existing harmony. Therefore, addition of the Marmara Hotel building to the square can be shown as the first important intervention that threatens the responsive cohesion of the square. Physically, the building causes a serious height difference, having disrespectful attitude towards its neighbors. Mentioned in the previous chapters of the thesis, streetscape analyzes of Gjerde and Vale (2022) concludes that the sudden height difference of the buildings on the same street is resulted with a negative aesthetic judgement. In addition to its height, the building does not have defined form patterns and is perceived only as a large rectangular mass. Although the dashed motifs on its façade resemble parallel lines, they are far from communicating with the form patterns of other buildings in the square due to the considerable scale difference. Functionally, the hotel building is used for accommodation, thus, is not accessible for everyone using the square. Moreover, the building does not benefit the other structures in the square and doesn't provide functional communication with them. Symbolically, it threatens the Republican identity of the square, aiming to attract foreign investors and tourists as a reflection of political and economic trends of its period. In other words, the building appears as an imposed alien, a symbol of power, a contrasting symbol bearer with the symbolic form of the square. Therefore, The Marmara Hotel building can be considered as an urban element causing discohesion in physical, functional, and symbolic dimensions.

3.1.7 AKM Building

One of the important interventions that acquired currency in the Menderes period was the construction of the AKM building, which constitutes the eastern border of the square today. The construction of the building was on the agenda for the first time in 1946 and it was finally built in 1969. The AKM building was first proposed as the Opera House in Henri Prost's Taksim Square projects. However, after the transmission of political power to the Democratic Party in 1950, Henri Prost was dismissed, and the Opera House project was suspended for a long time. The reason for this was that Menderes, the political leader of the Democratic Party, found the Opera House project "too luxurious for a city which don't have proper roads or sewer systems" (Okta, 2021).

Thus, the construction of the building was transferred to foreign companies until 1956, then it was redesigned by the architect Hayati Tabanlıoğlu with the function of "Cultural Center". 20 years after its construction started, the AKM Building was completed and put into service in 1969 with the name of “Palace of Culture” (Göncüoğlu, 2014). The opening of the Palace of Culture in Taksim Square was considered as the first internationalist intervention in the square in terms of functionality. Because, theaters and Opera Houses as the basic components of 19th century European cities were seen as public uses provide modernization. Besides, the Opera Palace was thought to offer a main symbolic basis for Taksim square, bearing a symbol of republican city (Okta, 2021). Unfortunately, 18 months after its opening, the building was burnt down completely, along with many historical artifacts in it, due to a fire in the building. The building was repaired for 7 years, and finally reopened with its new name, Atatürk Cultural Center (AKM) in 1977 (Figure 3.16).

Figure 3.16 : View of AKM building in 2008 (Source: Url-6).

The AKM building, as it was re-opened in 1977, was seen as a successful example of modern Turkish architecture. According to Aksoy (2021), the façade of the building had an aesthetic beyond the times and a meaningful setup for the foyers. Although its appearance resembled a large rectangle, it provided a visual communication with the square with its transparent façade. Besides being a structure that defines the square with its size (Aksoy, 2021), it also emphasized the human scale in the square with the long cut line at the end of the ground floor. Moreover, the entrance of the building was covered with trees and the entrance door was emphasized with a narrow opening. In this way, despite its large mass, AKM building was prevented from dominating the square, providing a transition area through the square. Although the AKM Building was declared 1st degree cultural asset by the Conservation Board (Erbey, 2017), it was demolished in 2018 with the decision of the central government (Okta, 2021). The

reason for the demolition was shown as the building's inability to withstand earthquakes. However, in the reports of the restoration works carried out in 2011, the demolition of the building was not foreseen, but it was suggested to be strengthened (Tabanlıoğlu, 2013). According to Akpınar (2008), the demolition of the AKM building aimed to destroy an ethnic-cultural existence and modern texture of the building as an offensive mechanism, using the pretext of 'beautifying' the square.

The process of the AKM building's transformation into a cultural monument was not only related to witnessing history as a representation of modern architecture, but also to being remembered as a building representing resistance by taking an active role in the Occupy Gezi protests in 2013 (Aksoy, 2021). The following words of the political leader Erdoğan, who decided to demolish the building few years after the protests, prove the effect of the symbolic content of the building on its demolition: "During the Gezi events, we did not forget how that building was turned into a show of strength for terrorist organizations. Finally, we overcame these problems and did what was necessary".

"Doing what was necessary", The AKM building, an important cultural artifact of Taksim Square, was demolished in 2018. After its demolition, it was redesigned by architect Murat Tabanlıoğlu, the son of the previous AKM building's architect, Hayati Tabanlıoğlu, and opened for use in 2021 with its new design (Figure 38). Although the new design of the building resembles the previous version, differences with the old AKM's design caused many criticisms. The most striking difference in the design of the new building is the red semicircular addition inside the building, which can be seen quite clearly from the square. According to Aksoy (2021), this hemisphere in the new design of the building implied of being an indicator of a superficial relationship with the Taksim Mosque, which was opened in the same year as the AKM building. The emphasis on the sphere gives the impression that the dome of the Taksim Mosque is kept within the AKM building and is under control. However, the addition of the sphere to the design is an indication that a new project has been made by creating a radical differentiation with the old design of AKM. In fact, showing the red sphere as the new representation of AKM, it is aimed to heal the historical wounds of the building and to create the impression of a new building with this representation (Aksoy, 2021). Moreover, according to Özel (2022), the red sphere, which is the main idea of the building, can not be considered as a meaningful addition since it does not

touch the interior prism from the front, sides, and above. That is, it stands alone within a large volume defined by the prism, without relating to other form patterns.

Second criticism about the new design of the building concerns the transparency of its façade. The current façade of the building appears to be much more transparent than the façade of the old AKM Building. With the new façade, the building aims to show its inside clearly, to reach everyone, and to dominate the square in this way (Aksoy, 2021). However, according to Özel (2022), watching the square and being watched is not possible in the new AKM building. Because those who watch the building from the square see a lifeless and huge red mass instead of the liveliness inside the building. Conversely, the situation is worse for those who watch the square inside the building. Since the red sphere occupies a very large area, the viewing points in the interior design of the building are squeezed into narrow spaces and do not allow to watch the outside in this way. Özel (2022) emphasizes that the design of the old AKM building was far from this situation, allowing to watch the people in the square, the movement of the square, natural events such as sunset and snowfall from inside the building.

Figure 3.17 : New design of AKM Building and its form patterns (Source: Url-7, abstracted by the author).

Finally, the entrance to the newly designed AKM building is also highly criticized. In the previous design, there were open foyer areas on the ground floor that were covered with trees with the aim of providing a transition zone between the square and the building. However, in the new design, these foyers were transferred to the sides of the building and the entrance of the building was emphasized by adding steps in front of it. According to Aksoy (2021), changing the position of the open foyers was done in order to emphasize the size, width and spaciousness of the building. However, Özel (2022) believes that the reason was to increase the visibility of the sphere inside the building.

The form patterns of the new AKM building are perceived as; the grid from its façade, the rectangular frame forming the shape of the building, and the half circle formed by the red mass inside the building (Figure 3.17). Among these patterns, the rectangular frame has thickened compared to the old design to provide more distinctive appearance. Moreover, although the red half circle inside the building is found in some of the other important structures in the square, they cannot communicate clearly. Because the circle of the AKM is quite large and prominent, and with its red color, it causes a dominance against other structures under the pretext of "being dynamic". In fact, when looking at the building, this sphere appears to be almost the only striking element. Lastly, cut line in the human scale created by the gray line at the entrance of the old AKM building has almost disappeared in the new design. With the removal of the open foyers on the ground floor of the old design, the new AKM no longer has a physical and functional relationship with the human scale of the square.

3.1.8 Taksim Mosque

Opposite of the AKM building, Taksim Mosque was opened in 2021 at the same year with AKM. The mosque is located right next to the water storage building of Maksem, hiding behind it. Although construction of the mosque was completed in 2021, it has been a controversial project since it was first proposed in the 1950s. The mosque was proposed for the first time during the Menderes government but could not be projected for years due to social, economic, and political changes. From the year it was proposed, the project was criticized for pulling back the modernization projects symbolizing the republic in the square (Okta, 2021). Yaman (2011) interprets the Mosque project as a rebellion against the semiotic solitude of the Republic Monument in the square. Nadi (1996), on the other hand, draws attention to the contractionary attitude of the Taksim Mosque project to the symbols that give the Republic identity to Taksim square, such as the Republic Monument, Gezi Park, and AKM Building, seeing the project as a tool that responds to the religious beliefs of the right-wing parties and the expectations of political power.

The mosque project was suspended due to the overthrow of the DP in the 60s and the economic crisis in the 70s. In the following years, the mayor of the period re-evaluated the project and suggested a car park project instead. However, discussions regarding the realization of the project continued. In the 1980s, the Chief Director of General Foundations of the time, Süleyman Eyüboğlu, stated that the mosque would respond

positively to a touristic center as Taksim, providing an international identity to Taksim by attracting the attention of the Islamic world and Arab states (Okta, 2021). In 1983, the project was rejected by the Municipality of Istanbul, as it was not deemed suitable for urban planning principles and public interest (Nadi, 1996). In 1994, the current president of Turkish Republic, Recep Tayyip Erdoğan was elected as the mayor of Istanbul and proposed the mosque project to the agenda again. Erdogan's statement "We will conquer Istanbul for the 2nd time" and the words of Erbakan, the political leader of the time, "the mosque will be opened no matter what" proves the insistence on the project. At the same time, the right-wing newspaper Akit described Taksim as a minority paradise, referring to churches and synagogues near Taksim square. According to the ideology of the newspaper, with the construction of the Mosque, it would be possible to "protect" Taksim, which was "under the occupation of minorities" (Büyüksaraç, 2017). According to Akpınar and Gümüş (2012), the mosque project from the period of Erdoğan's proposal to the present, is an urge to give Taksim Square the character of a counter-representation area reflecting the new Ottoman regime. Erbey (2017), on the other hand, argues that the construction of the Mosque will led Taksim Square becoming the place of identity-wars as the mosque symbolizes Islamic power instead of military ceremonies.

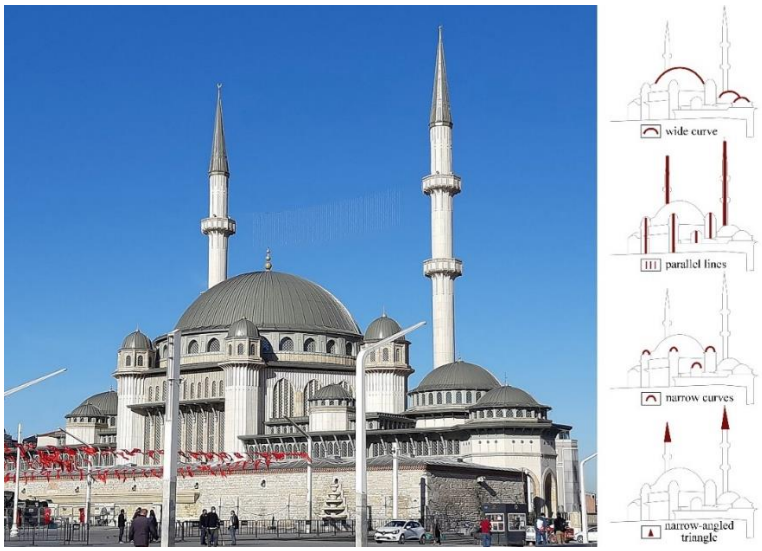

Figure 3.18 : Form Patterns of the Taksim Mosque.

As a result, although the mosque project was accepted under the pressure of political powers, it was removed from the agenda due to the Byzantine and Ottoman necropolis remains found in the excavations carried out by the Board for the Conservation for Cultural Assets in Istanbul in the area proposed for the mosque (Okta, 2021). However,

despite all the obstacles and criticisms to the mosque, the construction of the mosque started in 2017 as a result of ongoing political pressure, with the decision of today's political leader Erdoğan.

Physically, the most remarkable feature of the mosque is that it appears to be hidden behind the Maksem building, which is located right in front of the mosque. Therefore, the physical access of the mosque entrance has restricted as well as the visual accessibility. Although the Maksem structure was not damaged during its construction, the location choice of the Mosque can be seen as a disrespectful attitude towards the Maksem building. Because the Mosque attracts attention with its gigantic size and the functional focus it creates, against Maksem's short size, and reduces Maksem's perceptibility in this way. Similar to its attitude towards Maksem, the mosque aims to gain superiority over the Republic Monument which it has visual contact. While looking across from the mosque, the monument can barely be perceived compared to the huge scale of the mosque. Before the Republic Monument was built, Beyazıt district was suggested as the location in the first place. However, this idea was abandoned because of the thought that the monument would be suppressed by the historical monuments located nearby. Unfortunately, it is clearly seen that there was no concern about the compatibility of the Mosque with the other structures not just in the location selection but also in the design process. Consequently, the mosque is located in Taksim Square as a structure that reflects its own ideology and dictates its own fixed rules in terms of physical, functional and symbolic aspects (Figure 3.18).

To sum up, the addition of the Taksim Mosque and AKM building to the Taksim square is considered as a continuity of the changing physical and symbolic structure of the square according to the changing dynamics over the years. Morphological changes, new interventions and demolished structures of the square between 1905 and 2021 are shown in Figure 3.19. These interventions, which are highly criticized today, constitutes the focuses of this thesis. The physical, functional, and symbolic features of the Taksim Mosque and the redesigned AKM building, which are observed as incompatible elements with Taksim Square, are thought to have negative effects on the responsive cohesion quality of the square. Therefore, it is considered meaningful to question the relationality of ethical and aesthetic judgments that these urban structures cause.

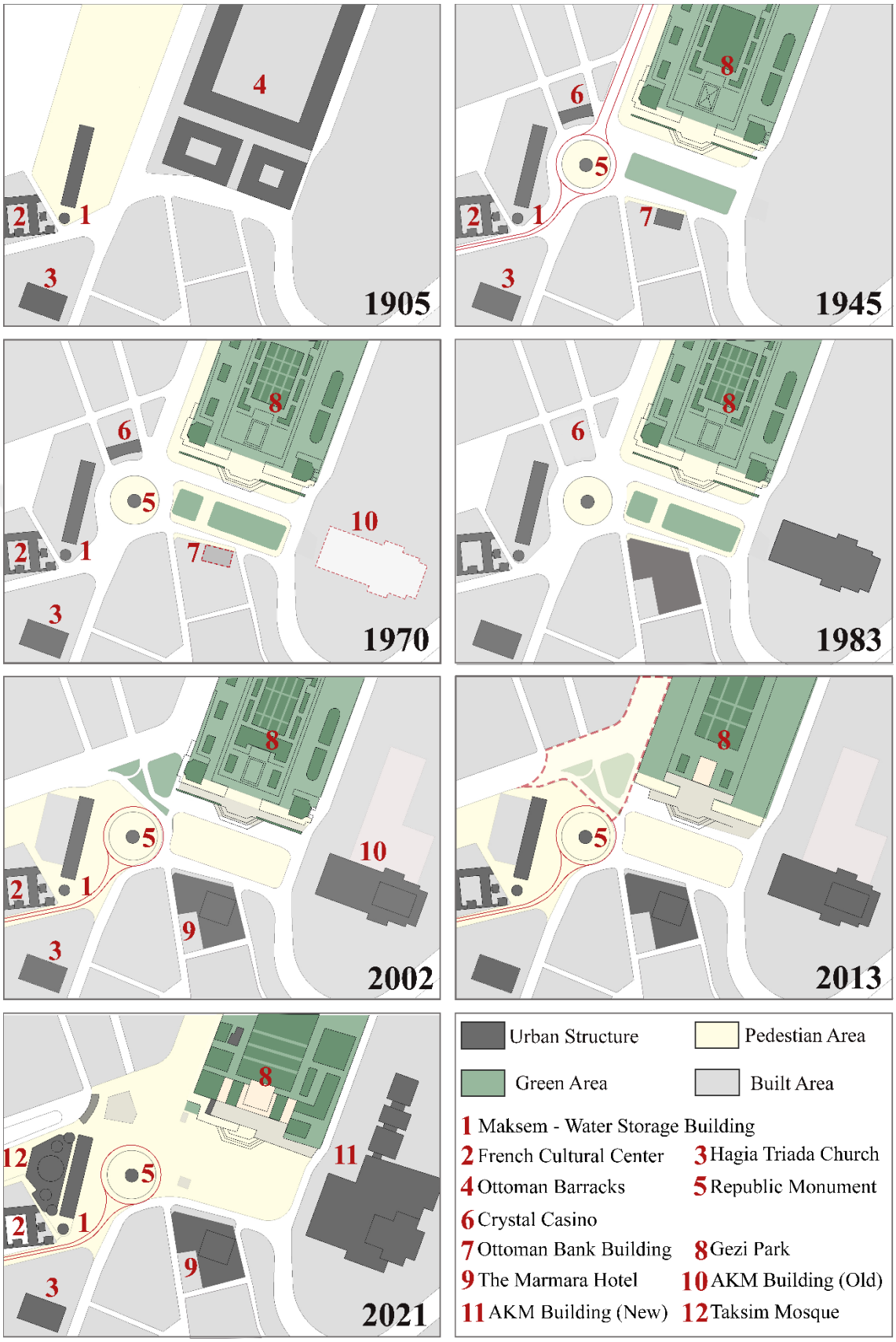

Figure 3.19 : Transformation of Taksim Square from 1905 to 2022 (Illustrated by the author using 1905 GOAD Map, 1945 City Map, 1970-1982-2002-2013-2021 Satellite Images).

3.1.9 Remarks on recent research

This part of the study gathers recent research findings and claims about Taksim Square that obtained from pioneering studies, newspapers, articles and so on. In this regard, the main claims of these studies provide a better understanding of the existing structures or places as well as demolished structures or places of the square in history (Table 3.1). In the light of the recent discussions, that would not be wrong to assert that Taksim Square has a characteristic of a political image, especially during the last century. The square gains this political characteristic by hosting a lot of structures and places symbolizing important breakthroughs in history such as modernization of the Ottoman Empire (i.e., the Ottoman Artillery Barracks); the modern and secular social structure of the republic (i.e., Gezi Park, the Republic Monument, AKM Building); liberal political strategies and globalization (i.e., the Marmara Hotel); and populist conservative ideologies against the republican identity of the square (i.e., Taksim Mosque).

Among aforementioned structures and places, the most recent interventions to the square, Taksim Mosque and the new design of AKM Building face with a lot of criticism regarding their discohesive attitudes to the physical, functional and symbolic patterns of other structures and the Taksim Square. Being one of the first interventions of modernism, bearing the symbol of republican city (Okta, nd), being a monumental building that defines the square with its size (Aksoy, 2021), the new design of the AKM Building mainly criticized because of its disharmonious form patterns and lack of responsiveness given to the old design (Aksoy, 2021; Özel, 2022). Taksim Mosque, on the other hand, stands out with its contractionary attitude towards the symbol structures giving republic identity to the square (Nadi, 1996), aiming to pull back the modernization projects symbolizing the republic (Okta, 2021). The mosque, with its gigantic size and scale, is considered as a rebellion against the semiotic solitude of the Republic Monument (Yaman, 2011). Thus, it is highly possible to approach construction of Taksim Mosque and AKM Building as ethical fallacies in many dimensions. Therefore, these two structures are considered as suitable cases for the main objectives of this thesis. Covering the most recent interventions, Table 3.1 shows the main claims and criticisms about the existing an demolished structures of Taksim Square.

Table 3.1 : Main claims of recent research about the existing and demolished structures/places in Taksim Square.

Structure/Place of Reference		Current Status	Research/ Author	Main Claim
Taksim Gardens		Demolished Place	Bilsel, 2015	Was a breathing space for people in and around Beyoğlu
			Özbek, 2021	Was a representation of modernization of the Ottoman Empire
Maksem Building		Existing Structure	Gülersoy, 1986	Gives its name to Taksim Square
				Is the most valuable artifactual work within the natural boundaries of the area
Hagia Triada Church		Existing Structure	Kuban, 2000	Use value of the church is more important than its belonging to a rejected culture
Ottoman Artilery Barracks		Demolished Structure	Gülersoy, 1986	Contained mixed and unprincipled architectural style; reflects characteristics of its period; is highly ostentatious, monumantal; bears arabesque motifs; has highly ornomental façade; reflects Indian and Kremlin architecture with its domes on both sides.
			Kuban, 2000	Symbolized the last struggles of the crumbling Ottoman Empire
				Emphasized the difference between old and new creating a contrast with the wooden houses in front of the slopes
				Turned the scale of the traditional pattern of the environment with its extraordinary size
			Göncüoğlu, 2014	Supported modernization of the Ottoman army with its functionality
				Was a magnificant, aesthetic monumental structure reflecting the period
Gezi Park		Existing Place	Gülersoy, 1986	Was built to save the old run-down view of the Taksim area and give it a specious and clean appearence
			Göncüoğlu, 2014	Is a unique green space for Istanbul
			Günay, 2015	Is a symbol of new secular and European society through geometric architecture, sculptures and trees.
Gezi Park	Hilton Hotel	Existing Structure	Okta, 2021	Is the reflection of liberalization strategies on urban place, leading the construction of many small and large hotels near Taksim Square
	Reconstruction Project of Ottoman Barracks	Unimplemented Project	Hermanşah, 2014	Is an imposition of an essentialy postmodern idea on the Taksim Square
		Existing Structure	Akpınar&Erkut, 2014	An urge to transform Turkey's public space from public parks to closed private structure

Table 3.1 (continued): Main claims of recent research about the existing and demolished structures/places in Taksim Square.

The Republic Monument		Existing Structure	Gülersoy, 1986	Is a symbol of republic; a new, powerful and glorious period in Turkish history
				Is far from being considered as a symbol of revolution since it doesn't have a dynamic style, doesn't arouse excitement; has a soft composition; resembles the characteristics of Italian cities with its material and form, carries Ottooman motifs
			Yaman, 2011	Made Taksim Square become one of the most important representations of the Ottoman-Republican opposition.
			Erdem, 2015	Is considered as a representation of the abandonment of the Ottoman tradition, not physically but with its existence
Cyristal Casino		Demolished Structure	Gülersoy, 1986	Was a pretty handsome apartment building with 1920's fashion, marble trim
			Evren, nd	Had an apperance that embraces one side of the monument
				Most striking feature in its design was the attention paid to the Rebublic Monument
The Ottoman Bank Building		Demolished Structure	Gülersoy, 1986	Was a beautiful and stylish building of Istanbul
			Okta, nd	Had very original features reflecting the architectural style of 19th century
The Marmara Hotel		Existing Structure	Kuban, 2000	Was completely foreign to Turkey tradition, creating an image of the city imported from the West and America
				Was a structure dictating modernism by Menderes government
				Broke the principles of preserving the old city silhouette advocated by Prost
			Okta, nd	Was a structure changing the perception in the square.
				Was built to attract foreign investors to Istanbul
AKM Building	First Appearence as Opera House	Demolished Structure	Okta, nd	Was one of the first internationalist interventions in the square in terms of functionalist interventions of modernism
				Offered a main symbolic basis for Taksim Square, bearing the symbol of republican city
			Aksoy, 2021	The facade of the building had an aesthetic beyond the times and a meaningful setup for the foyers
	Second Appearence as AKM			Was defining the square with its size
				Was a monument not only by witnessing the history as a representation of modern architecture but also by being remembered as a building representing resistance taking active role in Occupy Gezi Protests in 2013

Table 3.1 (continued): Main claims of recent research about the existing and demolished structures/places in Taksim Square.

	Last Appearence New Design	Existing Structure (New Intervention)	Aksoy, 2021	The red hemisphere: an indicator of a superficial relationship with the Taksim Mosque
				The red hemisphere: an indicator of 'new project', 'new design'
				The red hemisphere: an unsuccesful urge to heal the historical wounds
				Aims to show its inside clearly, to reach everyone and to dominate the square with its transperent facade
				Changing the position of the foyers was done in order to emphasize the size, width and speciousness of the building
			Özel, 2022	The red hemisphere: does not touch the interior prism from the front, sides and above, stands alone within a large volume
				Watching the square and being watched is not possible in the new design
				Emphasis is on the red mass instead of liveliness inside the building
				Changing the position of the foyers was done in order to increase the visibility of the red hemisphere inside the building
Taksim Mosque		Existing Structure (New Intervention)	Nadi, 1996	Had a contradictionary attitude with the symbol structures that give republic identity to Taksim Square (i.e., Gezi Park, Republic Monument, AKM Building)
				Was a tool responding to the religious beliefs of the right-winged parties and the expectations of political power
			Yaman, 2011	Is a rebellion against the semiotic solitude of the Republic Monument
			Okta, nd	Aims to pull back the modernization projects symbolizing the republic in the square

3.2 Method of the Study

The case area of the study is Taksim Square, where there were many transformations throughout the history and changes in the physical, functional ad symbolic pattern. Previous part of thesis suggests that recent interventions on the square have damaged the responsive quality of the square both in internal and contextual scales. Among these interventions, AKM building, and Taksim Mosque come to the fore with their disrespectful attitudes towards the existing structures of the square as well as the overall physical, functional and symbolic context of the square. Therefore, this thesis aims to investigate the internal and contextual cohesion quality reflected by these two structures and its relationship with their aesthetic value. In this way, it is thought to be

quite meaningful to observe the responsive cohesion quality of Taksim Square over these new interventions.

3.2.1 Data collection

Respecting the existing literature and the studies about responsive cohesion theory, the structure of the study contains mixed methodology including qualitative and quantitative methods since responsive cohesion theory gives references to multiple scales and can be examined in multiple dimensions. In the analysis of literature of responsive cohesion theory, none of the studies were found to address all the scales and dimensions of responsive cohesion. Thus, this thesis addresses the methods of each study in the different stages of the analysis. Therefore, analysis of responsive cohesion is carried on two main stages. In the first stage, online questionnaire method is found suitable to measure internal cohesion quality offered by AKM building and Taksim Mosque and contextual cohesion offered by the two streetscapes including these structures separately.

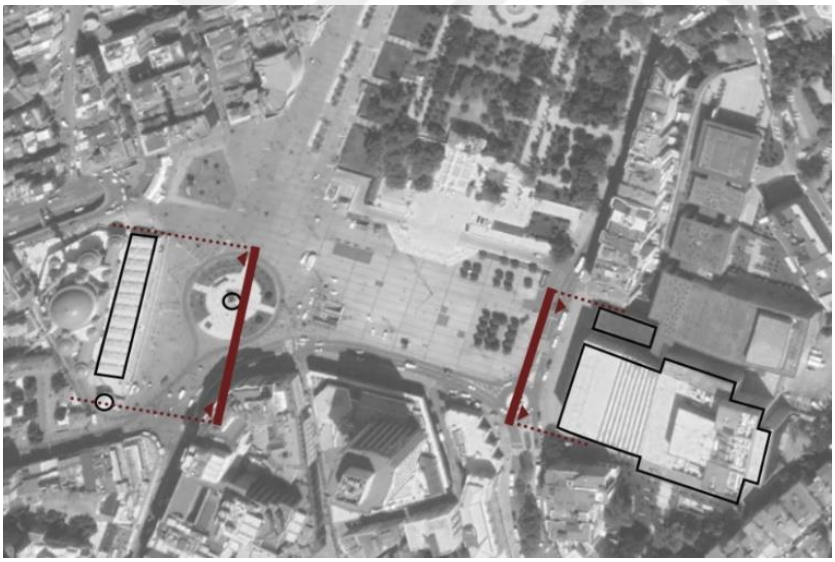

Figure 3.20 : Sections of the building photographs (Taksim Mosque on the left, AKM Building on the right).

In the questionnaire, the parameters of responsive cohesion and the aesthetical judgement of participants are questioned through the photographs of selected buildings and their streetscapes since they allow participants to evaluate buildings and streets holistically. In the streetscape analysis of Gjerde and Vale (2022), which was included in the previous parts of the study (see chapter 2.6.1), it is asked participants to directly experience the selected streets and then express their aesthetic judgements. However,

their method is resulted with the first-floor functions and design features of the buildings to affect the aesthetic judgment more significant than other parameters. However, the analysis of responsive cohesion requires the holistic perception of the form patterns in the first and upper floors of the buildings, and the way they are assembled in the street. Therefore, it is thought that the photographs of the buildings and streetscapes reflecting realistic views and perspectives, prepared in the digital image environment enables holistic evaluation.

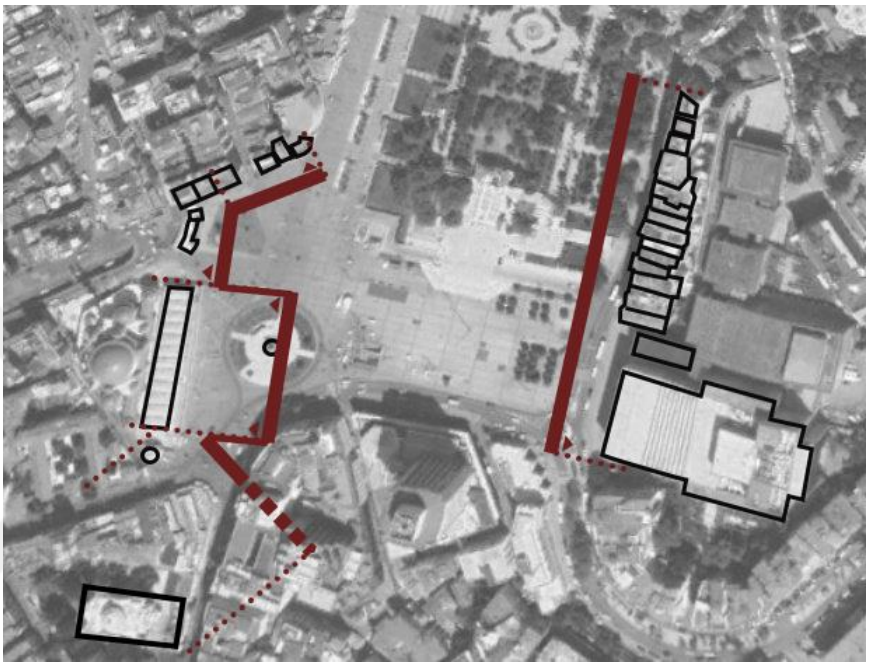

Figure 3.21 : Sections of streetscape photographs (streetscape including Taksim Mosque on the left, streetscape including AKM on the right).

In architectural scale analyses, questionnaire includes two photographs of AKM taken in the morning and evening, and one photograph of Taksim Mosque taken in the daylight. The evening view of the AKM building is included to the questionnaire since its daytime photograph does not reflect the design patterns inside the building (i.e., red hemisphere) although the building has a transparent façade. Yet, design elements such as the red circular emphasis and foyer areas inside the building can be easily perceived in the night view. The photographs of night view of AKM and day view of Taksim Mosque were selected from the existing photos of the buildings reflecting their real appearances. The day view of the AKM building was created by the researcher by combining the photographs taken from 3 different points in front of the building at 10 am (Figure 3.20). These three photographs were merged in digital image environment and distorted to create an accurate perspective.

Table 3.2 : Comparative table of questionnaire, framework and coding in the analysis of internal cohesion.

	INTERNAL COHESION		CODING	
	QUESTIONNAIRE	FRAMEWORK	AKM Building	Taksim Mosque
PHYSICAL COHESION	I think that the design of the building is suitable for the period and culture in which it was built	Design responsive to age/culture (Watkin, 1977)	A-ET1	TM-ET1
	I think that design of the building has been carefully detailed	Carefully detailed design (Taylor, 2000)	A-ET2	TM-ET2
	I think that the details in the design of the building create harmony within the whole design		A-ET3	TM-ET3
	I think the building has the appropriate architectural style.	Use of appropriate style (Watkin, 1977)	A-ET4	TM-ET4
	I think that the use of materials in the building is appropriate for its architectural style.	Use of appropriate material supporting architectural style (Ruskin, 1849; Watkin, 1977)	A-ET5	TM-ET5
	I think it is right that the building has a completely symmetrical form.	Use of assymetrical forms and patterns (Radford&Oksala, 2018) Use of appropriate form (Ruskin, 1849)	A-ET6	TM-ET6
	I think that the form patterns of the building are compatible with each other and with the whole design (gridal pattern, semi circle, rectangular frame regarding AKM; triangular form, parallel lines, dome pattern regarding Taksim Mosque)	Communication of form patterns (Radford, 2010)	A-ET7	TM-ET7
	I think it is right that the design reflects highly defined rules and patterns	No highly defined rules and patterns (Radford&Oksala, 2018)	A-ET8	TM-ET8
	I think that the repetitive layers and rules in design are meaningful.	No repetition of layers (Radford&Oksala, 2018)	A-ET9	TM-ET9
	I think that the form of the building is harmonious with nature/place	Use of harmonious forms with nature (Radford&Oksala, 2018)	A-ET10	TM-ET10
	I think that the building has appropriate height and scale.	Appropriate height and scale (Gjerde, 2011; Gjerde&Vale, 2022)	AET-11	TM-ET11
	I think that design generates meaningful contrasts.	Design generates meaningful contrasts (Radford&Oksala, 2018)	A-ET12	TM-ET12
	I think that the red circle emphasis in the middle of the building is in harmony with whole design.	Field Specific (AKM)	A-ET13	
	I think that the transparent façade of the building is compatible with the whole design.		A-ET14	
	I think that design of the entrance of the building is compatible with the whole design.		A-ET15	
	I think that the entrance of the building is physically and visually accesible.	Field-Specific (AKM and Taksim Mosque)	A-ET16	TM-ET13
	I think that the location of the building is appropriate.		A-ET17	TM-ET14
FUNCTIONAL COHESION	I think that the building has appropriate function	Design contains appropriate function (Radford, 2010)	A-ET18	TM-ET15
SYMBOLIC COHESION	I think that the building is compatible with societies values, meanings and norms.	Symbol structure responsive to societies values, meanings, norms	A-ET19	TM-ET16
	I think that the building symbolically reflects a compatible ideology/movement with the context of place.	No imposition of particular ideology/movement to the parts of the environment (Barlas, 2014;	A-ET20	TM-ET17
	I think that the building has compatible meanings addressing the whole society rather than being a symbol of power/success.	Urban structure is not symbol of power/success but have meaning for all (Knox, 1984)	A-ET21	TM-ET18
	I think that the building contribute to the monumental character of Taksim	Field Specific	A-ET22	TM-ET19

Urban scale analyses in the questionnaire include two different streetscape views prepared by the researcher. The first streetscape includes AKM building in Tak-I Zafer Street and the buildings nearby AKM, located in the part of Mete Street. The second streetscape includes buildings located in the part of Cumhuriyet Street; Taksim Mosque, Republic Monument, Maksem and water storage buildings, as well as Hagia Triada Church and the beginning of İstiklal Street that can be seen from the part of Sıraselviler Street (Figure 3.21). All the buildings in the streetscapes were photographed directly across them, between 11-12 am to provide equal influence from the sunlight. Afterwards, the captured photos were merged in digital image environment and distorted to create an accurate perspective, alignment and size relationships of the buildings.

The questionnaire was carried out with 111 randomly selected people. The sample size was ensured to include different age and occupational groups at similar ratios. First part of the questionnaire aims to provide demographic information of the participants (i. e., ages, occupations) and their relationship with Taksim Square (i. e. frequency of visiting, change in the frequency over last 1 year, the structures they know/directly observed in Taksim Square).

In the second and third parts, it is aimed to observe the internal and contextual cohesion quality reflected by AKM building and the streetscape including the building. In this regard, in the second part, the participants were first asked to examine the day and evening views of the AKM building included in the questionnaire and rate their aesthetic judgement in 5-Point Likert scale. Afterwards, in order to measure the responsive cohesion quality reflected by the AKM building, the parameters of internal responsive cohesion offered in the previous chapters of the thesis were asked to be evaluated separately in 5-Point Likert scale (Table 3.2, Table 3.3). Finally, the participants were asked to indicate three of the physical, functional, or symbolic features of the building they believe significantly affect their aesthetical judgement. In the third part, participants were asked to examine streetscape image containing AKM building and rate their aesthetic judgement on 5-Point Likert Scale. Similar with the analysis of individual building, following questions were about the evaluation of contextual cohesion parameters in 5 Points Likert Scale, and three features that significantly affect their aesthetic judgements (Table 3.4).

Table 3.3 : Comparative table of questionnaire, framework and coding in the analysis of contextual cohesion.

	ANALYSIS OF CONTEXTUAL COHESION		CODING	
	QUESTIONNAIRE	FRAMEWORK	AKM-STREET	TAKSIM MOSQUE-STREET
PHYSICAL COHESION	I think that there is one or more structure physically dominating the scene	No dominance of design structure (Radford&Oksala, 2018)	SA-ET1	STM-ET1
	I think that the buildings in the scene have harmonious textures	Use of similar design patterns in the frame (i.e., color, material) (Childs, 2009)	SA-ET2	STM-ET2
	I think that the buildings in the scene have harmonious colors		SA-ET-3	STM-ET3
	I think the assembly of buildings in the scene generate meaninful contrasts.	Design generates meaningful contrasts with its surroundings and within the whole environment (Radford&Oksala, 2018)	SA-ET4	STM-ET4
	I think that the buildings in the scene have compatible forms and form patterns.	Use of compatible form with its surroundings and environment(Radford, 2010; Radford&Oksala, 2018)	SA-ET5	STM-ET5
	I think that the buildings in the scene have compatible use of materials	Use of compatible materials in the streetscape (Gjerde, 2011; Gjerde&Vale, 2022) Use of compatible materials with its surroundings and environment (Watkin, 1977; Radford&Oksala, 2018)	SA-ET6	STM-ET6
	I think that the buildings on the scene have compatible height and size relationships.	Compatible height and sizes in the streetscape (Gjerde, 2011;Gjerde& Vale, 2022)	SA-ET7	STM-ET7
	I think that the Taksim Mosque and the Maksem Building in front of it have meaningful relationship	Field-Specific (Taksim Mosque)		STM-ET8
	I think that the Taksim Mosque and the Republic Monument in front of it have meaningful relationship			STM-ET9
FUNCTIONAL COHESION	I think that buildings in the scene creates functional diversity.	Design generates functional diversity within the environment (Radford&Oksala, 2018)	SA-ET8	STM-ET10
	I think that buildings in the scene are in functional response.	Building is in functional response with its surroundings and the existing functions in the environment (Radford&Oksala, 2018)	SA-ET9	STM-ET11
SYMBOLIC COHESION	I think that the buildings in the scene creates symbolic coherence.	Symbol structure is not imposed alien but coherent part of whole (responsive to existing symbols in the environment) (Barlas, 2014;Knox, 1984)	SA-ET10	STM-ET12
	I think that there is one or more structure dominating the scene symbolically	Not a single/dominant urban symbol but the whole urban form has symbolic coherence (Woodward, 1982)	SA-ET11	STM-ET13

Similarly, fourth and fifth parts of the questionnaire aims to observe internal and contextual cohesion quality reflected by Taksim Mosque and the streetscape containing it. These parts of the questionnaire are structured with the same questions asked in the second and third parts analyzing responsive cohesion quality of AKM building. However, among the questions about the parameters of responsive cohesion quality of AKM and Taksim Mosque, few questions differ by field-specific observations. The questions addressing the internal and contextual cohesion AKM

building, and Taksim Mosque are given with their relationship with the offered framework in Table 3.2, 3.3 and 3.4. The parameters of responsive cohesion quality in both internal and contextual scales are coded distinctively for AKM and Taksim Mosque for convenience of evaluation.

The last stage of the study aims to support the questionnaire with the mental mapping method that enables holistic evaluation of the Taksim Square, with the presence of AKM building and Taksim Mosque. In this regard, as in urban symbolism study of Schut et. al. (2011) included in the previous parts of the study, the participants were asked to sketch the items they consider important in Taksim Square, indicating their feelings or personal evaluations as well. This part of the study was kept optional, resulting with 14 people between 111 questionnaire respondents to participate. Although there is no sample size determined for the mental mapping method, the study of Schut et al. (2011) was interpreted on 18 mental maps. Therefore, the number of mental maps drawn within the scope of the thesis is considered sufficient for evaluation of the participant's cognitive perception.

3.2.2 Data analysis and interpretation

Evaluation of the findings obtained from the questionnaire requires to use more than one quantitative methods. In this regard, the data obtained from architectural and urban scales of two cases were analyzed using SPSS statistics software to observe correlation between aesthetic appreciation, internal and contextual cohesion scores of each. In the analysis of the data, Spearman's Rho Correlation Coefficient (SRCC) was used to observe the relationhip between the variables. Spearman's Rho Correlation is a statistical procedure measuring the correlation between variables on ordinal scale (i.e, Likert-scale data) that provide monolithic but not necessarily linear distribution (Schober et al., 2018). Spearmans correlation determines the significance of the hypothesis (p) as well as the strenght (r) and direction of the monolithic relationship. The correlation coefficient value is indicated with r, and quantified with a number varying between -1 and +1. Herein, while correlation coefficient value of -1 means there is a perfect negative correlation, +1 means a perfect positive correlation. Correlation coefficient value of 0, on the other hand, means that there is no correlation between variables. The strenght of the relationship between variables increases from r value of 0 to +1, as well as from 0 to -1 (Akoglu, 2018). In addition, the second stage

analysis between the architectural and urban scale comparisons were done using Paired-Sample t-test.

In addition to quantitative analysis of obtained data, the last part of the questionairre requires qualitative analyses and interpretations. Thus, the mental maps of participants were evaluated according to parameters such as drawing frequency of each structure, as well as the size and position relationships of the buildings/items in the drawings.

3.3 Results and Evaluations

This part of the thesis evaluates the results of the questionnaire conducted with 111 participants. Evaluations include demographic structure, architectural (internal) and urban (scale) judgements and association between different scales.

3.3.1 Demographic structure and place involvement

In the first part of the questionnaire, participants were asked to indicate their age and occupation regarding their demographic information. Questions of gender and educational level were not included to the questionnaire since such information are seen unrelated to the scope of the inquiry. In terms of age groups, 35% of the participants are between the ages of 18-25 (39 people); 43% are between the ages of 26-45 (48 people) and 22% are between the ages of 41-65 (24 people) (Figure 3.22). Although there were 3 survey participants over the age of 65, they were not included in the survey results since the number was considered insufficient for a rational evaluation.

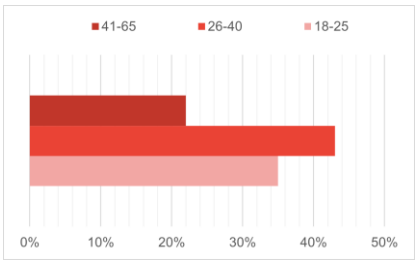

Figure 3.22 : Distribution of age groups.

In terms of occupation, the participants were classified into 4 groups as built environment specialists (i.e., academics, architects, city planners, civil engineers, building technicians); other occupations (i.e., health, education, public and private sectors, unemployed and so on); students of built environment related departments (i.e., architecture, city and regional planning, civil engineering, landscape

architecture); and students of other departments (i.e., engineering, politics, economy and so on). Among the participants, %33 are built environment specialist (37 people); %37 have other occupation (42 people); %19 are students of built environment related departments (21 people); and %10 are students of other departments (11 people) (Figure 3.23). The balanced distribution of age and occupational groups of participants allows rational observation of the tendencies according to demographic status.

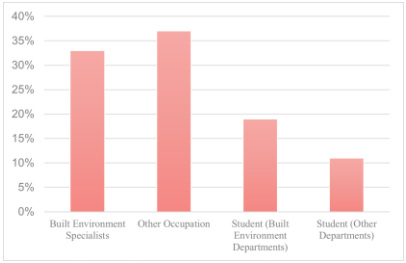

Figure 3.23 : Distrubiton of occupation groups.

Further questions of the first part of the questionnaire aim to observe participants' relationship with Taksim Square. In this context, the participants were first asked how long they have been using the square. As observed from the results, 14% of the participants have been using the square for 0-2 years; 20% for 2-5 years; 16% for 5-10 years; and 50% for more than 10 years (Figure 3.23). Since the majority of the participants have been using the square for more than 2 years, questionnaire is believed to demonstrate clear results regarding the effects of new interventions on the place. However, this information alone was not considered sufficient, and the participants were also asked how often they use the square. Consequently, among the 111 participants, very few of them use the square every few years (%8), while moderate number of them use the square 1-2 times a year (%17), 3-5 times a year (%25) or 1-2 times a month (%26). The most frequent usage is seen with the %24 of the participants; %13 of the participants using the square 1-2 times a week while %11 visiting the square 3-5 times a week (Figure 3.24). The fact that about half of the participants regularly use the square every month supports the consistency of the survey results.

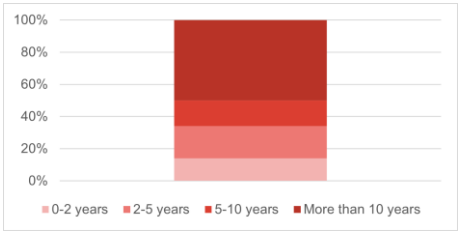

Figure 3.24 : Distribution of how long the participants have been using Taksim Square.

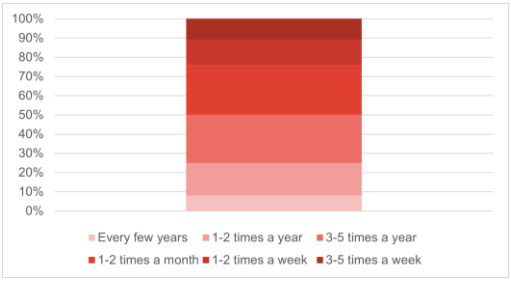

Figure 3.25 : Distribution of how frequently the participants use Taksim Square.

One of the main aims of this part of the questionnaire is to observe change of visiting frequency after the interventions held in last 1 year. To obtain this information, participants were asked to rate the change in their visiting frequency of the square for the last 1 year on a 5-point Likert Scale. Almost half of the participants (43%) indicated that there was no change in their frequency of visiting Taksim Square. Among the other participants observing a change in their visiting frequency, 41% of all participants indicated moderate or considerable decrease while 11% indicated moderate or considerable increase (Figure 3.26). Although there is no change of visiting frequency in most of the participants, compulsory visiting conditions such as accommodation or working places located nearby the square are thought to increase this ratio. Thus, it is highly possible to infer that most of the participants visit the square less often in the last 1 year because they are negatively affected by latest interventions.

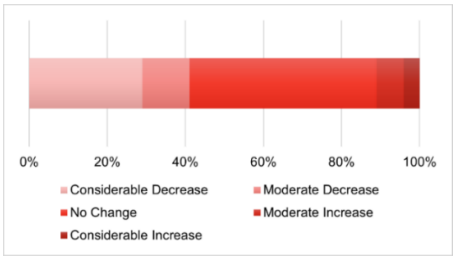

Figure 3.26 : Distribution of change of frequency.

Lastly, regarding the level of place involvement, participants were asked which of the places/structures in the square they know and which ones they saw or experienced directly. These questions aim to demonstrate which structures in the square has lower perceptibility. As a result, the most known and perceived place appears to be the Gezi Park (%97). Since the recognition and perception ratios of Gezi Park are exactly the same, it can be deduced that the place can be perceived clearly, not being dominated by other structures of the square. On the other hand, the lowest recognition ratio (%30) is observed in Maksem and its adjacent Water Storage Building. In fact, %77 of the survey participants don't know the structure at all, while %7 of the participants

indicated that they know the structure but didn't directly see it (Figure 3.27). Despite being one of the oldest structures in the square, constituting the physical boundary of the square and giving its name to the Taksim district, the Maksem building appears to be barely known, and far from being perceived as well. This outcome of the questionnaire supports the argument defended in the previous parts of the thesis (see chapters 3.1.1 and 3.1.7) that Taksim Mosque reduces the perceptibility of the Maksem Structure, strongly dominating it. In its current form, it is quite possible to perceive the Water Storage extension of the Maksem as the wall of the Taksim Mosque.

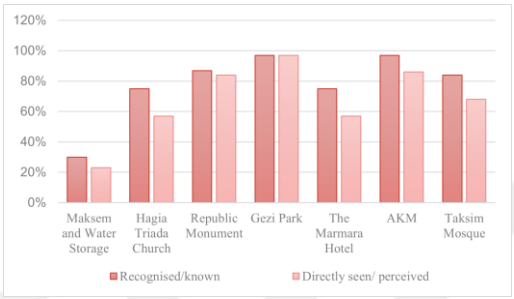

Figure 3.27 : Recognition and perception ratios of the structures in Taksim Square.

Another dominant difference between recognition and perception ratios was observed in Hagia Triada Church and the Marmara Hotel. Although both structures are known by 83% of the participants, only 57% of the participants directly experienced them (Figure 3.27). Among these structures, Hagia Triada Church is one of the oldest structures located nearby the Taksim Square. However, positionally turning its back to the square, suppressed by the adjacent commercial buildings to it, dominated by the enormous scale of Taksim Mosque and being one of the many churches located nearby, Hagia Triada Church is one of the structures that are barely perceived in the square. The Marmara Hotel, on the other hand, despite its enormous scale and height, allows to be confused with many other hotel buildings located in the district.

3.3.2 Internal (architectural) cohesion in Taksim Mosque and AKM

This part of the thesis observes the relationality between aesthetic judgement and internal cohesion quality in the cases of Taksim Mosque and AKM Building

3.3.2.1 Internal parameters of responsive cohesion

This part of the thesis observes the relationship between the internal responsive cohesion parameters and aesthetic appreciation. In this regard, addressing the architectural scale analysis of AKM Building and Taksim Mosque, participants were

asked to observe images of these structures included in the questionnairy and make an ethical and aesthetical evaluation of each on a 5-Point Likert scale. Regarding the ethical evaluation, internal responsive cohesion parameters offered in the previous chapters of the thesis (see Table 3.2) were evaluated separately by the participants to reveal internal responsive cohesion quality of the AKM Building and Taksim Mosque. In the analysis of obtained data, the mean scores of each ethical parameters were evaluated according to the relationship they establish with aesthetic appreciation of the buildings.

Table 3.4 : Reliability statistics of ethical scales of internal responsive cohesion quality.

Construct	Case	No. Of Items	Alpha (α)
Internal Responsive Cohesion Quality	AKM Building	22	.955
	Taksim Mosque	19	.962

In the first step, to provide convenient comparison between the overall scores of ethical parameters in architectural scale, construct reliability was assesed using Cronbach's Alpha. The results revealed that ethical scale parameters in internal responsive cohesion analysis with 22 items in the case of AKM Building (α =.955) and with 19 items in the case of Taksim Mosque (α =.962) were found reliable. Moreover, observation of higher alpha value in the case of Taksim Mosque indicated that ethical considerations about the mosque are more collective than the case of AKM Building (Table 3.4).

Secondly, a comparative table was created with Spearmans Coefficiant Correlation analysis to question the relationship between each internal responsive cohesion parameter and aesthetic appreciation. As a result, a significant correlation is observed between each of the internal cohesion parameters and aesthetic judgement in both case areas (Table 3.6, Table 3.7).

In the correlation analysis, although the 6th (absolute symmetry) and 8th (highly defined rules and patterns) parameters of each case (A-ET6, A-ET8 regarding the AKM Building; TM-ET6 and TM-ET8 regarding the Taksim Mosque) are inversely associated with responsive cohesion quality, their scores were not reversed considering that the participants' disapproval of these parameters from an ethical point of view might negatively affect the aesthetic judgment. For example, when a significant

correlation is observed between the A-ET6 (absolute symmetry) and aesthetic judgement, participants finding complete symmetry right are expected to have high aesthetic appreciation while those who do not find it right are expected to have low aesthetic appreciation. Both situations show a positive correlation between ethical judgment and aesthetic judgment.

Table 3.5 : Comperative table of Spearman Correlation Coefficients in the analysis of internal responsive cohesion parameters.

	INTERNAL COHESION	CODING	
	PARAMETERS OF INTERNAL COHESION	AKM	TAKSIM MOSQUE
PHYSICAL COHESION	Responsiveness to age/culture	A-ET1	TM-ET1
	Careful detailing	A-ET2	TM-ET2
	Harmonious details within the whole	A-ET3	TM-ET3
	Appropriate style	A-ET4	TM-ET4
	Appropriate material supporting architectural style	A-ET5	TM-ET5
	Use of symmetrical form	A-ET6	TM-ET6
	Communication of form patterns	A-ET7	TM-ET7
	Highly defined rules and patterns	A-ET8	TM-ET8
	Repetition of layers	A-ET9	TM-ET9
	Harmonious form with nature	A-ET10	TM-ET10
	Appropriate height and scale	A-ET11	TM-ET11
	Generation of meaningful contrasts	A-ET12	TM-ET12
	Harmony of red circular emphasis	A-ET13	
	Transparent façade	A-ET14	
	Design of the building's entrance	A-ET15	
	Physical and visual accesibility of building's entrance	A-ET16	TM-ET13
	Location selection	A-ET17	TM-ET14
FUNCTIONAL COHESION	Appropriate function	A-ET18	TM-ET15
SYMBOLIC COHESION	Responsiveness to societies values, meanings and norms	A-ET19	TM-ET16
	No imposition of particular ideology/movement	A-ET20	TM-ET17
	Not being symbol of power/sucess	A-ET21	TM-ET18
	Contribution to the monumental character of Taksim	AET22	TM-ET19

$^{**}p<0.001,\ 0.3<r<0.5$ $^{**}p<0.001,\ 0.5<r<0.7$ $^{**}p<0.001,\ 0.7<r<0.9$

In the case of AKM Building, although all of the internal cohesion parameters are significantly correlated with aesthetic appreciation, some of them come to the fore having higher correlation coefficient values (rspearman). Regarding the physical dimension of internal cohesion, A-ET2 (careful detailing), A-ET4 (appropriate architectural style), A-ET5 (appropriate material supporting architectural style), A-ET7 (communication of form patterns), A-ET8 (highly defined rules), A-ET9 (repetition of layers) and AET-10 (harmonious form with nature/place) is emphasized between all parameters. On the other hand, in terms of symbolic cohesion, the parameter of A-ET22 (contribution of the monumental character) is emphasized by establishing stronger relationship with the aesthetic judgement of AKM Building (Table 3.5).

In the case of Taksim Mosque, similar with the results obtained from AKM Building, physical and symbolic parameters are emphasized between all aspects of internal responsive cohesion. Although all of the physical internal cohesion parameters receive high correlation coefficient values, parameters of TM-ET2 (careful detailing), TM-ET3 (harmonious details with nature/place) and TM-ET4 (appropriate architectural style) come to the fore establishing strongest relationship with aesthetic appreciation. Moreover, regarding symbolic internal cohesion, TM-ET19 (contribution to the monumental character) is emphasized among the all parameters (Table 3.5).

In the light of the findings obtained from the analysis of internal responsive cohesion, all of the parameters proposed within the scope of the thesis are observed to be in a significant relationship with aesthetic appreciation in both cases. However, when the cases of AKM Building and Taksim Mosque is compared, it is observed that the correlation between internal cohesion quality parameters and aesthetic appreciation is more evident in the case of Taksim Mosque.

Among the physical responsive cohesion parameters, careful detailing of design (A-ET2, TM-ET2), use of appropriate style (A-ET4, TM-ET4), use of appropriate material supporting the architectural style (A-ET5, TM-ET5), harmony of the form patterns (A-ET7, TM-ET7) and use of harmonious forms with nature/place (A-ET10, TM-ET10) are emphasized with higher correlation coefficient values in both cases. Moreover, higher correlation coefficient is observed between highly defined rules (A-ET8, TM-ET8), repetition of layers in design (A-ET9, TM-ET9) and aesthetic appreciation.

Table 3.6 : Descriptive statistics and Spearman Correlations between variables in the case of AKM Building.

Variables	n	Mean	StD	AA	A-ET1	A-ET2	A-ET3	A-ET4	A-ET5	A-ET6	A-ET7	A-ET8	A-ET9	A-ET10	A-ET11	A-ET12	A-ET13	A-ET14	A-ET15	A-ET16	A-ET17	A-ET18	A-ET19	A-ET20	A-ET21	A-ET22
A-AA: Aesthetic Appreciation	111	3.97	0.899	-	.481**	.643**	.497**	.624**	.609**	.474**	.644**	.562**	.555**	.556**	.412**	.371**	.483**	.410**	.466**	.381**	.382**	.283**	.495**	.412**	.464**	.499**
A-ET1: Responsiveness to age /culture	111	3.41	1.091		-	.565**	.477**	.549**	.450**	.276**	.523**	.420**	.424**	.490**	.507**	.455**	.580**	.419**	.356**	.335**	.396**	.308**	.457**	.505**	.482**	.507**
A-ET2: Careful detailing	111	3.44	1.084			-	.608**	.658**	.558**	.487**	.600**	.563**	.610**	.505**	.431**	.461**	.597**	.479**	.468**	.503**	.453**	.454**	.513**	.493**	.473**	.450**
A-ET3: Harmonious details within the whole	111	3.47	0.989				-	.700**	.570**	.377**	.634**	.530**	.571**	.452**	.406**	.410**	.397**	.396**	.405**	.384**	.360**	.403**	.521**	.462**	.400**	.448**
A-ET4: Appropriate style	111	3.42	1.083					-	.621**	.487**	.634**	.594**	.629**	.557**	.562**	.443**	.462**	.523**	.528**	.492**	.468**	.392**	.543**	.492**	.428**	.476**
A-ET5: Appropriate material	111	3.63	0.972						-	.475**	.644**	.565**	.526**	.420**	.487**	.412**	.430**	.446**	.490**	.397**	.353**	.395**	.428**	.338**	.433**	.432**
A-ET6: Symmetrical form	111	3.14	1.212							-	.472**	.613**	.469**	.486**	.393**	.249**	.399**	.256**	.373**	.305**	.333**	.143	.306**	.226*	.497**	.302**
A-ET7: Communication of form patterns	111	3.41	1.074								-	.619**	.671**	.559**	.489**	.412**	.599**	.454**	.516**	.357**	.339**	.317**	.556**	.403**	.497**	.454**
A-ET8: Highly defined rules/patterns	111	3.26	1.101									-	.739**	.535**	.504**	.389**	.550**	.455**	.397**	.478**	.447**	.287**	.432**	.405**	.523**	.432**
A-ET9: Repetition of layers	111	3.41	1.003										-	.497**	.517**	.479**	.561**	.544**	.468**	.532**	.469**	.377**	.560**	.520**	.419**	.540**
A-ET10: Harmonious forms with nature /place	111	2.68	1.088											-	.528**	.462**	.580**	.405**	.523**	.427**	.361**	.334**	.565**	.521**	.617**	.541**
A-ET11: Appropriate height and scale	111	3.42	1.108												-	.433**	.550**	.428**	.456**	.327**	.350**	.307**	.429**	.438**	.469**	.440**
A-ET12: Generation of meaningful contrasts	111	3.05	1.074													-	.459**	.435**	.403**	.336**	.218*	.315**	.343**	.497**	.370**	.319**
A-ET13: Harmony of red circle emphasis	111	3.13	1.105														-	.485**	.409**	.400**	.401**	.268**	.423**	.428**	.531**	.380**
A-ET14: Transparent façade of the building	111	3.89	1.003															-	.531**	.455**	.451**	.460**	.462**	.429**	.236*	.428**
A-ET15: Design of entrance of the building	111	3.49	1.086																-	.557**	.419**	.527**	.464**	.444**	.537**	.372**
A-ET16: Physical-visual accessibility of the entrance	111	3.62	1.071																	-	.554**	.483**	.458**	.334**	.328**	.356**
A-ET17: Location selection	111	3.69	1.182																		-	.547**	.620**	.446**	.328**	.585**
A-ET18: Appropriate function	111	3.75	1.049																			-	.617**	.515**	.348**	.391**
A-ET19: Responsiveness to societies meanings	111	3.4	1.146																				-	.620**	.457**	.756**
A-ET20: Imposition of particular ideology	111	3.25	1.202																					-	.595**	.657**
A-ET21: Not being symbol of power/success	111	3.05	1.239																						-	.492**
A-ET22: Contribution to the monumental character	111	3.39	1.315																							-

*p<.001 **p<.001 | 0.5>r>0.3, p<.001 | 0.7>r>0.5, p<.001 | 0.9>r>0.7, p<.001

Table 3.7 : Descriptive statistics and Spearman Correlations between variables in the case of Taksim Mosque.

Variables	n	Mean	StD	TM-AA	TM-ET1	TM-ET2	TM-ET3	TM-ET4	TM-ET5	TM-ET6	TM-ET7	TM-ET8	TM-ET9	TM-ET10	TM-ET11	TM-ET12	TM-ET13	TM-ET14	TM-ET15	TM-ET16	TM-ET17	TM-ET18	TM-ET19
TM-AA: Aesthetic Pleasure	111	2.51	1.341	-	.669*	.710**	.714**	.730**	.642**	.551**	.565**	.624**	.654**	.693**	.674**	.530**	.621**	.398**	.618**	.606**	.471**	.627**	.699**
TM-ET1: Responsiveness to age/culture	111	2.53	1.327		-	.742**	.627**	.620**	.566**	.429**	.492**	.582**	.588**	.690**	.664**	.631**	.638**	.404**	.577**	.675**	.582**	.631**	.602**
TM-ET2: Careful detailing	111	2.59	1.216			-	.782**	.773**	.730**	.606**	.693**	.710**	.751**	.659**	.648**	.606**	.607**	.340**	.606**	.555**	.353**	.580**	.613**
TM-ET3: Harmonious details within the whole	111	2.52	1.278				-	.802**	.759**	.565**	.658**	.681**	.704**	.665**	.653**	.570**	.583**	.334**	.605**	.560**	.335**	.517**	.630**
TM-ET4: Appropriate style	111	2.5	1.19					-	.794**	.672**	.681**	.721**	.740**	.682**	.629**	.549**	.595**	.426**	.594**	.573**	.339**	.597**	.635**
TM-ET5: Appropriate material	111	2.88	1.219						-	.623**	.682**	.664**	.729**	.585**	.542**	.439**	.506**	.294**	.529**	.528**	.329**	.474**	.566**
TM-ET6: Symmetrical form	111	2.96	1.3							-	.650**	.724**	.712**	.472**	.514**	.496**	.438**	.310**	.454**	.472**	.280**	.462**	.505**
TM-ET7: Communication of form patterns	111	3.05	1.216								-	.648**	.676**	.535**	.514**	.515**	.408**	.240**	.491**	.399**	.338**	.397**	.480**
TM-ET8: Highly defined rules/patterns	111	2.67	1.253									-	.857**	.612**	.564**	.577**	.476**	.428**	.547**	.525**	.373**	.537**	.579**
TM-ET9: Repetition of layers	111	2.79	1.237										-	.556**	.527**	.541**	.495**	.340**	.581**	.579**	.400**	.498**	.580**
TM-ET10: Harmonious forms with nature /place	111	2.12	1.263											-	.788**	.679**	.800**	.438**	.608**	.624**	.604**	.780**	.789**
TM-ET11: Appropriate height and scale	111	2.23	1.27												-	.630**	.825**	.467**	.603**	.656**	.566**	.772**	.707**
TM-ET12: Generation of meaningful contrasts	111	2.41	1.156													-	.576**	.349**	.486**	.544**	.539**	.572**	.498**
TM-ET13: Physical-visual accessibility of the entrance	111	2.12	1.306														-	.493**	.687**	.712**	.626**	.839**	.737**
TM-ET14: Location selection	111	2.55	1.353															-	.565**	.482**	.407**	.492**	.357**
TM-ET15: Appropriate function	111	2.61	1.329																-	.694**	.544**	.651**	.589**
TM-ET16: Responsiveness to societies meanings	111	2.69	1.34																	-	.626**	.668**	.630**
TM-ET17: Imposition of particular ideology	111	2.49	1.341																		-	.615**	.499**
TM-ET18: Not being symbol of power/success	111	2.02	1.236																			-	.739**
TM-ET19: Contribution to the monumental character	111	2.13	1.287																				-

*p<.001 **p<.001 0.5>r>0.3, p<.001 0.7>r>0.5, p<.001 0.9>r>0.7, p<.001

However, significant and positive relationship between these parameters and aesthetic appreciation indicates a bilateral relationship. That is, when highly defined rules and repetition of layers in design are considered ethically right, aesthetic judgement tend to be positive or higher. On the contrary, consideration of these situations wrong leads aesthetic judgement to be lower. As a result, the relationship between internal responsive cohesion quality and aesthetic appreciation can only be explained when the judgements of these parameters are negative (Table 3.5).

In terms of symbolic responsive cohesion, contribution of the building to the monumental character of Taksim (A-ET22, TM-ET19) is considered more evident with higher correlation coefficient values in both cases. However, while AKM Building received mean value of 3.37 out of 5 from this parameter, Taksim Mosque had 2.12 out of 5. That is, the contribution to the monumental character of Taksim is welcomed positively in the case of AKM Building where there is higher aesthetic appreciation (3.97 out of 5). On the contrary, in the case of Taksim Mosque, the low contribution of the building to the monumental character of Taksim is resulted with more evident relationship with lower aesthetic appreciation (2.51 out of 5) (Table 3.5).

3.3.2.2 Physical, functional and symbolic aspects of internal responsive cohesion

In the second step of the internal responsive cohesion analysis, parameters of physical, functional, and symbolic aspects were averaged to compare the evidence of each dimension in AKM Building and Taksim Mosque. Afterwards, relationship between the average scores of each dimension and aesthetic appreciation was analyzed using SRCC. As a result, all of the parameters are significantly correlated with aesthetic appreciation in both case areas while the strength of the relationships differ (Table 3.8).

In both of the case areas, the strongest relationship is observed between the physical aspect of internal responsive cohesion and aesthetic appreciation. However, this relationship is seen more evident in the case of Taksim Square (rspearman=.793, p=.000). On the other hand, functional aspect of internal cohesion is observed to establish the weakest relationship with aesthetic appreciation in both cases, although it is more evident in the case of Taksim Mosque than the case of AKM Building. Considering that the striking parameters of internal responsive cohesion are related with the physical and symbolic aspects (see previous chapter), it would not be wrong

to conclude that these aspects are more effective on aesthetic appreciation of individual structure (Table 3.8).

Table 3.8 : Comparative table of descriptive statistics and Spearman Correlations of aesthetic appreciation and physical, functional, symbolic aspects of internal responsive cohesion.

AKM Building							
Variables	n	Mean	StD	1	2	3	4
1. Aesthetic Appreciation	111	3.97	0.79	-	.691**	.283**	.566**
2. Physical Cohesion	111	3.39	0.79		-	.479**	.761**
3. Functional Cohesion	111	3.75	1.04			-	.533**
4. Symbolic Cohesion	111	3.27	1.02				-
Taksim Mosque							
Variables	n	Mean	StD	1	2	3	4
1. Aesthetic Pleasure	111	2.51	1.34	-	.793**	.618**	.691**
2. Physical Cohesion	111	2.57	0.99		-	.717**	.796**
3. Functional Cohesion	111	2.61	1.32			-	.729**
4. Symbolic Cohesion	111	2.33	1.09				-
*p<.01 **p<.001	r<0.5, p<.001	0.7>r>0.5, p<.001	0.9>r>0.7, p<.001				

In parallel with the findings of the previous chapters, a stronger relationship between the aspects of internal responsive cohesion and aesthetic appreciation is observed in the case of Taksim Mosque. Moreover, correlation between the physical, functional, and symbolic aspects of internal responsive cohesion is appeared to be higher in Taksim Mosque than the AKM Building as well. Considering the low aesthetic appreciation score of Taksim Mosque (2.51 out of 5), it would be possible to infer that physical, functional and symbolic aspects of internal responsive cohesion establish a stronger relationship with aesthetic appreciation when there is a negative ethical or aesthetical judgement about individual structure.

3.3.2.3 Aesthetic judgement and internal responsive cohesion quality

As a final stage analysis of internal responsive cohesion, questionnaire answers to all the parameters were averaged and internal responsive cohesion scores of AKM Building and Taksim Mosque were determined accordingly. Afterwards, overall

internal responsive cohesion scores were analyzed according to the level of relationship they establish with the aesthetic appreciation of each case, ensuring a monolithic relationship between variables (scatterplot is given in the appendices).

Table 3.9 : Comperative table of descriptive statistics and Spearman Correlations of variables in the cases of AKM Building and Taksim Mosque.

Cases	Variables	n	Mean	StD	1	2
AKM Building	1. Aesthetic Appreciation	111	3.97	0.79	-	.719**
	2.Responsive Cohesion Quality	111	3.37	0.72		-
Taksim Mosque	1. Aesthetic Appreciation	111	2.51	1.34	-	.798**
	2.Responsive Cohesion Quality	111	2.52	0.97		-

*p<.001 **p<.001

As a consequence, AKM Building received an average aesthetic appreciation score of 3.97 out of 5. When the internal responsive cohesion quality parameters are averaged, the responsive cohesion quality score of AKM Building was observed as 3.37. On the other hand, Taksim Mosque received an average aesthetic appreciation score of 2.51, and internal responsive cohesion quality score of 2.52 out of 5. Therefore, ethical and aesthetical judgement against AKM Building appears to be much more positive than the Taksim Mosque (Table 3.9).

Findings reveals that the holistic model proposed for the internal responsive cohesion establishes a significant relationship with aesthetic appreciation in both AKM Building and Taksim Mosque cases. Regarding the correlation between the overall scores of aesthetic appreciation and internal responsive cohesion quality, the case of Taksim Mosque comes to the fore with higher correlation coefficient value ($r_{spearman}$=.798, p=.000) (Table 3.9), as the internal cohesion analyses given in the previous chapters. Therefore, as it is clear from the previous findings of all parameters and aspects of the internal cohesion, and findings of the overall scores in this chapter, it is possible to conclude that the relationship between ethical and aesthetical judgement is stronger when there is a low internal responsive cohesion quality or negative aesthetic judgement in architectural scale.

3.3.3 Contextual (urban) cohesion in Taksim Mosque and AKM

This part of the thesis observes the relationality between aesthetic judgement and contextual cohesion quality in the cases of Taksim Mosque and AKM Building

3.3.3.1 Contextual parameters of responsive cohesion

To inquire aesthetic appreciation and contextual responsive cohesion reflected by the streetscapes of AKM Building and Taksim Mosque, the urban scale analysis is based on the participants' evaluations of contextual responsive cohesion parameters offered in the previous chapters of the study (see Table 3.2), and aesthetic evaluations of the two streetscapes on 5-Point Likert scale.

To that end, firstly, construct reliability was assesed using Cronbach's Alpha. The results revealed that ethical scale parameters of contextual responsive cohesion analysis with 11 items in the streetscapes of AKM Building (α =.842) and with 13 items in the streetscape of Taksim Mosque (α =.894) were found reliable. Reliability results are summarized in Table 3.10. Moreover, hisgher alpha value in the case of streetscape of Taksim Mosque revealed that ethical judgements towards the mosque are more collective.

Table 3.10 : Reliability statistics contextual responsive cohesion quality.

Construct	Case	No. Of Items	Alpha (α)
Contextual Responsive Cohesion Quality	Streetscape of AKM Building	11	.842
	Streetscape of Taksim Mosque	13	.894

Secondly, data obtained from the questionnaire was analyzed averaging the scores of each contextual responsive cohesion parameter. Afterwards, the relationship between each parameter and aesthetic appreciation was observed with the help of SRRC analysis in the cases of AKM Building and Taksim Mosque.Comparative tables of SRCC of both cases indicate a significant relationship between aesthetic appreciation and contextual cohesion parameters except from physical (SA-ET1, STM-ET1) and symbolic (SA-ET11, STM-ET13) dominance of the design structure. However, among these parameters, physical dominance of the structure (SA-ET1, STM-ET1) is observed to be in a significantly correlated with aesthetic appreciation in the streetscape of Taksim Mosque ($r_{spearman}$=.312, p=.000), while there is no significant relationship between the variables in the case of streetscape of AKM Building ($r_{spearman}$=.134, p>.05) (Table 3.10 and 3.11).

Table 3.11 : Descriptive statistics and Spearman's Correlations between variables in the streetscape of AKM Building.

Variables	n	Mean	StD	SA-AA	SA-ET1	SA-ET2	SA-ET3	SA-ET4	SA-ET5	SA-ET6	SA-ET7	SA-ET8	SA-ET9	SA-ET10	SA-ET11
SA-AA: Aesthetic Appreciation	111	2.38	1.096	-	.134	.575**	.601**	.463**	.558**	.489**	.394**	.482**	.590**	.531**	-.017
SA-ET1: Physical dominance of design tructure	111	2.43	1.196		-	.009	.115	.071	.029	.076	.118	-.001	-.056	-.006	.398**
SA-ET2: Compatible textures	111	2.68	1.236			-	.667**	.427**	.594**	.571**	.630**	.597**	.555**	.552**	-.105
SA-ET3: Compatible colours	111	2.43	1.180				-	.541**	.687**	.788*	.515**	.549**	.503**	.661**	-.047
SA-ET4: Generation of meaningful contrasts	111	2.49	1.182					-	.402**	.449**	.398**	.464**	.351**	.392**	.021
SA-ET5: Compatible forms	111	2.61	1.222						-	.663**	.625**	.631**	.590**	.590**	-.117
SA-ET6: Compatible materials	111	2.48	1.159							-	.501**	.399**	.518**	.490**	-.049
SA-ET7: Compatible heights and sizes	111	2.88	1.263								-	.548**	.539**	.425**	-.165
SA-ET8: Functional diversity	111	2.63	1.243									-	.676**	.671**	-.297**
SA-ET9: Functional response	111	2.43	1.117										-	.602**	-.202*
A-ET10: Symbolic coherence	111	2.50	1.151											-	-.152
A-ET11: Symbolic dominance of design structure	111	2.63	1.286												-

*p<.001 **p<.001 p<.05 0.5>r>0.3, p**<.001 0.7>r>0.5, p**<.001 0.9>r>0.7, p**<.001

Table 3.12 : Descriptive statistics and Spearman's Correlations between variables in the streetscape of Taksim Mosque.

Variables	n	Mean	StD	STM-AA	STM-ET1	STM-ET2	STM-ET3	STM-ET4	STM-ET5	STM-ET6	STM-ET7	STM-ET8	STM-ET9	STM-ET10	STM-ET11	STM-ET12	STM-ET13
STM-AA: Aesthetic Appreciation	111	2.04	1.110	-	.312**	.676**	.415**	.500**	.679**	.560**	.611**	.569**	.693**	.402**	.467**	.634**	.152
STM-ET1: Physical dominance of design structure	111	2.19	1.250		-	.391**	.227*	.183	.305**	.268**	.321**	.196*	.278**	-.059	.139	.285**	.506**
STM-ET2: Compatible textures	111	1.85	0.955			-	.573**	.586**	.713**	.575**	.678**	.556**	.615**	.280**	.477**	.565**	.249**
STM-ET3: Compatible colours	111	2.09	1.075				-	.662**	.637**	.633**	.592**	.527**	.518**	.433**	.546**	.655**	.080
STM-ET4: Generation of meaningful contrasts	111	2.07	1.101					-	.752**	.630**	.575**	.581**	.505**	.383**	.562**	.637**	.075
STM-ET5: Compatible form	111	1.95	0.999						-	.765**	.750**	.613**	.634**	.456**	.640**	.752**	.147
STM-ET6: Compatible materials	111	2.14	1.606							-	.761**	.555**	.555**	.474**	.633**	.652**	.066
STM-ET7: Compatible heights and sizes	111	1.96	1.044								-	.646**	.584**	.440**	.638**	.640**	.110
STM-ET8: Relationship with the Maksem Structure	111	2.13	1.137									-	.666**	.541**	.651**	.723**	.036
STM-ET9: Relationship with the Republic Monument	111	1.97	1.194										-	.483**	.533**	.678**	.104
STM-ET10: Functional diversity	111	2.66	1.331											-	.582**	.592**	-.296
STM-ET11: Functional response	111	2.22	1.155												-	.770**	-.064
STM-ET12: Symbolic coherence	111	2.06	1.064													-	.099
STM-ET13: Symbolic dominance of design structure	111	2.4	1.39														-

*p<.001 **p<.001 p<.05 0.5>r>0.3, p**<.001 0.7>r>0.5, p**<.001 0.9>r>0.7, p**<.001

Table 3.13 : Comperative table of Spearman Correlation Coefficients in the analysis of contextual responsive cohesion parameters.

	CONTEXTUAL COHESION	CODING	
	PARAMETERS OF CONTEXTUAL COHESION	AKM-STREET	TAKSIM MOSQUE-STREET
PHYSICAL COHESION	Physical dominance of design structure	SA-ET1	STM-ET1
	Compatible textures	SA-ET2	STM-ET2
	Compatible colours	SA-ET3	STM-ET3
	Generation of meaningful contrasts	SA-ET4	STM-ET4
	Compatible forms	SA-ET5	STM-ET5
	Compatible materials	SA-ET6	STM-ET6
	Compatible height and sizes	SA-ET7	STM-ET7
	Harmonious relationship with the Maksem Structure		STM-ET8
	Harmonious relationship with the Republic Monument		STM-ET9
FUNCTIONAL COHESION	Functional diversity	SA-ET8	STM-ET10
	Functional response	SA-ET9	STM-ET11
SYMBOLIC COHESION	Symbolic coherence	SA-ET10	STM-ET12
	Symbolic dominance of design structure	SA-ET11	STM-ET13

$^{**}p=0.000,\ 0.3<r<0.5$ $^{**}p=0.000,\ 0.5<r<0.7$ $^{**}p=0.000,\ 0.7<r<0.9$ $p>0.5$

To provide a broader approach about the physical and symbolic dominance of structure, answers given to the last question of the questionnaire that 3 factors that shapes the participants' aesthetic appreciation is observed. As a result, some of the participants were seen to be positively affected by the presence of physically or symbolically dominant element in the streetscape. Although there is no significant dominance in terms of height and sizes in the streetscape of AKM Building, it is possible to say that the building attracts more attention both symbolically and physically. Considering the high aesthetic appreciation score of AKM Building, it would not be wrong to assume that the physical and symbolic dominance of the building was not negatively received since it is aesthetically appreciated. On the contrary, in the case of streetscape containing Taksim Mosque, physical dominance of the mosque was negatively received due to the negative aesthetic response against the building. In brief, there is no significant negative relationship between aesthetic

appreciation and the precence of physically dominant structure in the streetscape, when the dominant element is aesthetically pleased.

Among other parameters that are observed to be significantly correlated with aesthetic appreciation, SA-ET2 (compatible textures), SA-ET3 (compatible colours), SA-ET5 (compatible forms), SA-ET9 (functional response) and SA-ET10 (symbolic coherence) is emphasized in the case of streetscape containing AKM Building. These parameters refer all of the aspects of contextual responsive cohesion. In the streetscape of Taksim Mosque, on the other hand, parameters of symbolic and physical contextual cohesion have stronger relationship with aesthetic appreciation. Physically, STM-ET2 (compatible textures), STM-ET5 (compatible forms), STM-6 (compatible materials), STM-ET7 (compatible heights and sizes), STM-ET8 (relationship with Maksem Structure), and STM-ET9 (relationship with the Republic Monument) are emphasized while symbolically STM-ET12 (symbolic coherence) establishes a stronger relationship with aesthetic appreciation in the streetscape of Taksim Mosque (Table 3.12).

In brief, findings obtained from the contextual responsive cohesion analysis indicates positive and significant relationship between aesthetic appreciation and all of the proposed parameters except from symbolic and physical dominance of an element in the streetscapes of AKM Building and Taksim Mosque. Among the physical parameters, compatible textures (SA-ET2, TM-ET2) and forms (SA-ET5, TM-ET5) are emphasized in the physical contextual cohesion parameters having stronger relationship with aesthetic appreciation in both cases. Moreover, among the symbolic parameters, more powerful relationship is observed between the symbolic coherence (SA-ET10, TM-ET12) and aesthetic appreciation (Table 3.12).

3.3.3.2 Physical, functional and symbolic aspects of contextual responsive cohesion

Further analysis is done to observe the evidence of physical, functional and symbolic aspects of contextual cohesion on aesthetic appreciation. To that end, parameters of each aspect was averaged and their relationship with aesthetic appreciation was analyzed using SRCC. As a result, all of the parameters are significantly correlated with aesthetic appreciation both in the streetscapes of AKM Building and Taksim Mosque (Table 3.14).

Table 3.14 : Comparative Table of Descriptive Statistics and Spearman Correlations of Aesthetic Appreciation and Physical, Functional, Symbolic Aspects of Contextual Responsive Cohesion.

AKM Building							
Variables	n	Mean	StD	1	2	3	4
1. Aesthetic Appreciation	111	2.38	0.79	-	.622**	.573**	.316**
2. Physical Cohesion	111	2.57	0.84		-	.687**	.359**
3. Functional Cohesion	111	2.53	1.08			-	.221*
4. Symbolic Cohesion	111	2.57	1.77				-
Taksim Mosque							
Variables	n	Mean	StD	1	2	3	4
1. Aesthetic Appreciation	111	2.04	1.11	-	.694**	.477**	.447**
2. Physical Cohesion	111	2.04	0.81		-	.637**	.567**
3. Functional Cohesion	111	2.44	1.11			-	.218*
4. Symbolic Cohesion	111	2.23	0.86				-

*p<.01 **p<.001 0.5>r>0.3, *p<.001 0.7>r>0.5, **p<.001 0.9>r>0.7, **p<.001

In both of the case areas, physical dimension of contextual cohesion is observed to be the striking aspect. However, the strength of the relationship between physical aspect and aesthetic appreciation is slightly greater in the case of Taksim Mosque than AKM Building. Moreover, unlike the findings of internal responsive cohesion analysis, functional aspect of contextual cohesion is more emphasized than the symbolic aspect in both of the case areas. Herein, it would not be wrong to associate this with the insignificant correlation between the symbolic dominance of design structure and aesthetic appreciation.

When the comperative table is observed, the correlation between the variables are seen to be stronger in the case of Taksim Mosque. Altought this finding may support the argument that the the relationship between ethical and aesthetical judgement is stronger when the judgements are negative, evidence of the argument is not clear since the correlation coefficient values slightly differ in two streetscapes.

3.3.3.3 Aesthetic judgement and contextual responsive cohesion quality

To make a holistic comparison in the urban scale analyses of two case areas, questionnaire answers regarding contextual responsive cohesion parameters and aesthetic appreciations were averaged. Afterwards, relationship between the mean values of variables were analyzed for both streetscapes containing AKM Building and Taksim Mosque using SRCC. In consequence, streetscape of AKM Building received aesthetic appreciation score of 2.98 and contextual responsive cohesion score of 2.56 out of 5. Streetscape of Taksim Mosque, on the other hand, received 2.04 of aesthetic appreciation score while having 2.12 out of 5 in terms of contextual responsive cohesion quality. Although the overall aesthetic appreciation and contextual responsive cohesion scores are low in both cases, the streetscape of AKM Building is aesthetically and ethically more appreciated than the streetscape of Taksim Mosque (Table 3.15).

Table 3.15 : Comperative Table of Descriptive Statistics and Spearman Correlations of Variables in the Cases of AKM Building and Taksim Mosque.

Cases	Variables	n	Mean	StD	1	2
Streetscape of AKM Building	1. Aesthetic Appreciation	111	2.98	1.09	-	.654**
	2.Responsive Cohesion Quality	111	2.56	0.75		-
Streetscape of Taksim Mosque	1. Aesthetic Appreciation	111	2.04	1.11	-	.691**
	2.Responsive Cohesion Quality	111	2.12	0.75		-

*p<.001 **p<.001

Regarding the level of relationship established between ethical and aesthetical judgements in urban scale, the holistic model of contextual responsive cohesion is significantly correlated with aesthetic judgement in both streetscapes. However, contextual responsive cohesion establishes a stronger relationship with aesthetic appreciation in the case of streetscape including Taksim Mosque ($r_{spearman}$=.691, p=.000) than the case of AKM Building ($r_{spearman}$=.654, p=.000). Hence, considering the lower aesthetic appreciation score of Taksim Mosque, urban scale analyses reveals that the relationship between ethical and aesthetical judgements are stronger when there is a negative response, in parallel with the findings of architectural scale analyses (Table 3.15).

3.3.4 Comparative assessment between architectural (internal) and urban (contextual) scales

Addressing the second research question given in the introduction part, this part of the thesis observes the association between the aesthetical and ethical judgements about individual structures and judgements about sum of the individual structures (streetscape as urban environment). With this aim, findings obtained from internal and contextual scale analyses of the AKM Building and Taksim Mosque were gathered and deeper analysis is done using SRCC.

Table 3.16 : Comperative Table of Descriptive Statistics and Spearman Correlations between Aesthetic Judgements of Architectural and Urban Scales of Case Areas

Cases	Variables	n	Mean	StD	1	2
AKM Building	1. Aesthetic Judgement of Individual Building	111	3.97	0.89	-	.408**
	2. Aesthetic Judgement of Streetscape	111	2.38	1.09		-
Taksim Mosque	1. Aesthetic Judgement of Individual Building	111	2.51	1.34	-	.610**
	2. Aesthetic Judgement of Streetscape	111	2.04	1.11		-

*p<.001 **p<.001

Firstly, when the association between aesthetical judgement against individual structures and their streetscapes were analyzed, a significant correration was observed between the variables both in the case of AKM Building ($r_{spearman}$=.408, p=.000) and Taksim Mosque ($r_{spearman}$=.610, p=.000). Therefore, it is possible to assert that aesthetic judgements of individual structures are in relation with aesthetical considerations of the structures when they are considered with their immediate surroundings. Herein, an important point to emphasize is that mean values of aesthetic judgements against individual structures tend to be higher than aesthetic judgements of their streetscapes in both case areas. In other words, even the individual structure is aesthetically pleased, aesthetic discontent may occur as a result of discohesive attitute of the structure to its immediate environment (Table 3.16).

Moreover, even both case areas showed significant correlation between architectural and urban scale aesthetic judgements, the correlation coefficiant value observed to be considerably higher in the case of Taksim Mosque, where there is aesthetical

discontent. Therefore, in parallel with the suggestions of previous chapter analyses, it would not be wrong to assert that aesthetic discontent against the structure is resulted with higher association between architectural and urban scale aesthetic judgements.

Table 3.17 : Comperative Table of Descriptive Statistics and Spearman Correlations between Ethical Judgements of Architectural and Urban Scales of Case Areas

Cases	Variables	n	Mean	StD	1	2
AKM Building	1. Ethical Judgement of Individual Building	111	3.38	0.79	-	.486**
	2. Ethical Judgement of Streetscape	111	2.56	0.75		-
Taksim Mosque	1. Ethical Judgement of Individual Building	111	2.51	0.97	-	.661**
	2. Ethical Judgement of Streetscape	111	2.12	0.75		-

*p<.001 **p<.001

Secondly, when the association between ethical judgements (responsive cohesion qualities) of individual structures and their streetscapes was analyzed, the results of SRCC analysis revealed that there is a significant correlation between variables both in the case of AKM Building ($r_{spearman}$=.486, p=.000) and Taksim Mosque ($r_{spearman}$=.661, p=.000). In other words, similar with the aesthetic considerations, ethical judgements of individual structures (internal responsive cohesion) are also reflected in the ethical judgements of their streetscapes (contextual responsive cohesion) and vice versa. In addition, as in aesthetic judgement, higher mean values of ethical judgements against individual structures than their streetscapes in both cases indicate that ethical discontent is more evident when the sum of the structures are considered (Table 3.17).

An outstanding result of this part of the study is that, Taksim Mosque, as an ethically and aesthetically displeased structure, showed more evident relationship between architectural and urban scale judgements, both in ethical and aesthetical ways. The case of AKM Building, on the other hand, revealed that although there is a positive ethical and aesthetic judgments against an individual structure, discohesive attitute of the individual structure to its immediate environment is resulted with ethical and aesthetical displeasure regarding the whole environment it is the part of.

3.3.5 Contextual cohesion in mental maps of Taksim Square

This part of the thesis provides a holistic approach on contextual responsive cohesion of Taksim Square (whole environment) with its new intervensions, AKM Building and Taksim Mosque (individual structures). In this regard, participants were asked to draw mental maps of the structures and items they consider important on the square, and include their personal judgements about them as well. Among 14 mental maps collected, drawing frequencies of the structures located in Taksim Square are shown in Figure 3.28.

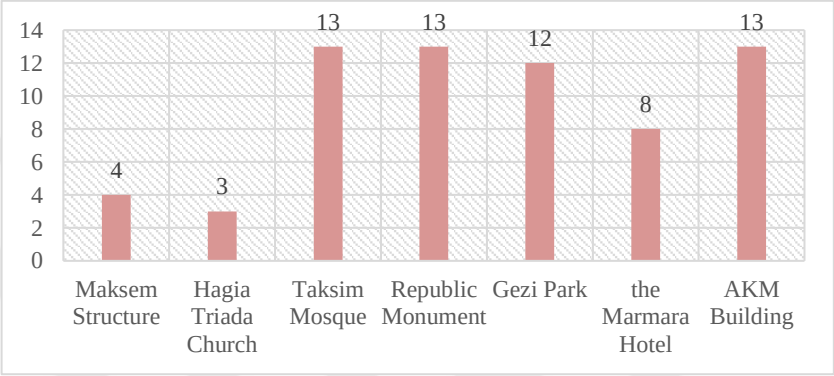

Figure 3.28 : Drawing Frequencies of Structures/Places in Taksim Square in Mental Maps.

The most frequently drawn structures and places on mental maps were observed as AKM Building, the Republic Monument, Taksim Mosque (13 times each), and Gezi Park (12 times). On the contrary, Maksem Structure (4 times) and Hagia Triada Church (3 times) appeared in very few drawings, as they were not perceived sufficiently or considered important. Herein, it is possible to relate this with one of the main claims of the study that these two symbol structures are physically and symbolically dominated by the other structures in the Taksim Square (Figure 3.28).

Among the collected mental maps, four of them were selected reflecting the contextual responsive cohesion of the square and cohesive/discohesive attitudes of the new interventions (AKM Building and Taksim Mosque) towards other structures and the whole square, in parallel with the main claims of the thesis. For example, mental map shown in Figure 3.29 includes almost all elements, structures and places in the Taksim Square. The overall mental map consists of the circular form patterns provided by AKM Building, Taksim Mosque, Hagia Triada Church and the Republic Monument. Among the drawn elements, the emphasizing feature is the relationship between the Hagia Triada Church and Taksim Mosque. It is clearly seen that the Hagia Triada

Church is hiding behind the commercial units right next to it, drawn quite small according to the huge scale of the Taksim Mosque right across the church. On the other hand, Maksem Structure and the Republic Monument were located in the middle of the drawing facing together, as they are the center of the square. Another striking feature is that the Mete street where AKM Building and the historical buildings nearby are located, is described as 'calm and pleasent street in contrast with the square'. However, AKM Building is drawn as a discohesive element that is not a part of the street.

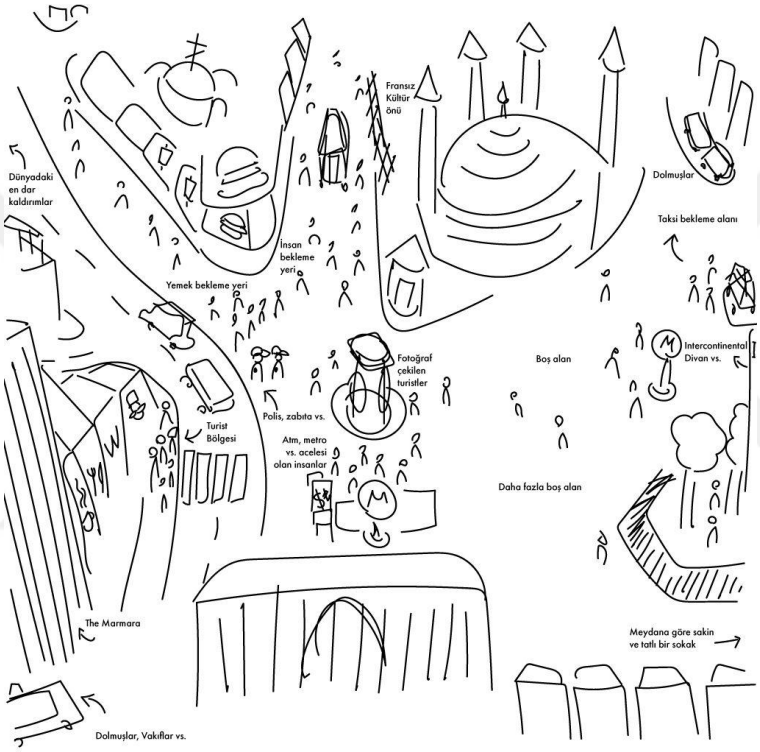

Figure 3.29 : Mental Map of Taksim Square Including all the Structures and Their Relationships.

Similarly, mental map shown in Figure 3.30 emphasizes almost all of the elements in the square. Taksim Mosque is described as 'extremely big mosque' and drawn as it is the first perceived element, dominating the whole square. The mental map doesn't include Hagia Triada Church at all, supporting the argument that the church is dominated by the huge scale and symbolic content of the mosque. The Republic Monument with its circular form pattern, on the other hand, is drawn in the middle of the square, not relating to any other element. The Monument and 'meaningless small masses' are drawn as floating items in the empty area framed by fragmented structures. The presence of AKM Building in the mental map is physically no different than its neighbours, only appearing as a border of the empty area of the square.

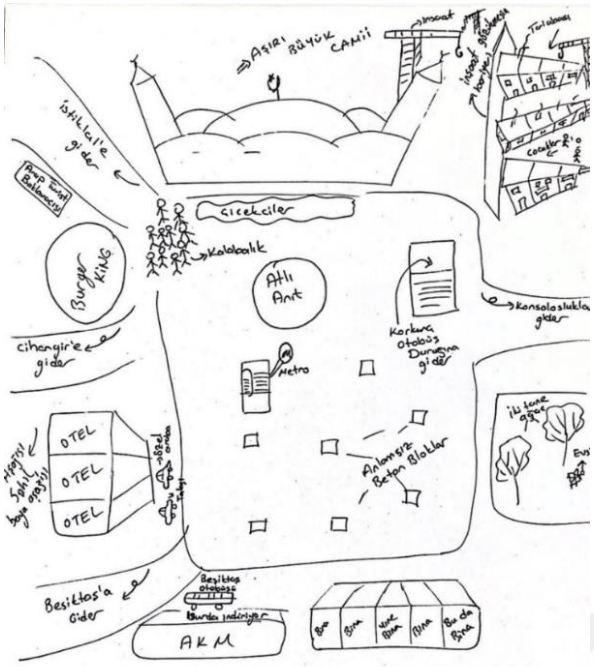

Figure 3.30 : Mental Map Showing the Physical Dominance of Taksim Mosque.

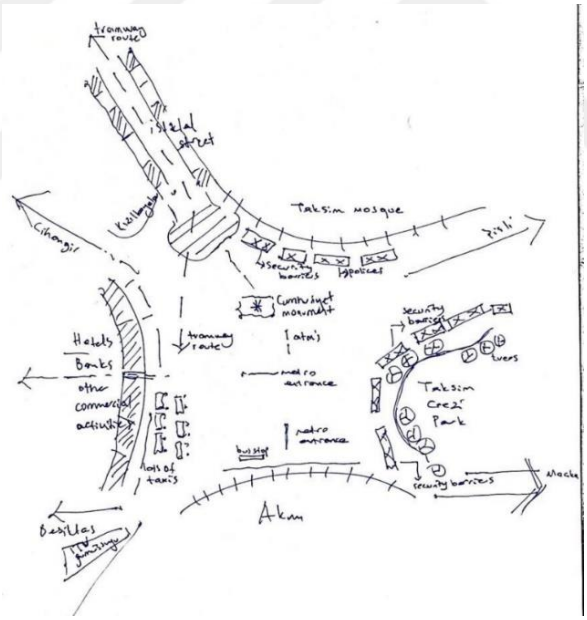

Figure 3.31 : Mental Map of Taksim Square Emphasizing the Police Barriers as Discohesive Elements.

The mental map in Figure 3.31 reflects a clear example about discohesion created by the police barriers althought they are not permanent structures in the square. Drawing emphasizes that physical access to the symbol structures and places such as Gezi Park and Taksim Mosque is blocked by the existence of police barriers and cars. AKM Building, on the other hand, is delimited by a line and perceived as unaccesible structure even thought there is no pollice barriers or blocking elements in front of it.

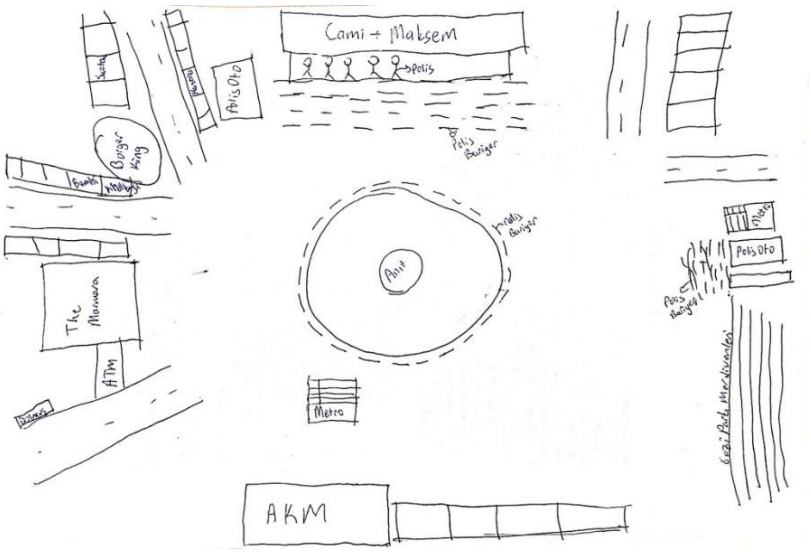

Figure 3.32 : Mental Map Emphasizing the Republic Monument.

Lastly, mental map shown in 3.32 emphasizes the circular form pattern of the Republic Monument, which is drawn very big right in the middle of the square, but not relating to the form patterns of any other structure or item in the square. Althought the Monument is drawn as the first perceived element in the mental map, it is delimited by a discrete line symbolising the pollice barriers. Similarly, Taksim Mosque, Maksem Structure and Gezi Park are blocked by the police barriers and physical access to them are interrupted as well.

When the collected mental maps are evaluated together in terms of configuration between the structures and the open spaces, three main features of the square appears as: sense of emptiness and dysfunction, disproportionate size and scale relationship of the masses and pollice barriers as discohesive elements blocking the physical accessibility to the symbol structures and places. Among the mental maps, the sense of emptiness is emphasized in 10 of the drawings, disproportinate sizes of structures are emphasized in 7 of the drawings, and 6 of the mental maps put emphasis on the pollice barriers.

4. CONCLUSION

This thesis adopts a critical perspective to the fragmented approach of architecture and urban design practices that are resulted with ethical and aesthetical discontent of discohesive urban environments. The term ‘discohesion’ here, although cannot be determined in definite boundaries, represents the unconnected and uncollaborated sum of the parts of the built environment. ‘Responsively cohesive environment’, on the other hand, refers the cohesion created by meaningful and responsive relationships between the parts of the built environment. The main approach is first presented by ‘responsive cohesion theory’ put forward by Fox (2000). In the context of responsive cohesion theory, the research presents an ethical framework as a tool to analyze responsive cohesion capacity of aesthetic content of the built environment covering different scales and aspects. In accordance with the main claims of responsive cohesion theory, an ethical framework covers physical, functional and symbolic aspects addressing the internal cohesion (responsive cohesion reflected by individual structures), and contextual cohesion (responsive cohesion reflected by sum of the individual structures). The proposed framework targets the relationship between the responsive cohesion, which constitutes the basis of ethical judgement, and aesthetic judgement. The main motivation of the research relies on Radford’s (2012) argument that people aesthetically pleased when they relate responsive cohesion in, around and with the structure or place.

To respond abovementioned contextual framework and motivations, this study approaches the subject asking two main research questions: (1) what is the relationship between responsive cohesion quality (ethical judgement) and aesthetic judgement of the built environment; and, (2) to what extent can judgements about individual structures (parts of the built environment) be associated with the judgements about the whole environment. To successfully fulfill the main objectives and answer these two research questions, the case area is selected as Taksim Square, where there is constant process of demolition and construction in parallel with the changing social and political dynamics. To provide a comprehensive approach related with the main claims

of responsive cohesion theory, the research focuses on the most recent interventions on Taksim Square, AKM Building and Taksim Mosque, and questions the level of compatibility of these new interventions to the context of other structures and the whole square.

In that sense, the first part of the Chapter 3 revisits the historical background and main claims of recent research regarding the context of Taksim Square. To that end, demolished and existing structures of the square are observed according to the main ethical and aesthetical criticisms in existing literature, and evaluated according to the level of compatibility (responsive cohesion quality) established with the context of the square. In the following parts of Chapter 3, the framework offered for the analysis of responsive cohesion is applied in the cases of AKM Building and Taksim Mosque, by conducting a questionnaire with 111 people. The results indicate important claims responding to the first research question with the analysis of internal and contextual responsive cohesion in architectural and urban scales; and to the second research question with the comparison between architectural (internal) and urban (contextual) scales.

4.1 Judgements about Individual Structures

To provide information about the internal responsive cohesion quality and aesthetic judgement about the individual structures, the ethical framework was applied on AKM Building and Taksim Mosque. Within the scope of the architectural scale analysis of ethical framework, parameters of internal responsive cohesion are structured addressing the physical, functional and symbolic aspects. Among them, physical aspect of internal cohesion includes parameters of: responsiveness to age/culture, careful detailing, harmonious details of design, appropriate architectural style, appropriate material supporting the architectural style, (no) use of symmetrical form, communication between form patterns, (no) highly defined rules in design, (no) repetition of layers, harmonious design with nature/place, appropriate height and scale, and generation of meaningful contrasts. The physical parameters were elaborated in accordance with the main claims of recent research on Taksim Square, to provide a coherent account with them. Consequently, following parameters were added to the framework as: harmony of red circular emphasis, transparent façade and design of building's entrance regarding AKM Building; physical-visual accessibility of

building's entrance and location selection regarding both cases. Functionally, two structures were questioned whether they consist of appropriate functions or not. Lastly, symbolic aspects include the parameters of: responsiveness to societies values and meanings, (no) imposition of particular ideology/movement, (not) being a symbol of power/success and contribution to the monumental character of Taksim.

As a result of the internal cohesion analyses, **all of the parameters of internal responsive cohesion establish a significant and strong relationship with aesthetic judgement**. Among the aspects of internal responsive cohesion, **physical cohesion** is observed to establish the strongest relationship with aesthetic appreciation in both of the cases. Moreover, when the research is elaborated with the relationship between overall internal cohesion quality and aesthetic appreciation, the study reached one of the most important findings. The fact that the relationship between internal cohesion quality and aesthetic appreciation is stronger in the case of Taksim Mosque, where there are negative ethical and aesthetical response, leads to the argument that **ethical and aesthetical judgements establish a stronger relationship when there is lower responsive cohesion quality or negative aesthetic judgement in architectural scale. In other words, the case of Taksim Mosque revealed the relationship between the judgements of 'wrong' and 'ugly' is stronger than the relationship between 'right' and 'beautiful'.**

4.2 Judgements about Sum of the Individual Structures

In the analysis of contextual cohesion, the ethical framework was applied on the streetscapes containing AKM Building and Taksim Mosque separately. The framework was structured according to the physical, functional and symbolic aspects of contextual responsive cohesion provided by the extensive literature review and recent criticisms about compatibility of the two structures with their surroundings. Among the aspects, physical cohesion is analyzed with the proposed parameters of: (no) physical dominance of design structure, compatible textures, compatible colours, generation of meaningful contrasts, compatible forms, compatible materials, compatible heights and scales, as well as field-specific variables regarding the Taksim Mosque: harmonious relationship with Maksem Structure and the Republic Monument. Functional contextual cohesion was analyzed with the parameters of:

functional response and functional diversity. Symbolic scale parameters, on the other hand, includes: symbolic coherence and symbolic dominance of design structure.

As a result of contextual responsive cohesion analysis, **all of the parameters of contextual responsive cohesion except from physical and symbolic dominance of design structure established a significant and strong relationship with aesthetic judgement.** In terms of physical dominance, although a significant correlation with aesthetic appreciation is observed in the case of Taksim Mosque, the case of AKM Building indicated no correlation between variables. Considering the high aesthetic appreciation score of AKM Building, this finding lead to the argument that **physical dominance of the design structure is associated with aesthetic judgement only if there is a negative ethical or aesthetic response.** On the other hand, **symbolic dominance of the design structure is not observed to be in relation with aesthetic judgement in both cases.**

The findings indicate very similar results with the analysis of internal responsive cohesion in terms of striking aspects and main claims about overall relationship between ethical and aesthetical judgements. As in the internal cohesion analysis**, physical cohesion** is emphasized between the aspects of contextual cohesion. In addition, when the correlation between overall ethical and aesthetical judgements were observed, the case of Taksim Mosque, where there is a negative ethical and aesthetical response, indicated stronger relationship between contextual responsive cohesion quality and aesthetic judgement. In other words, **an urban scale analyses of responsive cohesion revealed that the relationship between ethical and aesthetical judgements are more evident when there is negative aesthetic response, as in architectural scale.**

Providing a broader approach on the contextual cohesion quality over the configurations between the structures and places in the whole square, collected mental maps revealed some important results. Firstly, two of the oldest structures in the square, Maksem Structure and Hagia Triada Church appeared only few of the drawings. Therefore, these two structures were thought to be in danger of dissapearing in the perception of public under the physical and symbolic dominance of the new intervetions. Secondly, three discohesive features of the square were emphasized in most of the drawings as: sense of emptiness and dysfunction, disproportionate size and scale relationships of the urban structures and pollice barriers as discohesive elements

blocking the physical and visual accessibility to the symbol structures and places. This outcome leads to the argument that **discohesion is not only resulted with the configuration between urban structures, but also with the relationship between open spaces and masses, and the blocking elements such as police barriers.**

4.3 Association Between Architectural (Internal) and Urban (Contextual) Scales

When the results obtained from architectural analyses were compared to the results of urban scale analyses, the study reached one of the most important outcomes that the **ethical and aesthetical judgements towards individual structures tend to be more positive than the judgements towards the sum of the individual structures.** In particular, urban scale judgements towards the streetscape of AKM Building showed that ethical and aesthetical displeasure can be resulted from discohesive relationships with the environment, even the building individually is pleased. The case of Taksim Mosque, on the other hand, revealed that **the association between architectural and urban scale judgements, both in ethical and aesthetical ways, is more evident when there is ethical and aesthetical discontent.**

These findings of the study leads to reconsider Fox's (2000) argument that in design, achieving contextual cohesion is more important than achieving it internally, although the aim should be achieving both. In addition to being more important, the study reveals that achieving contextual cohesion in design is more difficult than achieving it internally since it requires to comprise all of the existing structures of the place in design process. Therefore, with its main arguments about the ethics and aesthetics of the built environment, the thesis shed light on the future urban design and urban planning implications as well as further studies on responsive cohesion of the built environment.

4.4 Implications for Urban Design and Further Studies: Towards Responsively Cohesive Environments

The fundamental potential of the framework offered for the analysis of responsive cohesion is to lead the design of urban structures and places providing o coherent relationship with the existing physical, functional, and symbolic patterns of the environment they are the part of. Since the analyses consist of an extensive approach

about the aspects and scales of responsive cohesion, it would not be wrong to argue that the model proposal of the research provides an efficient framework for the ethical evaluation of the architectural and urban design implications that are also reflected to the aesthetic judgement of the public. Herein, together with the main claims of the thesis, the framework paves the way for approaching newly added structures to the urban environment as new notes added to the already coherent symphony, being aware of they can contribute or alter the existing responsive cohesion, in parallel with the Fox's (2000) approach. However, in the case of Taksim Square, the research faced with a major constraint caused by the conflicted symbolic and political characteristics of the place. In this regard, the individual structures of the square was not considered as new notes added to'already harmonious symphony' but to unharmonious and incomprehensibe one. The research, on the other hand, well minimized this constraint since it responds to the historical process, ethical and aesthetical considerations of past and present dynamics; and enables to consider negative ethical attitudes to the place as the most associated agent with aesthetic displeasure.

In this regard, the thesis supports several claims of recent research about the individual structures of AKM Building and Taksim Mosque. Regarding the AKM Building, in parallel with the claims of Aksoy (2021) and Özel (2022), several physical features of the building such as newly added red hemisphere, transparent façade and design of its entrance cause ethical considerations about the structure, and also reflected in aesthetical judgement of people. However, considering that the building is commonly found aesthetically pleasing, it is not possible to infer that ethical considerations about these features tend to be negative.

Regarding the Taksim Mosque, on the other hand, supporting the arguments of Nadi (1996) and Yaman (2021), the thesis proves that the the physical relationship established with Maksem Structure and the Republic Monument is significantly associated with aesthetic judgement of the structure in urban scale. Considering the negative ethical and aesthetical response to Taksim Mosque, it would not be wrong to infer that disrespectful attitude of the mosque to the pyhsical and symbolic patterns of its neighbours is reflected in aesthetic judgement of people.

Another constraint was caused by changing ethical judgements of people holding different political perspectives and worldviews. In this point, it would be meaningful to revisit the ethics theory, and remember that the definition of the 'right' can not be

defined in definite boundaries. However, responding this constraint, the method of the study offers a comprehensive perspective since correlation analysis enables to question the association between negative ethical and aesthetical judgements as well as positive judgements. In other words, positive or negative judgements caused by definite political opinions also contributed the study, revealing the strength of the relationship between ethics and aesthetics in different manners. In this regard, one of the striking ethical parameters was observed as **contribution of the structure to the monumental characher of Taksim Square**. In the case of ethically and aesthetically displeased Taksim Mosque, even the common view about the structure implies a relationship between low contribution to the monumental character of square and negative aesthetic response, considerable number of participants finding the structure beautiful thought that the structure has a real contribution to the square. Therefore, **even the definitons of 'right' and 'wrong' differs according to the changing perspectives, this thesis suggests that the relationship between 'right' and 'beautiful', or 'wrong' and 'ugly' remains the same.**

To conclude, the thesis with its main claims, supports Radford's (2010) argument that the responsively cohesive environment reflects connection and collaboration. Regarding this argument, the buildings appear as the elements sustaining context and connection, not just as the objects. Herein, design of the urban structures as well as design of the urban environment requires to make connections between people and places, movement and urban form, nature and built fabric. The role of urban designer in the making of ethically 'right' and aesthetically 'beautiful' environments, on the other hand, is to pull things together (individual structures) into a coherent whole (the responsively cohesive environment) to its many contexts (internal and contextual cohesion) (Radford, 2010). For the future architecture and urban design implications, the thesis supports and proves the argument of Childs' (2009), suggesting that the first step to follow in the urban design process is **reading the context** of the whole environment with its individual structures. That requires to analyze the existing formal, functional and symbolic patterns of the environment and provide respectful urban interventions to the existing pattern of the environment. Regarding this step, the structure of further research about ethics and aesthetics of built environment also requires to be shaped acoording to the physical, functional and symbolic analyses of the individual structures of the case area. The second step to follow, on the other hand,

appears with the need of **framing and reframing** the context and defining what aspects matter and how they matter. The thesis makes a significant contribution to this second step by providing a comprehensive ethical framework for future architecture and urban design implications. Lastly, to **contribute to the responsive cohesion of the new designs,** individual structures need to be responsive to the existing pattern of the environment and create a coherent account with it. In this way, future designs can follow the path opened by already harmonious relationship between the parts of the environment, and have a freedom to contibute to it.

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APPENDICES

APPENDIX A: Scatterplots of Variables in SRCC Analysis.

APPENDIX B: Mean Values of Questionnaire Results.

APPENDIX C: Building and Streetscape Photos Included in the Questionnaire.

APPENDIX A

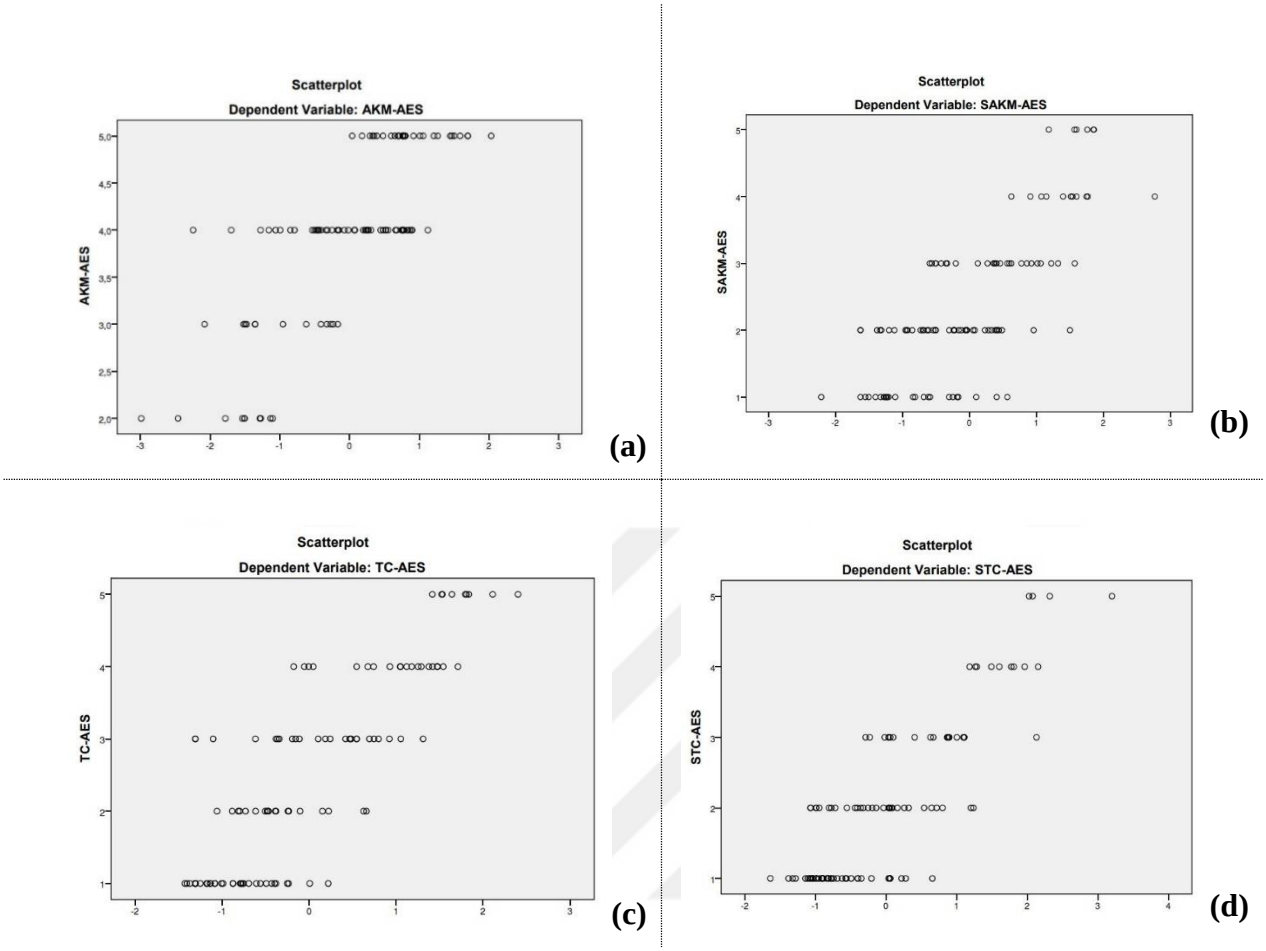

Figure A.1 : Scatterplot Between Variables: (a) Internal Cohesion Parameters in AKM Building. (b) Contextual Cohesion Parameters in AKM Building. (c) Internal Cohesion Parameters in Taksim Mosque. (d) Contextual Cohesion Parameters in Taksim Mosque.

APPENDIX B

Table B.1 : Mean Values of Questionnaire Answers Regarding Internal Cohesion of AKM Building.

Internal Responsive Cohesion - AKM Building		
Aspect	Parameter	Mean Value
Physical	A-ET1: Responsiveness to age/culture	3.41
Physical	A-ET-2: Careful detailing	3.44
Physical	A-ET3: Harmonious details	3.46
Physical	A-ET4: Appropriate style	3.42
Physical	A-ET5: Appropriate material	3.63
Physical	A-ET6: Use of symmetrical form	3.14
Physical	A-ET7: Communication between form patterns	3.41
Physical	A-ET8: Highly defined rules and patterns	3.26
Physical	A-ET9: Repetition of layers	3.41
Physical	A-ET10: Harmonious forms with nature	2.67
Physical	A-ET11: Appropriate height and scale	3.42
Physical	A-ET12: Generation of meaningful contrasts	3.04
Physical	A-ET13: Harmony of red circular pattern	3.12
Physical	A-ET14: Transparent façade	3.89
Physical	A-ET15: Design of building's entrance	3.48
Physical	A-ET16: Physical and visual accesibility of the entrance	3.62
Physical	A-ET17: Location selection	3.69
Functional	A-ET18: Appropriate function	3.74
Symbolic	A-ET19: Responsiveness to societies values and meanings	3.39
Symbolic	A-ET20: No imposition of particular ideology/movement	3.25
Symbolic	A-ET21: Not being a symbol of power/success	3.04
Symbolic	A-ET22: Contribution to the monumental character of Taksim	3.38

Table B.2 : Mean Values of Questionnaire Answers Regarding Contextual Cohesion of AKM Building.

Contextual Responsive Cohesion - AKM Building		
Aspect	Parameter	Mean Value
Physical	SA-ET1: Physical dominance of design structure	2.43
Physical	SA-ET-2: Compatible textures	2.68
Physical	SA-ET3: Compatible colours	2.43
Physical	SA-ET4: Generation of meaningful contrasts	2.48
Physical	SA-ET5: Compatible forms	2.61
Physical	SA-ET6: Compatible materials	2.47
Physical	SA-ET7: Compatible height and sizes	2.88
Functional	SA-ET8: Functional diversity	2.63
Functional	SA-ET9: Functional response	2.43
Symbolic	SA-ET10: Symbolic coherence	2.51
Symbolic	SA-ET11: Symbolic dominance of design structure	2.63

Table B.3 : Mean Values of Questionnaire Answers Regarding Internal Cohesion of Taksim Mosque.

Internal Responsive Cohesion - Taksim Mosque		
Aspect	Parameter	Mean Value
Physical	TM-ET1: Responsiveness to age/culture	2.53
Physical	TM-ET-2: Careful detailing	2.59
Physical	TM-ET3: Harmonious details	2.52
Physical	TM-ET4: Appropriate style	2.51
Physical	TM-ET5: Appropriate material	2.88
Physical	TM-ET6: Use of symmetrical form	2.96
Physical	TM-ET7: Communication between form patterns	3.04
Physical	TM-ET8: Highly defined rules and patterns	2.66
Physical	TM-ET9: Repetition of layers	2.79
Physical	TM-ET10: Harmonious forms with nature	2.11
Physical	TM-ET11: Appropriate height and scale	2.22
Physical	TM-ET12: Generation of meaningful contrasts	2.41
Physical	TM-ET13: Physical and visual accesibility of the entrance	2.11
Physical	TM-ET14: Location selection	2.54
Functional	TM-ET15: Appropriate function	2.61
Symbolic	TM-ET16: Responsiveness to societies values and meanings	2.69
Symbolic	TM-ET17: No imposition of particular ideology/movement	2.48
Symbolic	TM-ET18: Not being a symbol of power/success	2.01
Symbolic	TM-ET19: Contribution to the monumental character of Taksim	2.12

Table B.4 : Mean Values of Questionnaire Answers Regarding Contextual Cohesion of Taksim Mosque.

Contextual Responsive Cohesion - Taksim Mosque		
Aspect	Parameter	Mean Value
Physical	STM-ET1: Physical dominance of design structure	2.18
Physical	STM-ET-2: Compatible textures	1.84
Physical	STM-ET3: Compatible colours	2.09
Physical	STM-ET4: Generation of meaningful contrasts	2.07
Physical	STM-ET5: Compatible forms	1.94
Physical	STM-ET6: Compatible materials	2.13
Physical	STM-ET7: Compatible height and sizes	1.96
Physical	STM-ET8: Relationship with Maksem Structure	2.12
Physical	STM-ET9: Relationship with Republic Monument	1.97
Functional	STM-ET10: Functional diversity	2.65
Functional	STM-ET11: Functional response	2.21
Symbolic	STM-ET12: Symbolic coherence	2.06
Symbolic	STM-ET13: Symbolic dominance of design structure	2.39

Table B.5 : Mean Values of Questionnaire Answers Regarding the Aspects of Internal Cohesion of AKM Building.

Internal Responsive Cohesion - AKM Building	
Aspect	Mean Value
Physical	3.38
Functional	3.74
Symbolic	3.26

Table B.6 : Mean Values of Questionnaire Answers Regarding the Aspects of Contextual Cohesion of AKM Building.

Contextual Responsive Cohesion - AKM Building	
Aspect	Mean Value
Physical	2.56
Functional	2.53
Symbolic	2.57

Table B.7 : Mean Values of Questionnaire Answers Regarding the Aspects of Internal Cohesion of Taksim Mosque.

Internal Responsive Cohesion - Taksim Mosque	
Aspect	Mean Value
Physical	2.56
Functional	2.61
Symbolic	2.32

Table B.8 : Mean Values of Questionnaire Answers Regarding the Aspects of Contextual Cohesion of Taksim Mosque.

Contextual Responsive Cohesion - Taksim Mosque	
Aspect	Mean Value
Physical	2.03
Functional	2.43
Symbolic	2.22

APPENDIX C

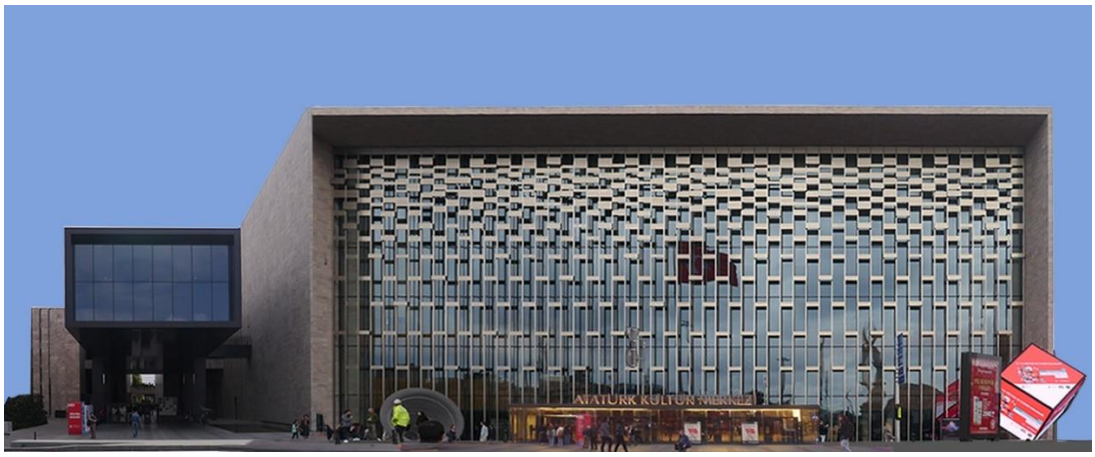

Figure C.1 : Day View of AKM Building.

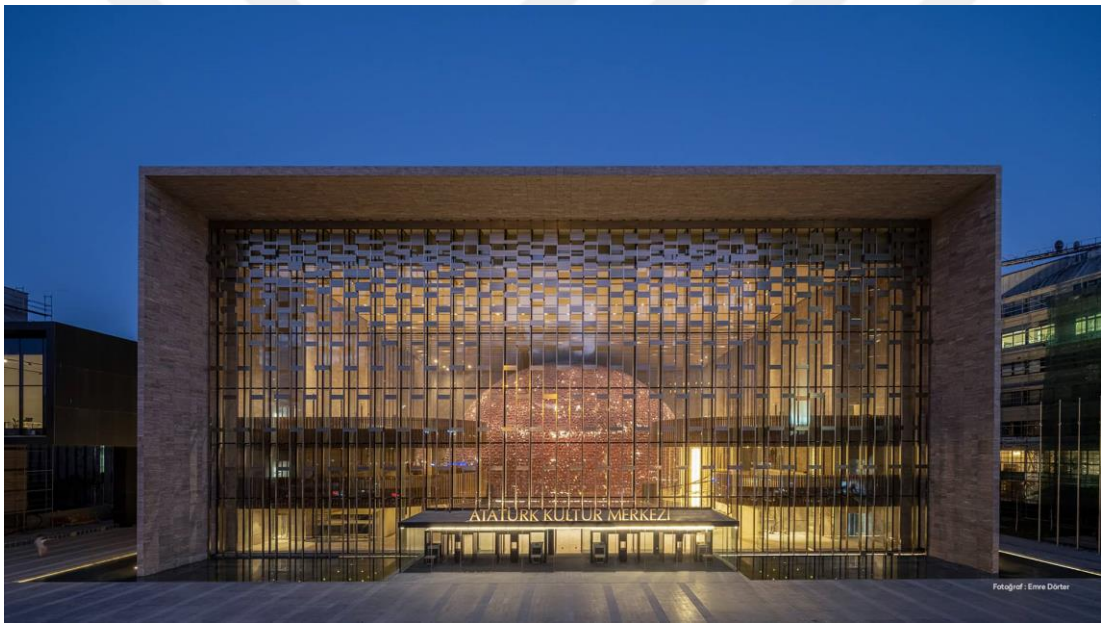

Figure C.2 : Night View of AKM Building.

Figure C.3 : Streetscape of AKM Building.

Figure C.4 : Day View of Taksim Mosque.

Figure C.5 : Streetscape of Taksim Mosque.

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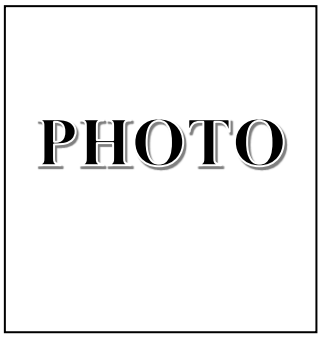

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