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ADAPTIVE RE-USE OF SPACES AS ART GALLERIES:

THE CASE OF BEYOĞLU, İSTANBUL

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ADAPTIVE RE-USE OF SPACES AS ART GALLERIES: THE CASE OF BEYOĞLU, İSTANBUL

A Master's Thesis

by

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ANKARA

June 2022

To my parents,
İlknur and Hüseyin.



**ADAPTIVE RE-USE OF SPACES AS ART GALLERIES:
THE CASE OF BEYOĞLU, İSTANBUL**

The Graduate School of Economics and Social Sciences
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ABSTRACT

ADAPTIVE RE-USE OF SPACES AS ART GALLERIES: THE CASE OF BEYOĞLU, İSTANBUL

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This study aimed to understand adaptive re-use of spaces as art galleries with a focus on gallery owners' perspectives as well as properties of the spaces. Accordingly, first, criteria were determined by combining art gallery characteristics: spatial visibility, transparency, flexibility, and adaptive re-use characteristics, which are architectural, locational, financial and market characteristics within the context of Beyoğlu.

Afterwards, decision making of owners and their prioritizations in the selection of district and the space was explored by questionnaire. This was followed by documentation of the galleries as observation with respect to the determined characteristics. The results show that spatial characteristics of the space and conversion process were less concerned for owners. Therefore, its urban context and presence have much greater importance than its spatial characteristics.

Keywords: Adaptive Re-use, Art Space, Exhibition Design, Gallery Owner, Beyoğlu.

ÖZET

MEKANLARIN SANAT GALERİSİ OLARAK UYARLANABİLİR YENİDEN KULLANIMI: İSTANBUL BEYOĞLU ÖRNEĞİ

Erkoç, Göksu

Yüksek Lisans, İç Mimarlık ve Çevre Tasarımı Bölümü

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Bu çalışma, galeri sahiplerinin bakış açılarına ve mekanların özelliklerine odaklanarak, mekanların sanat galerileri olarak uyarlanabilir yeniden kullanımını anlamayı amaçlamıştır. Buna göre öncelikle sanat galerisi özellikleri bir araya getirilerek kriterler belirlendi: Beyoğlu bağlamında mimari, konumsal, finansal ve pazar özellikleri olan mekansal görünürlük, şeffaflık, esneklik ve uyarlanabilir yeniden kullanım özellikleri. Daha sonra mahalle ve mekan seçiminde maliklerin karar vermeleri ve öncelikleri anket yoluyla araştırılmıştır. Bunu galerilerin belirlenen özelliklere göre gözlem olarak belgelenmesi izlemiştir. Sonuçlar, mekanın mekansal özelliklerinin ve dönüşüm sürecinin sahipler için daha az endişe verici olduğunu göstermektedir. Bu nedenle, kentsel bağlamı ve varlığı, mekansal özelliklerinden çok daha büyük bir öneme sahiptir.

Anahtar Sözcükler: Uyarlanabilir Yeniden Kullanım, Sanat Mekanı, Sergi Tasarımı, Galeri Sahibi, Beyoğlu.

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CHAPTER 1

INTRODUCTION

This study focuses on small-scale private art enterprises where art is exhibited, priced, and put on sale as a profile of cultural actors (Moulin 1997). This term, small-scale private art enterprise, adopted from Ataöv and Kahya's (2020) study, is an art gallery managed and funded by owner(s). The owner operates commercial art businesses as 'self-funded' and 'self-managing' enterprises. Unlike the large-scale institutions, these art enterprises present experimental artworks from local artists with temporary exhibitions rather than permanent collections (Grodach, 2011). They are usually community-based, located in a specific neighbourhood or city (Loukaitou-Sideris and Grodach 2004; Markusen and Johnson 2006).

Art galleries are a part of the social calendar for those interested. Opening days play a role in reuniting a selected crowd. They support young artists by developing and

arranging exhibitions to attract collectors. Some even act as a primary place to launch their careers by introducing them to the modern art scene (Resch, 2011). When all the roles of these places are considered, these are places to be seen in the contemporary art scene and places that need to be visible to attract collectors and potential consumers within the urban space (Debroux, 2017).

Small-scale private art businesses exhibit the localized economy in which many services and industries are close and benefit from this in a typical retail market. Therefore, their locations must be close to collectors, art consumers and producers. Their togetherness in neighbourhoods and closeness to art-related locations allow them to attract potential art consumers to their private businesses (Ataöv and Kahya, 2020).

The neighbourhood enterprises indicate artistic activity by generating urban patterns with art-driven social co-presences. These enterprises occur in buildings, mostly in unexpected locations, adapting to the new use and exhibiting art. Contradicting the design of traditional exhibition spaces, these enterprises mainly adopt an aesthetic of basic structure, exposed infrastructures, old wallpapers, deteriorated surfaces and fixtures. The owners change the notion of the 'white cube', which describes the gallery space as 'clean' and 'artificial' (O'Doherty, p. 11). In that respect, the characteristics of space and district gain prominence in the decision-making process of the art gallery.

1.1. Aim of the Study

Traditional institutions like museums and art galleries have become a paradigm of knowledge for the domain of art. Therefore, these formalist institutions are purely visual rather than educational (Ikonomidis-Doumbas, 1990). The dialogue between the artist and the environment becomes more complex and site-specific as rooms replace the ‘white cube’ with a strong visual character. It is highly dependent on the decision-making process of the owners of small-scale private art enterprises. Thus, this study’s objectives are to understand the decision-making criteria of owners in the selection of the existing building for the adaptive re-use of an art gallery.

To reach the criteria for adaptation of the existing space to an exhibition space, adaptive re-use such as architectural, locational, financial, and market characteristics, and art gallery characteristics such as spatial visibility, transparency and flexibility are combined from the literature. All analyses were based on these characteristics. This study investigates the decision-making process and prioritizations of the owners in selecting the district and space by applying questionnaires to understand their criteria. It also explores the physical conditions of the spaces with the observation method.

This was the features of the spaces from their perspective of art gallery and adaptive re-use and adaptive re-use characteristics are documented to achieve an overall knowledge base of this significant art gallery typology within the context of Beyoğlu, İstanbul.

1.2. Structure of the Thesis

The structure of this thesis continues as follows. The first three sections consist of a literature review to provide a framework for the criteria. Chapter 1 introduces the thesis, explaining small-scale private art enterprises, their presence within the urban space, and gallery owners' role. Chapter 2 gives the definitions of adaptive re-use adopted in the study, explains the decision-making process, and lists the buildings' characteristics that are drivers for adaptive re-use. Chapter 3 focuses on art gallery space and which characteristics it needs to have. The chapters that follow the literature review consist of research questions, methodology, data analysis, discussion, and conclusions. Chapter 4 shows the research questions and explains the site selection, settings and participants, instruments used and the pilot study. Chapter 5 consists of documents and findings, whereas Chapter 6 discusses the results holistically by bringing together the literature review, questionnaire analysis, and observations. Last, Chapter 7 reaches conclusions and adds limitations of the research and possible further studies.

CHAPTER 2

ADAPTIVE RE-USE: ADAPTATION OF A PRE-EXISTING BUILDING

Adapting an existing space transforms an existing building to accommodate new uses (Brooker and Stone, 2019). Adaptation depends on the case's condition, which must be suitable for different situations. Douglas (2006) describes adaptation as “any work to a building over and above maintenance to change its capacity, function or performance.” (pg.1). Simply put, it includes any changes to regulate or renew an existing building to cover requirements according to the new use. Concerning the literature review, the term has a much broader connotation.

2.1. Defining Adaptive Re-use

Adaptive re-use is the building by leaving the basic structure and texture and changing its use. Instead of removing materials during demolition, it gives them life with new applications. It is also seen as breathing new life into existing buildings (Langston et al., 2007). In the building's context, many researchers defined adaptive re-use with different interpretations as a term. 'Adaptive re-use' is mentioned as conversion, retrofitting, adaptation, refurbishment, and rehabilitation (Bullen, 2007; Douglas, 2006; Langston, 2011). According to Bullen (2007), adaptive re-use does not require a change of use. Wilkinson and Reed (2008) consider it an activity that maintains as much of the original part of the building as possible to improve its performance and meet changing needs. Langston (2007) includes many refurbishment forms as adaptive re-use, from basic decoration to significant construction. All of them are for bringing the building to a good condition with new services and converting to the new purpose. Throughout this thesis, the given adaptive re-use descriptions are adopted:

- A process to upgrade the performance of the building by keeping as much of the originality (Latham, 2000, p.22),
- A conversion to fit the required needs of the new or existing owners (Douglas, 2006, p.1),
- Rehabilitation of existing structures is for upcoming uses (Dolnick and Davidson, 1999, p.2).

2.2. General Objectives of Adaptive Re-use

Building adaptation is often needed whether properties have a continuous or new use—it responds to new demands in the occupancy of a space. Adaptation types can be done in three ways: transformation for the same use, conversion for further use and mixed-use (Douglas, 2006). Shift to the same use usually refers to some modifications to the layout of the space. When the building changes for another use, the redundant area can be changed to a different service. The new requirements may involve spatial and functional needs which are different from the original. In this thesis, only conversion to an alternative use will be investigated.

Douglas (2006) reveals some objectives to accommodate the change of use in adaptation. Code compliance includes accessibility for people with disabilities, fire safety, sound insulation, structural stability, and thermal efficiency. It upgrades the property's facilities to modern standards. Environmental enhancements exemplify indoor climate, energy efficiency, and painting the exterior of buildings to bring better comfort conditions and improve the appearance. Spatial modifications are related to adjusting the size of units, dividing an ample space into smaller units, combining spaces, or providing additional space to the layout. It may include reconfiguring convenient planning for the elderly and disabled people. It can be seen as providing new areas within the existing one, increasing or improving accommodation or changing the space for the new functions. Structure and finishing upgrading cover implement to enhance the

building envelope's weather resistance, aesthetic, acoustic, and thermal performance.

Moreover, it covers general repairs and improvements for preservation, strengthening or repairing of the structure of the building.

The challenge of building adaptation is to find the desired balance in the rehabilitation, adaptation and restoration process to involve the stakeholders of the space. Loures and Panagopoulos (2007) state five principles which should integrate to find the right balance in adaptive re-use projects (p.4):

- Perform the functions well for which they are redesigned,
- Be long-lasting and adaptable to new uses,
- Respond well to their surroundings and enhance their context,
- Have a visual coherence and create 'delight' for users and passers-by,
- Be sustainable – non-polluting, energy-efficient, easily accessible and have a minimal environmental impact.

2.3. Adaptive Re-use Decision-making Process

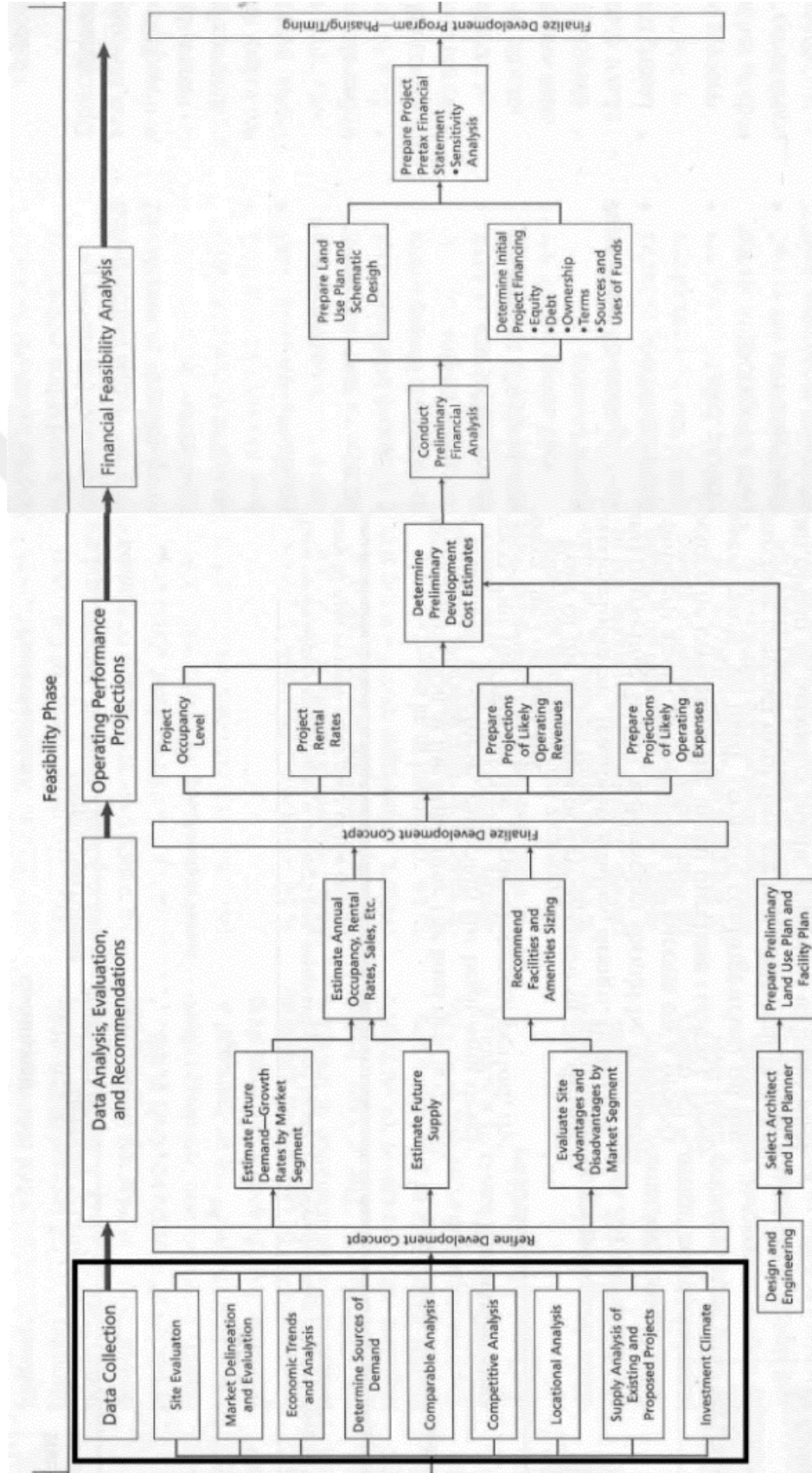
An adaptive re-use project involves designing, constructing, commissioning, operating, maintaining, repairing, modifying, and replacing (Bullen and Love, 2011). Adapting a building requires decision-making at the early stages of development. It involves

analysis of the place and planning process before the architectural design. Therefore, a detailed decision-making process must be undertaken to achieve the goals. The method becomes a complex group of elements such as location, heritage, architectural assets and market trends (Bullen and Love, 2011). Thus, participants need to have a clear vision for the future of the building as location and time (Kincaid, 2002).

Peiser and Frej (2007) designated six main stages of the development process applicable to any project. The beginning phase is selecting the existing space from the available stock of buildings. Then it continues with the feasibility phase that begins with data collection. The site, market, economic trends, and location are considered in the feasibility phase. The characteristics that influence the selection of districts and the space depending on adaptive re-use will be given in a different section to explain how they affect the selection of the site and building, as shown in Figure 1.

Figure 1

Feasibility Phase of The Development Process

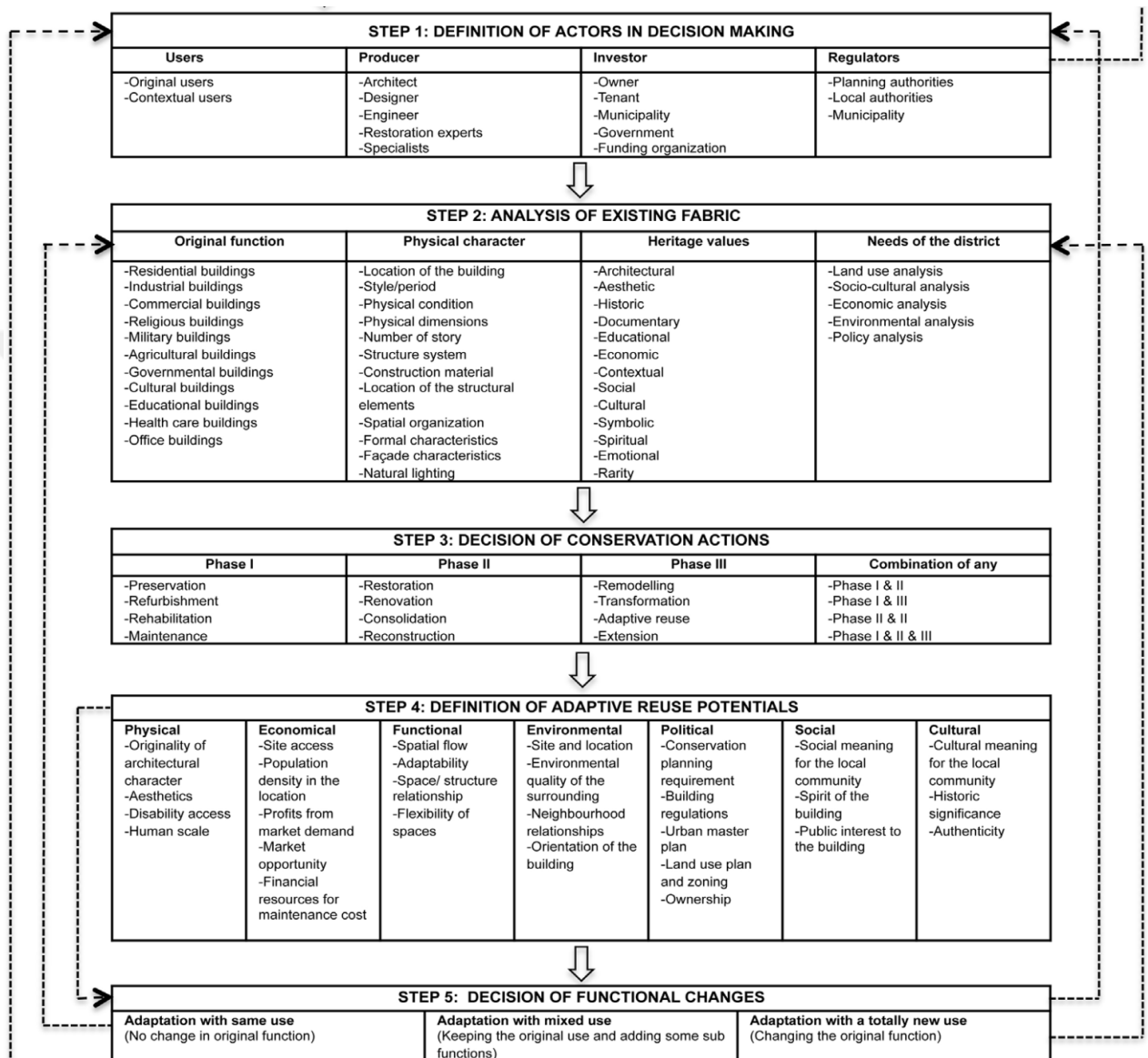


Note. Taken from Professional Real Estate Development: The ULI Guide To The Business, by R. B. Peiser and A. B. Frej, 2007. Copyright 2007 by ULI.

Unlike the scope of the development process as shown in Figure 1, Günçe and Mısırlısoy (2016) developed a decision-making process model which is focused on the abandoned or disused heritage buildings. Five main steps are designating actors, understanding the existing place, deciding on conversion actions, defining the place's potential, and bringing new functions. Actors as users, developers and investors are to find the most appropriate role for further use, and their contribution to the project should be defined. The existing place should be analyzed by considering its previous use and physical characteristics of it with its potential. The decision of the new function considering the needs of the district is vital in terms of the project's lifespan. Conservation actions are under four categories according to the building's condition and the purpose of the building's adaptation. All stakeholders should consider these steps in the decision on functional changes, as shown in Figure 2.

Figure 2

Decision-making Process Model



Note. Taken from Adaptive Re-use Strategies for Heritage Buildings: A Holistic Approach, by Günçe and Mısırlısoy, 2016, pg. 96. Copyright 2016 by Sustainable Cities and Society.

In addition to decision-making model shown in Figure 2, Bullen and Love (2011) also defined a decision-making process model. While it reveals the environmental, economic and social characteristics of adaptive re-use, it also indicates that asset status, capital investments and regulations are vital inputs to be examined as they form the basis of the

process. The scope of the building changes even though the process remains. The actors in the decision-making process analyze the structure and decide on the adaptation actions. At this point, characteristics that may also be called potentials or drivers in the other sources come to the fore. The following Section 2.4. is based on a combination of these models.

2.4. Adaptive Re-use Characteristics of a Building

The following studies were adapted as a basis for this thesis in the overall outline of characteristics to be considered: Heath (2001) looks at the office-to-residential re-usement by identifying characteristics which are not described in detail. Bullen and Love (2011b) focused on lifespan issues, changing perceptions of buildings, and governmental incentives as significant characteristics for adaptive re-use projects. Another article by Bullen (2007) which focuses on sustainability aspects of adaptive re-use projects, considers some other factors to consider during the feasibility phase. Like Heath's article (2001), he didn't put any detail. As distinct from Heath's article, all types of conversions are covered in this one.

Mohamed et al. (2016) has a descriptive study exploring the unique decision-making criteria among practitioners. It identifies five main economic, environmental, social, legislative, and architectural characteristics. The aim is to determine the most significant

and common characteristics in the decision-making process as a criterion for sustainable development among practitioners, which is also close to this thesis's aim. Wilson (2010) explores the environmental, locational, legislative, market and financial characteristics of industrial buildings and whether they are chosen considering those characteristics by referring to articles such as Heath (2001), Bullen (2007), Shipley, Utz and Parsons (2005), and Shipley, Utz and Parsons (2006). Langston et al. (2008) explore financial, environmental and social parameters associated with adaptive re-use by building on an existing model referring to case study research. Lastly, Shipley et al. (2005) report determines the projects' characteristics.

The following sections contribute to identifying the criteria of the existing building considering its architectural, locational, financial and market characteristics in further detail. The scope of this thesis does not include heritage buildings. Therefore, unlike the literature, it doesn't investigate legislative characteristics of adaptive re-use.

2.4.1. Architectural Characteristics

Architectural characteristics, which form the foundation of a project, revealed six main themes: (i) building systems, (ii) site work, (iii) space layout and structural integrity, (iv) size, height and depth of space, (v) construction material and (vi) special character (Ghaderi et al., 2020; Günçe and Mısırlısoy, 2016; Heath, 2001; Shipley et al., 2006; Wilson, 2010). Structural systems and building materials affect the space's size, height

and depth (Heath, 2001). The flexibility of space also depends on the capacity of the building. If the capacity of the venue does not meet the expectations, actors need to compromise the satisfaction of the needs within the existing space (Douglas, 2006). Considered the other way, the ease of adapting to alternative uses can be attractive to owners.

The buildings comprise structural, electrical, mechanical, and plumbing systems called building systems. They are all for the continuity of the operation and accommodation of the function (Kelso and Rabun, 2009). The systems may still be functional but inadequate for the new user requirements. Their evaluations should be done with a review of original drawings and documents, besides on-site inspections. Therefore, replacing those systems is more economically viable to provide a higher level of performance and a longer lifespan than the structural system (Kelso and Rabun, 2009). The actors assess the existing conditions to ensure a building is proper for adaptation while remaining profitable.

Utility connection, demolition, paving, and grading names as site work of a building. Site work does not involve the design of the interior of the building but the exterior and its environment. The environmental design of the selected building also gains prominence. The entrance to the building, the areas surrounding the building and pedestrian ways gain reputation. At this point, if these elements are not considered beforehand, this could change the cost significantly.

For this reason, actors should not overlook these elements while evaluating the structure and site. Utility connections from the previous use of the building may not be available utility connections include water, sewage, electricity, or gas lines (Henehan, 2004). If the connections are available, they need to check whether they cover the functional capacity and are sufficient for the potential demands—site grading for paving needs to allow site drainage and stormwater runoff. On-site grading may also be necessary to construct walkways and other building additions (Henehan, 2004). The less site work required lowers the cost and shortens the construction period. Therefore, site work is an essential characteristic need to be surveyed in the selection of the building.

The restrictions on the existing space's structural systems and architectural conditions also affect the spatial layout, structural integrity, and flexibility (Wilson, 2010). The selected area must have the structural integrity to compensate for any intervention by actors in building reconstruction. Reinforced concrete structures are preferred because of their easiness of adaptability instead of wooden and steel structures (Wilson, 2010). The structural integrity of space must be one of the first considerations for actors while selecting the building. Depending on these structural systems, the architectural conditions of the buildings are also determined. A building with high windows, high ceiling heights, and an open floor plan will make the space more functional, making the space flexible. It can also provide space that will receive plenty of natural light thanks to its wide openings and storage spaces and configurations of floor space.

Construction material is one of the factors that determine the physical conditions of a building, such as the size of a project, its structural integrity, and even the layout of the space (Heath, 2001; Shipley et al., 2006). It directly relates to the solid foundation of the project. While older buildings may have lasted longer due to their high performance in construction projects, they allowed building more substantial buildings (Cantell, 2005; Kelso and Rabun, 2009). Compared to masonry structures, such structures make the space flexible by facilitating the demolition and construction stages and redesigning the space layout. They are also more robust than wooden structures.

The construction type and materials are indicators of the period in which the building was constructed. It gives a special character to the buildings (Shipley et al., 2006a).

Günçe and Mısırlısoy (2016) also define special character as the originality of architectural character, which they've seen as a potential in the adaptive re-use phase.

2.4.2. Locational Characteristics

Locational characteristics which influence site selection are revealed in six main themes:

(i) surrounding places, (ii) safety and security, (iii) accessibility to services and transportation, (iv) convenience of personal vehicle parking, (v) the view from the building and (vi) an accessible entrance (Heath, 2001). The actor needs to understand the

surrounding environment and how it changes over time to determine the best location since it provides a significant benefit during the location selection of the building (Peiser and Frej, 2007).

The surroundings of these places are essential in the building's selection. Re-use projects are the catalysts for neighbourhoods and areas with derelict buildings (Chung, 2004). They also maintain the character of a streetscape (Scottish Civic Trust, 1981). The decrease in derelict buildings that are not in use potentially adds vitality to communities, raising living standards in the area by reducing crime or negative impressions in the neighbourhood. Therefore, safety and security are the characteristics wanted in these projects while revitalizing the area.

Older buildings are primarily in the city centres where the economy and social life are lively, and the public transportation network is vital. That also makes them easily accessible to other neighbourhoods. Because of it, these areas have become developed and highly desirable neighbourhoods with the advantage of services and transportation by the presence of retail and community facilities (Heath, 2001). The accessibility to services and transportation makes re-use projects more convenient for these locations (Langston, 2007). The convenience of private vehicle parking is another decisive characteristic rather than inadequate parking in narrow streets with traffic congestion (Heath, 2001).

Another locational characteristic is the accessible entrance. Some buildings have inaccessible doors located hidden or far from the public streets. These can create complications for the actors in the planning and completion of the construction. The building on the site can cause issues, so complete site renewal may be more convenient (Douglas, 2006; Shipley et al., 2006). Lastly, the view from the building is a highly valued locational characteristic for people willing to watch a nice view from the place (McCormick, 2002).

2.4.3. Financial Characteristics

Conversion of an existing space for a new use rather than starting a new construction process will inevitably reduce costs if the building has a high value and is converted to the most suitable service for that building (Heath, 2001). Any installation considered for major renovations requires extensive research and survey by actors to verify its structural integrity and compliance with standard building codes (Langston, 2007). Financial characteristics which influence building selection are revealed in six main themes: (i) shortened construction period, (ii) reduced cost of construction, (iii) the maintenance costs of the space, (iv) rental expense, (v) financial incentives and (vi) sources of finance or risk (Douglas, 2006; Ghaderi et al., 2020; Heath, 2001; Mısırlısoy and Günçe, 2016; Langston, 2007; Shipley et al., 2006; Wilson, 2010).

The conversion process is naturally shorter than constructing a new building since it keeps the existing structure of the building. Thus, the current property usually compensates for the requirements with some intervention. The actors will also be able to use the fittings and services in the building. This situation provides savings on the cost of purchases and instalments (Douglas, 2006). However, some older buildings may not comply with current regulations, requiring some structural changes that lengthen the construction period.

The shorter development period reduces the cost of financing and the effect of inflation on construction costs. It is usually much cheaper to adapt to an existing building than to demolish and redevelop the site. Adaptation costs less than a new building because it already provides the existing infrastructure, such as the foundations and essential services. The contract period is usually shorter and borrowing costs for adaptation are much cheaper than for new builds. Re-use of the building prevents its complete demolition. The destruction is an expensive, disruptive and dangerous activity (Douglas, 2006). With the shortening time of the conversion process, the cost of converting the building is lower than new construction as most of the building elements are already present (Langston, 2007).

The maintenance costs of an old building are generally higher than new buildings. The energy costs are higher since the old structures don't meet the insulation standards of new buildings. Some materials required for adaptation work of old buildings are

expensive. Moreover, conversion requirements may increase the construction costs. These can result in the price of retrofit work and the building's redevelopment plan (Douglas, 2006).

If the space is rented, the monthly rental price of the building may not be as high as the rent demanded a newly constructed building that fully meets the needs of its users.

Depending on the nature of the project and its contribution to the built environment, financial incentives can be obtained through government agencies to support the project (Douglas, 2006). However, the economic situation of a re-use project can be complex.

Therefore, actors should complete appropriate assessments to act according to the project timeline to reduce and control the costs. Previous experience in founding and directing the design and construction phase lowers the sources of finance or risk. Aside from the actors, construction professionals experienced in similar projects can be hired to reduce the overall financial risk of the projects (Wilson, 2010).

2.4.4 Market Characteristics

Actors should consider market characteristics according to the target market in line with the building location. According to Peiser and Frej (2007), the market's desirable parts of town, hot segments of the market, popular physical features, and what else is developing in the area should be questioned. Market characteristics which influence site

selection are revealed in six main themes: (i) historical background of the district, (ii) demographics of the population, (iii) closeness to the city centre, (iv) social structure and interaction, (v) travelling behaviours and (vi) shopping behaviours.

Understanding the market dynamics requires knowledge of the historical background of the district primarily. The actors need to know what activities have been carried out. Besides, they need to know which projects have been successful or unsuccessful. The demographics of the population who lives in or visits the site follow this. Therefore, to accommodate the development plans, the actors should conduct a demographic study and first-person observations to learn about a neighbourhood, including the population and social aspects. Adaptive re-use is preserving the visual or physical memory of a place for a community like an old factory represents the district or a landmark present in many stories. Then, actors should finalize the project's details to match the market's desired needs (Henehan, 2004). In this way, the social structure and interaction with the travel and shopping behaviours of the people in the selected area can be known.

In the re-use of buildings, the location effect is important in market demand. In particular, the need for living in specific neighbourhoods of a city may be much more or less than in other regions. A re-use project enters an established or developing community, which is determined by the market and can only be successful if the actors see the potential in that place. However, the proximity to the city centre will always be more popular as the social life in the city centres is already vibrant, the economy is well

established, and access to other parts of the city is more manageable. Therefore, the market will be more active.

The mentioned characteristics from the studies compiled by different researchers on adaptive re-use projects describe the actor's decision-making process. They can be seen as drivers in the selection of a building and also as barriers. Although every researcher names the characteristics and groups them under different categories, Table 1 distils the current adaptive re-use characteristics that influence the selection of the building and the district.

Table 1

Adaptive Re-use Characteristics

	Descriptions	The Criteria	References
Architectural	Any potential effects or impacts are depended on a building's specific physical conditions.	(i) Building systems	Heath, 2001;
		(ii) Site work	Günçe and Mısırlısoy, 2016;
		(iii) Space layout and structural integrity	Shipley et al., 2006;
		(iv) Size, height and depth of space	Wilson, 2010.
		(v) Construction material	
		(vi) Special character of the space	

Locational	Any potential effects or impacts are related to the location of buildings.	(i)Surrounding places	Heath, 2001;
		(ii)Safety and security	Günçe and Mısırlısoy, 2016;
		(iii)Accessibility to services and transportation	Shiple et al., 2006;
		(iv)Convenience of personal vehicle parking	Wilson, 2010.
		(v)The view from the building	
		(vi)Accessible entrance	
Financial	Any potential effects or impacts are related financial costs of the building.	(i)Shortened construction period	Heath, 2001;
		(ii)Reduced cost of construction	Günçe and Mısırlısoy, 2016;
		(iii)The maintenance costs of the space	Langston, 2007;
		(iv)Rental expense	Shiple et al., 2006;
		(v)Financial incentives	Wilson, 2010.
		(vi)Sources of finance or risk	
Market	Any potential effects or impacts stem from the market of the selected district.	(i)Historical background of the district	Heath, 2001;
		(ii)Demography of the population	Frej and Peiser, 2007.
		(iii)Closeness to the city centre	
		(iv)Social structure and interaction	
		(v)Traveling behaviours	
		(vi)Shopping behaviours	

Note. Prepared by the author.

CHAPTER 3

ART GALLERY: A SPACE FOR ARTWORKS

The presence of art goes beyond the location of places where art is only exhibited, preserved and sold. Art galleries make artistic activity visible within the city aside from temporary art events such as performances, exhibitions, and artist acts in public space. Art galleries as venues make creative activity visible primarily within a room, then in neighbourhoods and cities. These spaces classify the artwork into preceding artistic genres; convert their artistic and exhibition value into economic value. The physical conditions of gallery space are defined in this chapter.

3.1. Defining Gallery Space

A gallery space is defined in various ways. The widely known one is from O'Doherty (1999), who defines gallery space as “a white cube” by the analogy with “a medieval church”. According to his explanations, some physical characteristics of gallery space are as below (p.7).

The outside world must not come in, so windows are usually sealed off. The walls are painted white. The ceiling becomes the source of light. The wooden floor is polished so that you click along clinically, or carpeted so that you pad soundlessly, resting the feet while the eyes are at the wall.

The “white cube” is an expression and an architectural model to emphasize the gallery space’s physical characteristics as unshaded, clean, and artificial framing of the artworks (O’Doherty, 1999). Depending on its definition, the gallery space also affects how people present and understand modern art. Grodach (2011) defines gallery space as flexible and multifunctional performance spaces rather than museums or commercial galleries. His classification puts gallery space as an art school, an incubator, a resource centre, and an outreach centre. Therefore, these specific art places in the city go beyond the locations where art is exhibited and sold.

3.2. Art Galleries for the Development of Urban Space

The culture industry is a term Adorno and Horkheimer (2002) used to define commercial entertainment industries such as music, museums and art galleries. The literature demonstrates that the culture industry is part of urban development strategy, which impacts economic development and social vitalization by preserving the city's historical context with adaptive re-use of buildings (Hall, 2000; Grodach, 2011; Pratt, 2008).

Therefore, art galleries, as a part of cultural industries, participate in urban development

strategies during the relocation of drive out of the cities. For example, cities such as Amsterdam, London and Oslo used the same revitalization and gentrification strategy in the city centres.

The culture industry brings high technology, innovation, diversity and creative labor, as seen in different countries (Ekdi and Çıracı, 2015). The urban development strategy is also named gentrification. The presence of artists in these spaces brings galleries, coffee houses and nightlife to the city centres at the neighbourhood level. However, this revitalizing strategy can have positive and negative aspects. The gentrification process may lead to reactions of people who want to preserve the present characteristics of the neighbourhood, its ethnic structure, its small-sized businesses and affordable rental expenses (Atkinson, 2000). In those cases, art galleries become the target of the people who struggles with the gentrification process.

Art gallery space is a place to display artworks to be seen and understood. Considering gallery space's physical characteristics with its social and cultural values within the urban context, it becomes a whole as an experience rather than a space enclosed by walls. Therefore, it reflects artworks within the gallery by serving them with several symbolic and cultural meanings. Eventually, paintings become a part of the gallery space. In this scheme, gallery space becomes a frame with all its connotations over exhibited works and governs the viewers' perspectives against paintings.

3.3. Art Gallery Characteristics

The physical conditions of the gallery space largely remain undefined and changeable since there is no specific frame to design a gallery space. The primary aim of a gallery space is to display artworks to visitors for their self-education and satisfaction.

Therefore, visitor-based studies occupy a prominent place in the literature to understand their behaviours and engagement with the gallery space and displayed artworks within the exhibition environment (Jurėnienė and Peseckienė, 2020; Krukar, 2014). While these studies take a central location in the literature, any study which define gallery spaces according to their spatial features couldn't find. However, some researchers have investigated gallery space regarding its desired features to exhibit artwork properly and attract more visitors. Under those studies, art gallery characteristics can be followed.

3.3.1. Spatial Visibility

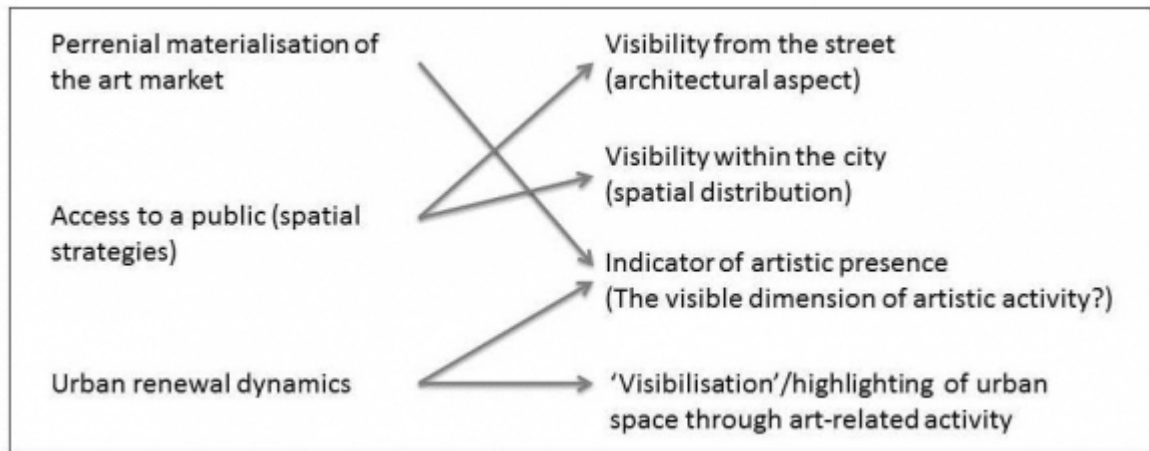
Creating spaces for the contemporary art scene flourishes urban social life and, as a consequence of it, reduces spatial and social distances between different social groups. Grodach (2011) claims that art galleries bring interaction between artists and residents by behaving as public spaces. Many studies see art galleries as places where people work, live, and socialize. These studies also highlight art spaces which create their hierarchy and bureaucracy among all art organizations (Block and Nollert, 2006; Stimson and Shollete, 2006). This framework adopted spatial visibility from the study,

which investigates art galleries concerning contemporary urban dynamics by considering their spatial visibility. Debroux (2017) also describes spatial visibility as an artistic activity of an art gallery within the city.

Art galleries embody the art market within the urban area, as they are not temporary venues such as art fairs and biennials. In this sense, they designate a particular location for the art market. They need to be accessible to the public, from local to global. Therefore, they have spatial strategies such as mailing lists for massive communication, selecting the location and easy accessibility to public transportation. Art galleries are the catalysts of the urban art scene. Many researchers argue they are part of cultural redevelopment strategies as the emergence of ‘creative cities’ (Grodach and Loukaitou-Sideris, 2007; Sternand Seifert, 2010; Ekdi and Çıracı, 2014). Spatial visibility is revealed in four main themes: (i) visibility from the street, (ii) visibility within the city, (iii) an indicator of artistic presence and (iv) visibilisation by highlighting urban space through art-related activity. The relationship between the themes and their impacts is shown in Figure 3.

Figure 3

Characteristics of Spatial Visibility



Note. Taken from *The Visible Part: of Art Galleries, Artistic Activity and Urban Dynamics*, by T. Debroux, 2017. Copyright 2017 by *Articulo-Journal of Urban Research*.

Visibility from the street of an art gallery is how we see these places from the street level. In the development of modern art, an art gallery should be open to the street with large windows which offer a view from the inside to the passers-by (O'Doherty, 2017). However, the new typology of art galleries presents diversity despite the white cube model. In the study of Debroux and Wayens (2015) in Brussels, field research shows that two basic architectural models coexist: reusing ground floors dedicated to the retail operation and harmonizing historic buildings with large-scale works of art. The first model is identifiable from the street and easy to find, while the second model has only a signboard with the gallery's name at the entrance of the buildings. In Molotch and Treskon's (2009) study conducted in Manhattan, particularly SoHo and Chelsea, a floor above the ground floor can also enable the galleries to be located in a busy and desirable neighbourhood. These examples show that the coexistence of galleries in the street or

neighbourhood is an element of visibility beyond the architectural characteristics of their visibility.

Visibility within the city refers to the spatial distribution of art galleries in the art scene in the town. Many studies show that art galleries are looking for affordable spaces in the city centre and historical and post-industrial neighborhoods, and they are settling in neglected buildings (Cole, 1987; Green, 1999; Ley, 2003; Lloyd, 2004; Vivant, 2010; Zukin and Braslow, 2011). Therefore, they create cultural clusters which emerge organically with the activities of entrepreneurs, artists and residents. The creative economy generates commercial activity with the potential for cultural groups (Seifert and Sternand, 2010). In the study by Green and Schuetz (2014) conducted in Manhattan, art galleries in clustering with a high concentration level in exhibiting and selling art with location models of luxury retail have an expected longer lifespan. The main reasons for this are local economies and consideration of location. There is a high probability of opening a new gallery in a neighbourhood with galleries, and the clusters explain this. Despite the relatively short average lifetime of the galleries, they remain stable for long periods in crucial areas. Art galleries where the same addresses are frequently re-used are more successful. Some research on different location strategies shows that galleries located outside of this central cluster will close sooner. Their proximity to artists who cannot afford the rents of the city centre and pulls these small galleries out of the cluster determines their unconventional location patterns (Boichot, 2012; Rius Ulldemolins, 2012).

Visibility as an indicator of artistic presence can occur under visibility within the city. In cultural and urban studies, art clusters fertilize creative communities in the towns (Braslow and Zukin, 2011; Campbell and Gornostaeva, 2012). The presence of artists in urban space relies on social interaction with other cultural actors and organizations besides their residences, studios, and social life. Therefore, social co-presences, which are interactions in the distribution of people in space, appear in neighbourhoods as urban localities.

The 'visibilisation' of urban spaces is a way to make art-related activity visible in urban areas. Art galleries are places where people create social interactions besides places to display and sell artworks. They allow art-related social groups to gather in an urban public space that generates sociality locally and globally. Many urban researchers believe art facilitates social interaction and collectivity by creating a sense of community (Borup, 2006; Gadwa and Markusen, 2010; Grodach, 2011). As micro-level social co-presences, it can adopt opening days to understand the result of the spatial organization of artistic activity. Opening days are the days when the visibility of the gallery becomes a social event. Besides the other elements of spatial visibility, such as large window shops and facades of the building, opening days gather people together inside and outside the gallery. The crowd gathers in front of the gallery or courtyard. In some places, people organize the event simultaneously where gallery clusters exist to combine

audiences and reinforce the visibility of these places. As a result, these places highlight their urban environment.

3.3.2. Transparency

Transparency is an architectural notion related to transmitting light through an object, and seeing the things behind it is not prevented (Şen et al., 2011). It is associated with the disappearance of the façade and the changing function of the wall. Architectural transparency in art galleries changes its social contexts like city streets, upholds the city's atmosphere, and creates meaning in and around it. Therefore, as an architectural feature of a gallery space, windows make places porous (Harris, 2021).

At first glance, transparency looks similar to 'spatial visibility'. Spatial visibility refers to the relationship between the gallery space within the cityscape and the location. However, clarity connects the exterior and interior areas with a distinctive approach. Transparency as glass facades creates an ephemeral and a reflective screen which changes the art gallery's context and content besides its leading role in allowing circulation, visual connection, and accessibility (Balik, 2017). It produces a temporal view of the city from inside a gallery. It reflects the temporality of cityscapes against exhibited artworks.

Transparency is a critical element which emphasizes interaction with the urban context. Depending on transparency, controlled use of daylight in museum galleries enhances the experience of the artworks and the room. Iordanidou (2017), in his study, claims that sunlight optimizes the visual experience of the painting and emotionally impacts visitors. It gives an identity to the gallery space and provides sustainability; however, it can be against preservation and visual comfort requirements. The physical elements of gallery space are related to the level of brightness, and the uniformity of the light distribution, besides glare, shadow and reflection on the artwork, which changes its perception (Iordanidou, 2017).

Three features were added to identify how openings influence the relation of the interior to the exterior: (i) exterior view, (ii) openness to the outdoor environment, and (iii) outdoor feeling. Exterior view, as the existence or absence of an outdoor idea, enhances the connection with urban space by providing outdoor feeling as stronger or weaker. The presence of a visual link to the metropolitan area can be a destructive relationship with the city, which may be unwanted. The exterior view gives visitors a visual reference of the urban environment, which helps orient their position in the space. The typology of daylight openings investigates the visual connection to the outdoor environment. Side-lighting openings, windows and clerestories, provide exterior information; however, the openings may cause preservation, visual comfort or curatorial problems. Top-lighting gives uniform lighting and prevents visual comfort problems; however, it minimizes the potential view of the exterior.

The feeling of openness is how much the space feels isolated to the outdoors. It depends on the existent view and size of the openings directly affected by the gallery space's architecture. By introducing the concept of *genius loci* as the spirit of the place, Schulz (1980) criticizes spaces disconnected from nature and place, where perception becomes superficial. The exterior feeling depends on the ratio between the room's area and the openings' size. It involves the distance of the visitor from the window. The presence of more openings and translucent glazing and shading devices can also increase the feeling of openness. Uniform and the proper light level is another aspect that gives this impression.

The outdoor feeling inside the gallery space is how much the space feels connected to the exterior. Visible exterior motion gives a more robust sense than the static exterior. However, the movement outside is a distraction for visitors. Therefore, the field of view and distance affect the artwork's perception. A transparent surface becomes an opaque screen with the reflection of sunlight. The surface frames the cityscape as a layer between the outside and inside of the space. Therefore, the temporality of cityscapes, landscapes, and the sky defines the gallery space as a changing background. Reflections and shadows in the gallery space also contribute to the outdoor feeling.

3.3.3. Flexibility

Researchers define flexibility as adapting to new conditions and reacting to external forces (Eriksen 2005; Martin 1994, Sennett 1998). Osborne (2003) relates it with creativity, newness, speed and risk-taking to meet the desired end as the highest achievable good. Arranging spaces in many ways is a consequence of a flexible layout. Flexibility is more related to the spatial and structural quality of the building. Besides the segregation of positions, a space should be equipped with proper systems which fulfil its needs to perform correctly. An open-plan space also cannot be a sufficient condition without the functional performance of the space. It provides only spatial flexibility. Flexibility is revealed in three main themes: (i) structural systems, (ii) the functional performance of space, and (iii) the use of operational elements (Kim, 2001).

Structural systems directly affect the size of space related to spatial flexibility as a part of flexibility requirements. Steel and reinforced concrete frame construction enable open plans after the load-bearing structure limits the change of inner walls, the height of a room and the distance between columns. However, it cannot be the only aspect which provides flexibility to a space (Kim, 2001). Operational elements are another method to achieve spatial flexibility. It is the most immediate solution for the space attained by the operational elements. Sliding doors can be used as walls and doors that change the

connectivity between rooms by changing their openness. Doors can be removed; movable partitions and moving platforms can be helpful for the intended design.

The functional performance of a space needs to be appropriately handled to create a flexible space. An area needs to fulfil a specific request. A gallery space needs to have high ceilings with walls to exhibit artworks. It needs to be supported with proper building systems such as lighting and acoustics. Researchers show many traditional housing forms have been designed to be adaptable spaces with no hierarchy between rooms and no circulation (Rabeneck et al., 1974). In those cases, the flexibility comes from the contextual relationship attained by non-hierarchical spaces. The hierarchy between rooms and the plans is reduced into geometrical patterns according to different use scenarios. Flexibility comes with the arrangement of areas which is attained by zoning. It condenses functional systems by the user's intention. It can also use modular systems using interchangeable units, achieved by user's modifications. The flexibility of space resulted in scenarios, organization of program arrangement, and, last, building systems.

A gallery space doesn't have any prescription to be followed or designed. However, it requires spatial characteristics to fulfil its function as a space for contemplating art. The mentioned characteristics are found in the studies from different researchers to describe what a gallery space needs to accommodate artworks. The art gallery characteristics can be followed as such in Table 2.

Table 2

Art Gallery Characteristics

	Descriptions	The Criteria	References
Spatial Visibility	Spatial visibility comprises an art gallery's architectural visibility and its presence in urban space.	(i) Visibility from the street	Bain, 2004;
		(ii) Visibility within the city	Debroux, 2017;
		(iii) Indicator of artistic presence	Filipovic et al., 2010;
		(iv) Visibilisation	Quemin, 2002.
Transparency	Transparency provides a connection between the exterior and the interior space of art galleries.	(i) Exterior view	Balik, 2017;
		(ii) Openness to the outdoor environment	Harris, 2021;
		(iii) Outdoor feeling	Iordanidou, 2017; Şen et al., 2011.
Flexibility	Flexibility provides an integrated notion of space, program and users.	(i) Structural systems	Kim, 2001;
		(ii) The functional performance of a space	Morgan, 2013.
		(iii) Use of operational elements	

Note. Prepared by the author.

Many researchers discuss the emergence of art organizations with different contexts against the traditional institution (Bradley and Wallner, 2006; Detterer and Nannucci, 2012). These art organizations highlight art spaces as new forms of cultural actors which create their hierarchy and bureaucracy in the contemporary art scene. Small scale private art enterprises as spaces classify the artwork into preceding artistic genres; convert their artistic and exhibition value into economic value. In this case, the physical conditions of the gallery space remained undefined and changeable.

Adaptive re-use of buildings is studied in the literature with many approaches to different typologies; however, the relationship of its requirements with a gallery space remains unclear. This study fills the gap in the literature by accumulating related characteristics of adaptive re-use and art gallery, and it combines them with their similarities. Table 3 presents either an adaptive re-use project or venue for artworks require similar characteristics. The collocations can be followed as such in Table 3.

Table 3

The collocations of adaptive re-use and art gallery characteristics

1- ADAPTIVE RE-USE		2- ART GALLERY
1.1. ARCHITECTURAL	1.1.1. Building systems	2.3. FLEXIBILITY , 2.3.2. The functional performance of a space
	1.1.2. Site work	2.2. TRANSPARENCY , 2.2.1. Exterior view 2.1. SPATIAL VISIBILITY , 2.1.1. Visibility from the street, 2.1.3. Visibilisation
	1.1.3. Space layout and structural integrity	2.1. SPATIAL VISIBILITY , 2.1.1. Visibility from the street 2.3. FLEXIBILITY
	1.1.4. Size, height and depth of space	2.1. SPATIAL VISIBILITY , 2.1.1. Visibility from the street 2.2. TRANSPARENCY , 2.2.1. Exterior view, 2.2.2. Openness to the outdoor environment 2.3. FLEXIBILITY , 2.3.1. Structural systems, 2.3.2. The functional performance of a space
	1.1.5. Construction material	2.3. FLEXIBILITY , 2.3.1. Structural systems, 2.3.2. The functional performance of a space
	1.1.6. The special character of the space	2.1. SPATIAL VISIBILITY , 2.1.1. Visibility from the street, 2.1.2. Visibility within the city 2.2. TRANSPARENCY , 2.2.1. Exterior view, 2.2.2. Openness to the outdoor environment 2.3. FLEXIBILITY
1.2	1.2.1. Surrounding places	2.1. SPATIAL VISIBILITY 2.1.3. Visibilisation

	1.2.2. Safety and security	
	1.2.3. Accessibility to services and transportation	
	1.2.4. The convenience of personal vehicle parking	
	1.2.5. The view from the building	2.2. TRANSPARENCY , 2.2.1. Exterior view, 2.2.3. Outdoor feeling
	1.2.6. Accessible entrance	2.1. SPATIAL VISIBILITY , 2.1.1. Visibility from the street
1.3. FINANCIAL	1.3.1. Shortened construction period	2.3. FLEXIBILITY
	1.3.2. Reduced cost of construction	
	1.3.3. The maintenance costs of the space	2.1. SPATIAL VISIBILITY , 2.1.2. Visibility within the city
	1.3.4. Financial incentives	<i>There is no collocation between adaptive re-use and art gallery characteristics.</i>
	1.3.5. Rental expense	
	1.3.6. Sources of finance or risk	2.1. SPATIAL VISIBILITY , 2.1.2. Visibility within the city, 2.1.3. Visibilisation
1.4. MARKET	1.4.1. Historical background of the district	2.1. SPATIAL VISIBILITY , 2.1.2. Visibility within the city
	1.4.2. Demography of the population	2.1. SPATIAL VISIBILITY , 2.1.2. Visibility within the city, 2.1.3. Visibilisation
	1.4.3. Closeness to the city centre	2.1. SPATIAL VISIBILITY , 2.1.2. Visibility within the city
	1.4.4. Social structure and interaction	
	1.4.5. Travelling behaviours	
	1.4.6. Shopping behaviours	

Note. Prepared by the author.

As shown in Table 3, characteristics required during actors' adaptive re-use decision-making process collocate the characteristics that an art gallery should have. The collocations shown in Table 3 will be used to investigate owners' perceptions of

characteristics and how they prioritize them. Architectural, locational, financial and market characteristics of a building directly affect the space's spatial visibility. The architectural condition of a building is decisive additionally for art galleries' transparency and flexibility. Size, height, depth, and a space's special character outstand in selecting a building. Locational and market characteristics of a building play an essential role in the urban presence of an art gallery.



CHAPTER 4

METHODOLOGY

This chapter starts with research questions to identify the aim of the study. The pilot study is explained. Site selection follows it to understand the environment of the study better. The selection process of settings and participants take place after with a GIS-based spatial map. Lastly, the procedure and instruments containing the questionnaire and observation are explained as Stages 1 and 2.

The present study aims to explore the decision-making criteria of owners in the selection of the existing building for adaptive re-use of an art gallery as well as to understand the art galleries spatial qualities, as mentioned in Chapter 1. The found characteristics based on a related literature review investigate the prioritizations of the owners' criteria in decision making for adaptive re-use of existing buildings in terms of the district and the space selection. The research questions are given by referring to the aims of the study.

4.1. Research Questions

The following research questions were asked with references to the literature review.

RQ1: What are the decision-making criteria of owners in the selection of the existing building for adaptive re-use of an art gallery?

RQ2: What are the prioritizations of owners' decision-making criteria for adaptive re-use of existing buildings?

a) What are the prioritizations of the owners' decision-making criteria for adaptive re-use of existing buildings in terms of the selection of the district?

b) What are the prioritizations of the owners' decision-making criteria for adaptive re-use of existing buildings in terms of the selection of the space?

RQ3: What are the qualities of the existing building, which is adapted into new use as an art gallery?

The study uses a descriptive survey method combining different data collection methods: questionnaire and observation. Therefore, the study method will be explained as Stages 1 and 2. Stage 1 consists of preparing a questionnaire to get descriptive statistical data for RQ2 and answers for RQ1 and RQ3. Stage 2 aims to understand the site and settings with a systematic viewing of observation. It helps to understand RQ1 and RQ3 better and clarify Stage 1.

4.2. Pilot Study

Before the generation of this thesis, the pilot study was carried out during IAED 514-2 Research Methods II under the instruction of Prof. Halime Demirkan in 2021. The pilot study aimed to understand the most effective design strategies for adaptive re-use of independent art galleries. The study adopted a case study method based on online interviews with a focus group conducted with nine owners and online observation of the galleries. The analysis was based on spatial qualities with three factors, namely, flexible layout, visibility and accessibility, which were assumed to be indicators of the success of a gallery space. There were no determined characteristics in the selection of the settings. Semi-structured interviews were conducted with the owners.

It was realized that the questions were uncertain and unclear for the owners, who were not primarily based on design background. This pilot study led to this research to find

characteristics from the literature review and create a criterion for adaptive re-use projects of art galleries. Accordingly, the owners wanted to be questioned about their criteria in the selection and decision-making process. Their prioritization among the characteristics is decided to be asked. The method is also improved and combined as a questionnaire with different question types and observations in the field. The scope of the thesis is limited to the Beyoğlu district. In parallel, the number of the galleries is increased to get more general and heterogeneous results.

The pilot study selected settings according to their previous use, architectural characteristics, and closeness to art organizations and the city centre. The owners decided on the spaces without looking at their insufficiencies for the functional requirements. Later on, they compensated them with minimum interruptions. Their initial intention was to put every space's genuineness, bringing special characteristics to the gallery. In their design process, adding and removing walls to create depot and office areas, removing some openings to get more exhibition surface, and fixing lighting systems for proper illuminance were done to bring the identity of exhibition space to the residential space. Moreover, the pilot study revealed that the building's structural layout and capacity caused problems in the long term, even though they changed the layout and the space allocation because of insufficient storage space. Following this pilot study, the researcher had an internship of three months length in one of the galleries from the focus group to understand the insights of an art gallery, its use and its programme with requirements.

4.3. Site Selection: The Beyoğlu District

The historical background, cultural heritage and economic activity of İstanbul have brought it an internationally recognized trade and culture centre throughout the centuries. The urban vitality of the city brings culture industries to the scene. Therefore, artistic presence has also developed in recent years with steady growth, down to the proliferation of small, privately owned commercial galleries and extensive support from families, banks, and nonprofits. Biennials, organized by İstanbul Kültür Sanat Vakfı (IKSV) and İstanbul Biennial (IB), and fairs are influential in attracting many visitors. The İstanbul Biennial is Türkiye' s most famous art event, with a tremendous international impact abroad (Polo, 2015). Its success has evoked the dynamics of the art market in Türkiye. Artists whose works they displayed in it have an outstanding value in the art market and auctions. Also, the development of significant museums plays a substantial role as a catalyst in the wake of new galleries.

İstanbul's historical centre, also defined as the historical peninsula, comprises two sides that differ economically, socially, culturally, and physically. The sea divides the historical centre of İstanbul into three hubs in the southwest Eminönü and the northwest Galata and Beyoğlu. The Beyoğlu district at the junction of Asia and Europe on the European side of İstanbul is the selected study area, centred on İstiklal Street between Tünel–Taksim.

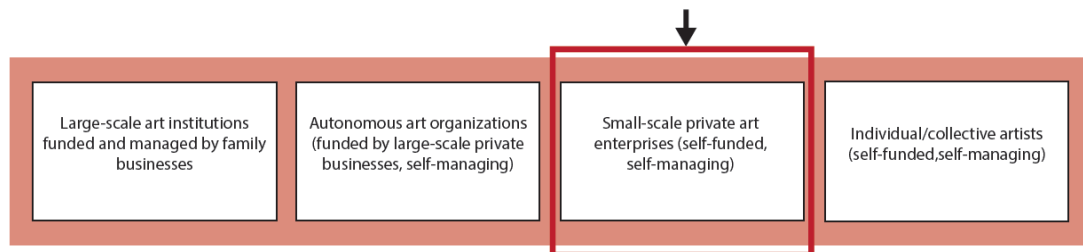
European newcomers transformed the district into one of the most distinctive residential and recreational areas of the historical centre of İstanbul with its cinemas and theatres, restaurants and patisseries, art galleries and luxury shops by time (Türer, 2020). Therefore, Istanbul's artistic networks cluster in the Beyoğlu district (Kahya, 2020). Regarding the preferences of the creative network actors in the city centre of İstanbul, the accessibility of public transportation, demographic diversity, vitality in finance, and commerce are fundamental driving forces. Another actor makes it the spatial capital that spaces in a different price range with the historical and aesthetic quality. The historically attractive, physically degraded, but economically affordable buildings are primarily available within the city centre and accessible (Kahya, 2018). In the 20th century, the social structure of the Beyoğlu district has changed with the Europeans leaving the region. People from the rural area begins to settle in the area which offers cheap residential property. By time, the region has become a slum area which covered with trade centers instead of residential areas. In the 1990s, the city center began to revitalize with the presence of cultural actors (Ergun, 2004). As a part of this urban revitalization process, new cafes, restaurants and art galleries were opened at neighbourhood level. In consequence of urban gentrification process, art galleries clustered in the Beyoğlu district dramatically by overtaking historical apartments, separate houses and shops to re-use. Therefore, the study adopted the settings among the neighbourhoods of this district.

4.4. Participants and Settings

Cultural entities such as large-scale family business art institutions, autonomous private art organizations, small-scale private art enterprises and individual or collective artists stand in urban spaces in Istanbul's modern art scene (Kahya and Ataöv, 2020). First, this study categorizes the small-scale private art enterprises that have taken action in the city's modern art sphere in the last two decades. These places need to be managed and funded by their owners for retailing purposes. They also need to adopt artists from the contemporary art scene. The main reason for this choice was to be able to directly contact owners who were also the main decision-makers in the selection and adaptation of the galleries. It can be followed as such in Figure 4.

Figure 4

Models Present Cultural Actors



Note. Adapted from *Cultural Actors as Agents of Generating Social Co-presences within the Place: İstanbul's Contemporary Art Scene*, by A. Ataöv and G. Y. Kahya, Copyright 2018 by European Planning Studies.

As it is explained in Figure 4, purposive sampling is used to collect data. The study refers to various reliable resources to collect data for this analysis because of the lack of

data about art organizations. These resources include the Google maps keyword searches as ‘Sanat Galerisi’, ‘Sanat Merkezi’, ‘Beyoğlu Sanat Galerileri’, city art maps, and the list of art organizations participating in the Contemporary İstanbul, the websites presenting artistic events. The identified cultural actors occupy 118 locations for artistic venues in the Beyoğlu district (See Figure 5). Before adaptation to art galleries, the ones with residential use are looked at separately. Then, 29 were found convenient to the selection criteria and sent an email to explain the study's nature and aims and to ask for their assistance through participation. Twenty-four of them agreed to participate. The process of sampling can be followed as such in Figure 5.

Figure 5

Locations of the Identified Cultural Actors Occupy 118 Spots for Artistic Venues in the Beyoğlu District

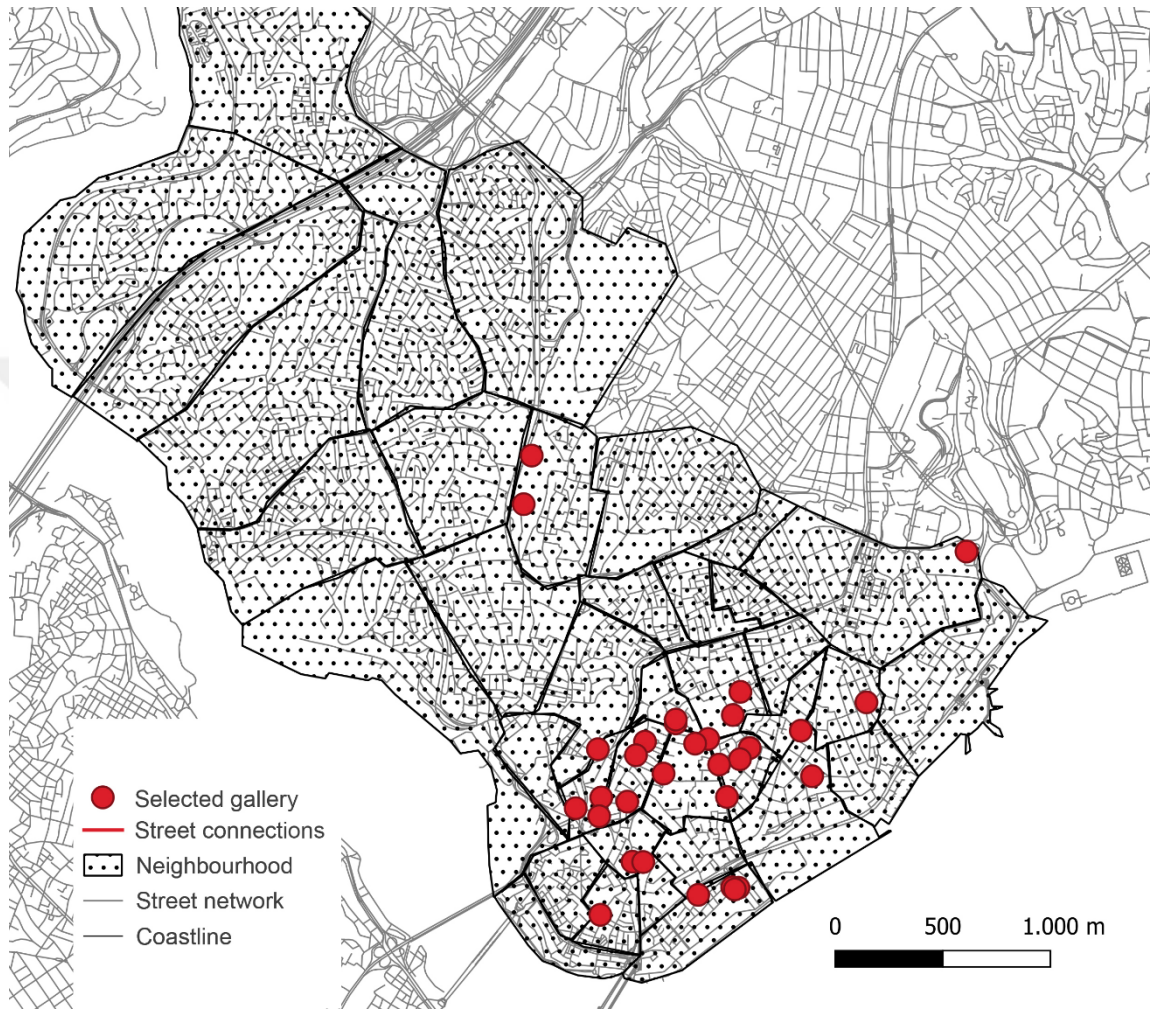


Note. Created on QGIS Desktop 3.24.0 by the author.

As it can be seen in Figure 5, GIS-based spatial map reveals galleries' spatial distribution by presenting their togetherness in the built environment. In Figure 6, the distribution of selected settings at the neighbourhood level.

Figure 6

Distribution of Selected Settings at the Neighbourhood Level

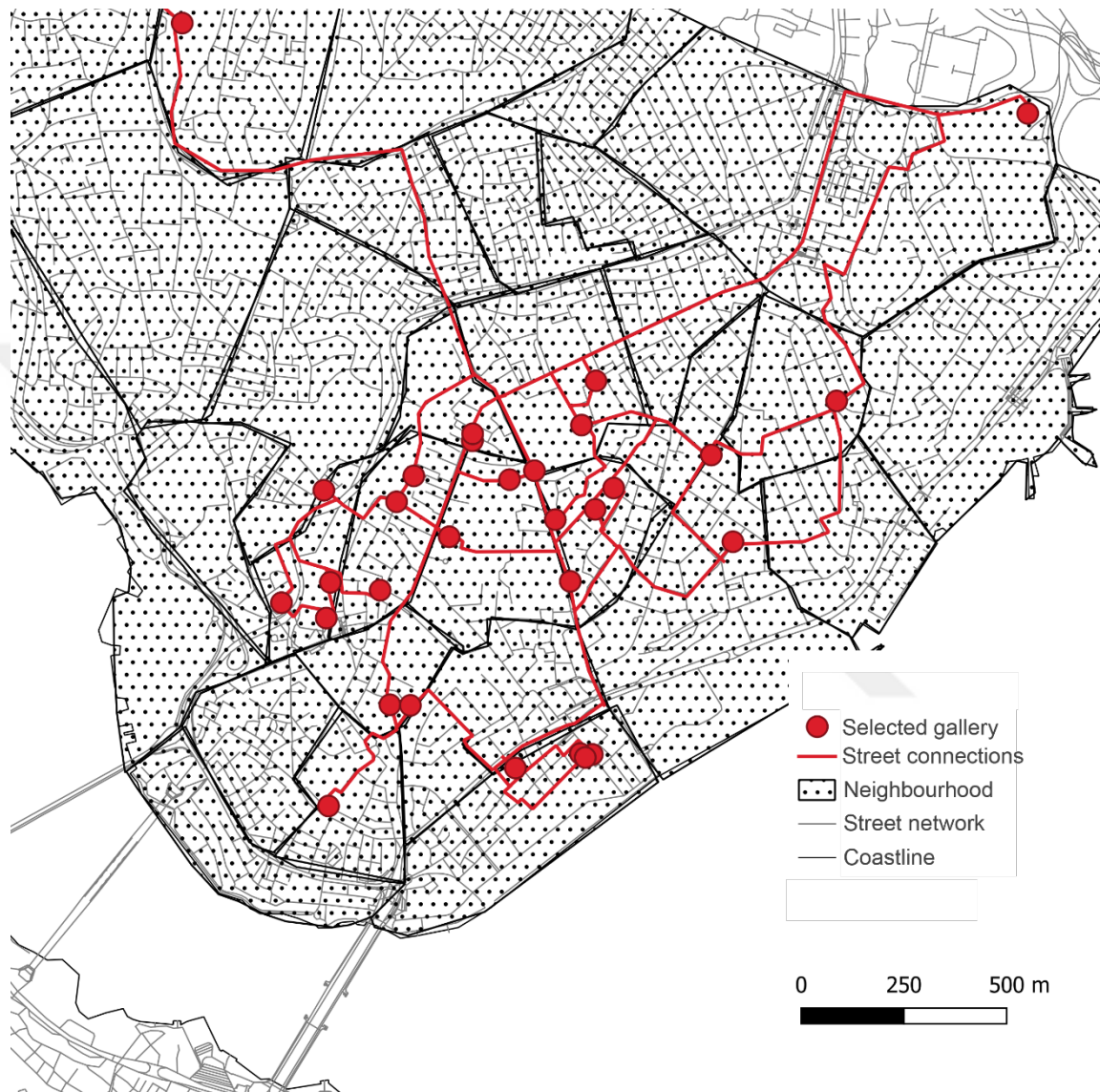


Note. Created on QGIS Desktop 3.24.0 by the author.

In Figure 6, the map shows that art organizations clusters at certain neighbourhoods of the Beyoğlu district, close to each other. This attempt presents this study's methodological approach by showing co-presence at the clustering level with urban space configuration, it can be seen in Figure 7.

Figure 7

Street Connections of Selected Settings at the Neighbourhood Level



Note. Created on QGIS Desktop 3.24.0 by the author.

Figure 7 reveals the positioning of the street network, the closeness of art organizations and selected settings during the study according to the recruitment of settings.

4.5. Method of the Study – Stage 1

4.5.1. Procedure and Instrument

The online questionnaire is used in Stage 1 of the methodology. The questionnaire is prepared mainly by getting descriptive data on the prioritization of the owners related to RQ2. The other relations of the question with research questions are explained in Section 4.4.2. The researcher prepared all parts as individual questions except the demographic information part. It has been designed online by Google Forms. After creating the questions, permission was obtained from the ethics committee to contact the gallery owners. Besides, the online method was self-administered and conveyed as delivery and collection to reach the galleries' directors and founders. The nature of the study is explained within the questionnaire and via mailing. The questionnaire consists of classification questions for demographic information, open and closed questions, and scale questions on the Likert scale. The descriptive analysis has been done in IBM SPSS 19. Since the author prepared the questionnaire, a reliability test was done. A reliability test was run to test the reliability of the questionnaire (Q11 - Q43) designed by the author, with a Cronbach's alpha value of 0.890, indicating high reliability and consistency for the survey questions (Tavakol and Dennick, 2011).

4.5.2. Questionnaires

Questionnaires are the primary data gathering technique through which people are asked to respond to the same questions in a predetermined order (Gray, 2004). It was a compatible data collection way for this study since it reaches many respondents at a time and place that suits them. Data analysis of closed questions is relatively more straightforward. In addition, open inquiries can be replied to without interviewer bias (Gillham, 2000). However, there is a risk of getting inaccurate or misleading answers (Gray, 2004). Stage 1 of the method is taken as a descriptive analysis. The questionnaire consists of 6 sections and starts with classification questions for demographic information of the participants. The following questions are individually prepared to adopt a descriptive approach by the researcher. For their validity, a guideline is followed in preparing question content (Foddy, 1993).

The questionnaires can be seen in Appendix B as a Turkish version and Appendix C as an English version covering the research issues by accurately encoding them into the questions. The second section is designed to understand the notion of ‘owner’. It questions the role of an owner of a gallery with their proficiency and occupation. Closed questions are used as multiple choices, and open questions are used with short and long answers. Section 3 is to question the decision-making criteria of owners with an open question. It is important to ask their criteria to reveal their ideas about the topic before getting into the questionnaire's other questions. The question is related to RQ1, and also

it is prepared to show characteristics by owners whether Sections 4 and 5 don't cover. Sections 4 and 5 are designed with a Likert scale in which participants are asked to declare how strongly they disagree or agree with a series of characteristics (Gray, 2004). It is an ordinal scale presented with a five-point scale from 'Very Low Priority' to 'Extremely High Priority' with a 'No Opinion' choice. This part is based on opinions as a quantifier. In Section 4, adaptive re-use characteristics are given without classification: architectural, locational, etc. In Section 5, art gallery characteristics take place. All characteristics from the literature can be followed as such in Tables 1 and 2. This section serves for RQ2 a) and b) to be used in descriptive analysis. The last Section 6 contains open questions with long answers related owner's decisions during the adaptation of the space, which is associated with the RQ3 directly and also helps the researcher during observation in the gallery spaces. The relationship of the questionnaire with research questions can be followed in Figure 8.

4.6. Method of the Study – Stage 2

4.6.1. Procedure and Instrument

Observation is used as a data collection method in Stage 2. Stage 2 is based on qualitative analysis related to RQ1 and 3. Observation is a complex method combining sensation and perception via looking at something and noting the facts (Gray, 2004). It

provides to get beyond people's opinions and self-interpretation while evaluating their answers. This study uses observation to support Stage 1, based on the owner's perceptions and experiences. With the observation, the researcher aims to see what is beyond the owner's answers in Stage 1 of the method.

4.6.2. Observation

According to Kumar (2011), observation is one way to collect primary data. The observation method was used since it is "a purposeful and systematic way of watching an interaction" (Kumar, 2011, p.2). The data collected from the observations was a supportive method for the questionnaires. The observation consisted of three elements of its nature that can be followed as such:

- documenting the new use of the building and property in action,
- taking photographs of the building and property,
- touring around the property and throughout the building.

Non-participant observation, primarily used for qualitative purposes, is done in this study phase. This type of observation emphasizes the meanings people give to their actions. Unlike participant observation, the researcher only reports what is done without experiencing and commenting on it (Gray, 2004). According to Burgess (1984), features of social situations as a basis for observational data are sourced from space, actors,

activities, objects, acts, events, time, goals and feelings. The observation method uses field notes as a data tool to connect and analyze field data (Gray, 2004).

The duration of the observation stage covered eight weeks, took place in 24 art galleries mentioned in the chapter ‘Settings and Participants’. Unlike Figure 8, the observation started with determining the facts needed for the study. Table 4 was prepared to evaluate the physical conditions of art galleries by observing and measuring as well as obtaining certain information from the owner.

Table 4

Physical Conditions of Art Galleries

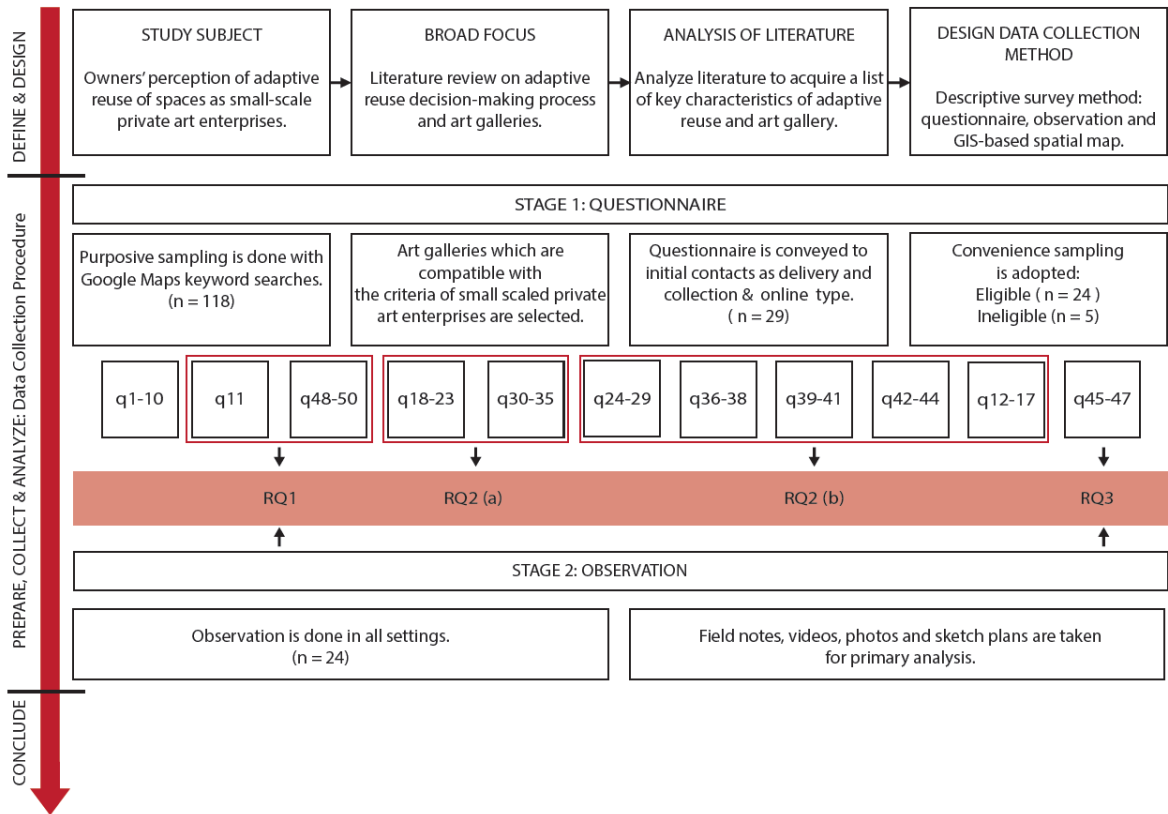
	Neighbourhood	Floor	Single space / rooms	Typology of building	Typology of structure	Area(m ²)	Window area (m ²)
A	Çatma Mescit	2	rooms	apartment	masonry	70	20
B	Cihangir	0	rooms	apartment	masonry	100	8
C	Firuzaga	0	single	shop	masonry	70	20
D	Evliya	0 - 1	single	shop	reinforced concrete	70	9
E	Şahkulu	0+5	rooms	separate + shop	wooden carcass	360	28
F	Firuzaga	0	single	shop	reinforced concrete	100	13
G	Asmalı Mescit	1	rooms	apartment	masonry	150	10
I	Tomtom	0	single	shop	masonry	30	7
J	Bereketzade	1	rooms	apartment	masonry	80	8
K	Tomtom	3	single	apartment	masonry	110	0
L	Gümüşsuyu	0+5	single	separate	masonry	70	0
M	Kuloğlu	0	single	shop	masonry	100	7
N	Kemankeş	-1	rooms	separate	steel carcass	100	0
O	İstiklal	0	single	shop	steel carcass	70	9
P	Firuzaga	-1 - 0	single	shop	reinforced	60	10
R	İstiklal	0	rooms	shop	steel carcass	60	10
S	Evliya Çelebi	-1 - 0	single	shop	reinforced	150	3
T	Kemankeş	0	single	shop	reinforced	100	15
U	Kuloğlu	2	rooms	apartment	masonry	100	8
V	Katip Mustafa	-1 + 0	rooms	shop	steel carcass	100	3
W	Tomtom	1	rooms	apartment	masonry	60	8
X	Asmalı Mescit	0	rooms	apartment	masonry	150	18
Y	Asmalı Mescit	-1 + 0	single	shop	masonry	150	11
Z	Tomtom	2	single	apartment	masonry	100	

Note. Prepared by the author. N=24.

Each part of Table 4 is explained followingly. ‘Neighborhood’ was related to locational, transparency and spatial visibility. ‘Floor’ and ‘Typology of building’ were related to architectural, locational, transparency, spatial visibility and flexibility. ‘Single space or rooms’ was related to architecture and flexibility. ‘Typology of structure’ was related to architecture and flexibility. The last two, ‘Square meters of area’ and ‘Square meters of windows area’, were related to architecture, flexibility, spatial visibility and transparency. Results can be followed in Table 4. Besides field notes that form Table 4, videotapes and photos from inside and outside the galleries are taken. The researcher surveyed the space of the galleries. The analysis of the surveys is given in Tables 1 and 2 to cover each characteristic from the literature. Accordingly, the researcher provided a sketch of plans and visuals of the galleries. The data was collected with informed consent, hiding the galleries’ identity. In Figure 8, the definition and design process of this study is explained, Stage 1 and Stage 2 was shown with their relationship with research questions.

Figure 8

Stages in The Survey Planning Process and Their Relation with Research Questions



Note. Prepared by the author.

Figure 8 covers the definition and design of the study, followingly preparation, collection, analyzing part explained for the data collection procedure. Two stages of the study were shown.

CHAPTER 5

RESULTS

5.1. Results of Stage 1

This chapter focuses on how the study method was applied and analyzed, as explained in Chapter 4. The questionnaire was diagnosed with a quantitative approach as descriptive statistics and a qualitative approach at Stage 1. Stage 2 consists of content analysis as a qualitative approach. Descriptive statistics for this study have been done with IBM SPSS 19 and Google Docs.

5.1.1. Demographic Data Results of the Participants

Descriptive analysis methods have analyzed the demographic data. Twenty-four people participated in the gallery from different occupations, between ages 30 and below to 31-64. Demographic information about the participants is summarized in Table 5 below.

Table 5*Summary Of Demographics*

		Frequency	(%)	Valid (%)	Cumulative (%)
Gender (n=24)	Male	8	33,3	33,3	33,3
	Female	16	66,7	66,7	100,0
Age (n=24)	30 and below	3	12,5	12,5	12,5
	31-64	21	87,5	87,5	100,0
Education (n=24)	Graduate	13	54,2	54,2	54,2
	Postgraduate	11	45,8	45,8	100,0
Occupation (n=34)	Director	11	45,8	45,8	45,8
	Founder	12	50,0	50,0	95,8
	Ceramic	1	4,2	4,2	100,0
Work experience (n=24)	-10 years	8	33,3	33,3	33,3
	10-19 years	11	45,8	45,8	79,2
	+20 years	5	20,8	20,8	100,0
Title	Director	5	20,8	20,8	20,8
	(Co)Founder	12	50,0	50,0	70,8
	Manager	7	29,2	29,2	100,0
Work with a curator	Yes	10	41,7	41,7	41,7
	No	14	58,3	58,3	100,0
Other occupations	Yes	8	33,3	33,3	33,3
	No	16	66,7	66,7	100,0

Note. Prepared by the author. N=24.

33.3% of the participants are male, and 66.6% are female. Most participants (87.5%) are between 31 and 64. The number of participants under 30 is low (22.5%). The educational status of the participants is almost half. Half are postgraduates while half are graduates. Half of the participants are Gallery Founder by profession, while the other half are Gallery Director by profession. A person's profession is a ceramics trainer. When the participants are evaluated in terms of professional experience, the participants (33.3%) have less than ten years, between 10-19 years (45.8%) and over 20 years (20.8%) of professional experience. The titles of the participants in the gallery are as follows. Participants (20.8%) serve as Director, (50.0%) Founder, Co-founder, Founding Director (29.2%), Communication and Project Manager. Those who work as curators

(41.7%), while those who do not work as curators (58.3%). Those who do other work besides the gallery (33.3%), while those who do not do any additional work (66.7%). To understand the yearly scheduling of exhibitions, an additional question was asked, as it is shown in Table 6.

Table 6

Responses Regarding strategies of exhibition scheduling (Q9)

(N=24)	n	%
With team and artists	18	75
According to themes	3	12,5
Only with team	2	8,3
According to fairs	1	1

Note. Prepared by the author. N=24.

Owners decide on yearly scheduling of exhibitions with the team and artists (See Table 6). Besides Table 6, they decide on the exhibitions before the beginning of each season, yearly, one-year, five-year, and 10-year plans and targets. Some galleries reach the artists who they want to exhibit in their galleries.

To understand the participant's related considerations, analysis within the study context was carried out by referring to the research question RQ1 and 3. The answers given by the participants to the questions in RQ1 and 3 were presented one by one. An evaluation was made regarding his views on the subject. Q11, Q48, Q49 and Q50 are related to RQ1. Participants did not respond to Q50. In other words, they didn't want to contribute

to the subject. For this reason, only the answers given by the participants to Q11, Q48 and Q49 are shown in the tables.

5.1.2. Criteria of Space for Exhibiting Artwork

To understand the criteria of space for exhibiting artwork, an additional question was asked. Criteria have been examined to make a space a venue for artworks, as it is shown in Table 7.

Table 7

Criteria to make a space venue for artworks (Q11)

(N=24)	n	%
Location	9	37,5
Width and height of the space	9	37,5
Lighting, daylight	6	25
Close to other art organizations	6	25
Historical background of the place	5	20,8
The social structure of the neighbourhood	5	20,8
Special characteristics of the place	3	12,5
Being close to the city centre	2	8,3
Facade facing the street	2	8,3
Neutral space	2	8,3
Easy access to transportation	1	4,1
Humidity	1	4,1

Note. Prepared by the author. N=24.

According to Table 7, the most frequent answer given was the location. The width and height of the space follow it. The historical background of the place and the

neighborhood's social structure equally stand out. Being close to the city centre, a façade facing the street, and a neutral space are importantly learnt from the answers.

5.1.3. Criteria of District Selection

The most critical factors for owners in the site selection for adaptive re-use projects were asked. Criteria have been examined to understand the selection of the district, as shown in Table 8.

Table 8

Criteria for the Selection of the District (Q48 and 49)

(N=24)	n	%
Location	8	33,3
Closeness to art organizations	7	29,16
Social structure	6	25
Historical texture	6	25
Travelling behaviours	5	20,8
Visibility	4	16,6
Condition of the space	3	12,5
Size and height of the space	3	12,5
Being isolated from the outside	3	12,5
Calm, quiet and open area	2	8,3
Closeness to the city centre	2	8,3
The structural integrity of the space	1	4,1
Lighting	1	4,1

Note. Prepared by the author. N=24.

Table 8 shows that the most frequent answer given was the location. Closeness to art organizations follows it. The historical texture and social structure equally stand out.

Travelling behaviours are also important followingly. Q45, Q46 and Q47 are related to RQ3. The answers given by the participants to Q45, Q46 and Q47 are shown in the tables.

5.1.4. Adaptation Process Experiences

The owner's experiences with the professional team in the re-use project were asked about. Incidents related to the re-use projects were examined, as shown in Table 9.

Table 9

Responses to Experiences in the Re-use Projects and Related Incidents (Q14 and 15)

(N=24)	n	%
No site work-study has been done.	9	37,5
Building systems were changed, and infrastructure was supported.	7	29,16
They worked with architects.	2	8,3
They had negative experiences with finishing materials since the structure was old.	1	4,1
They got advice from other galleries.	1	4,1
Its structural systems and character were preserved.	1	4,1
They contacted the municipality.	1	4,1

Note. Prepared by the author. N=24.

Table 9 shows that, since the buildings are old and some are historical, they mainly preserved the old structure and had problems finishing materials, building systems, and infrastructure (29,16%). Some galleries worked with architects for the projects (8,3%). Grading, paving, demolition, utility connections, etc., must be supported (29,16%).

Mostly there was no intervention in the site work (37,5%). Only one gallery contacted the municipality about the pavement problems.

5.1.5. Desirable Conditions of the Space

The building's desirable architectural and structural conditions were asked to the owners, as shown in Table 10.

Table 10

Responses to Desirable Conditions of Space (Q47)

(N=24)	n	%
The space was used as an office or art gallery beforehand.	11	45,8
The space was used for retail purposes beforehand.	4	16,6
The building has a historical texture.	3	12,5

Note. Prepared by the author. N=24.

Table 10 shows that the desirable conditions in selecting the space were the previous use of the buildings. The most desirable driver was to be an office or art gallery in the last use. Retail use follows it since the places were on the street level or basement floors. The places that have been used as art galleries before didn't need to have any intervention. Moreover, 'special character' of building, such as having a historical texture was noted as a desirable condition.

5.1.6. Owner's Prioritization in the Selection of the District

According to the owner's priority evaluation, each criterion was evaluated in deciding on the selected district and place. The average value of each criterion was assessed within the scope of means. Table 11 below shows locational and market characteristics related to the district selection.

Table 11

Results Related to Prioritization Respecting to District Selection (RQ 2a)

RQ	Question #	Factor	Mean	Std. Dev.
RQ2a	LOCATIONA	18 Surrounding places	4.45	0.93
		19 Safety and security	4.50	0.97
		20 Accessibility to services and transportation	4.58	1.05
		21 The convenience of personal vehicle parking	2.83	1.40
		22 The view from the building	2.95	1.65
		23 Accessible entrance	3.87	1.32
	MARKET	30 Historical background of the district	4.45	0.93
		31 Demography of the population	3.95	1.39
		32 Closeness to the city centre	4.83	0.63
		33 Social structure and interaction	4.79	0.58
		34 Travelling behaviours	4.37	0.92
		35 Shopping behaviours	2.91	1.24

Note. Likert Scale 1 to 5 as 1 = Very Low Priority, 2 = Low Priority, 3 = Moderate Priority, 4 = High Priority, 5 = Extremely High Priority, 6 = No opinion was applied. The means are 4,5 and above 4,5 were highlighted. Prepared by the author. N=24.

The criteria for locational characteristics in Table 11 shows that accessibility to services and transportation (4.58 ± 1.05) is the most crucial criterion. The surrounding places (4.45 ± 0.93) and safety and security (4.50 ± 0.97) follow. The significance of the

accessible entrance (3.87 ± 1.32) criterion is not very high, but it is still at a critical level. The convenience of personal vehicle parking (2.83 ± 1.40) and the view from the building (2.95 ± 1.65) have relatively low importance.

Closeness to the city centre (4.83 ± 0.63) is the most crucial criterion among market characteristics. It is of greater importance than the others. Social structure and interaction (4.79 ± 0.58), historical background of the district (4.45 ± 0.93), and travelling behaviours (4.37 ± 0.92) follow it. Demographics of the population (3.95 ± 1.39) criterion, on the other hand, is at a level to be considered significant. Shopping behaviours (2.91 ± 1.24) are of low importance.

5.1.7. Owner's Prioritization in the Selection of the Space

Table 12 below shows architectural and financial characteristics of adaptive re-use, spatial visibility, transparency and flexibility as art gallery characteristics related to the space selection.

Table 12

Owners Prioritization Related to Space Selection

RQ	Question #	Factor	Mean	Std. Dev.
RQ 2b	ARCHI 12	Existing building systems	3.04	1.62
	13	Degree of required site work	2.87	1.62
	14	Space layout and structural integrity	3.95	1.23

		15	Size, height and depth of space	4.75	0.53
		16	Construction material	2.54	1.25
		17	The special character of the space	3.83	1.34
	FINANCE	24	Shortened construction period	3.58	1.61
		25	Reduced cost of construction	3.45	1.66
		26	The maintenance costs of the space	3.62	1.58
		27	Rental expense	4.04	1.68
		28	Financial incentives	2.37	1.99
		29	Sources of finance or risk	3.54	1.71
	SPATIAL	36	Visibility from the street	3.50	1.38
		37	Visibility within the city	4.25	1.11
		38	Being close to other art-related activity areas	4.70	0.80
	TRANSP	39	Exterior view	3.75	1.32
		40	Openness to the outdoor environment	3.66	1.43
		41	Outdoor feeling	2.12	1.26
	FLEXI	42	The functional performance of the space	4.54	0.88
		43	Use of operational elements	2.33	1.52

Note. Likert Scale 1 to 5 as 1 = Very Low Priority, 2 = Low Priority, 3 = Moderate Priority, 4 = High Priority, 5 = Extremely High Priority, 6 = No opinion was applied. The means are 4,5 and above 4,5 were highlighted. Prepared by the author. N=24.

Table 12 shows that size, height, and depth of space (4.75 ± 0.53) are essential among all architectural characteristics. Space layout and structural integrity (3.95 ± 1.23) and the special character of the space (3.83 ± 1.34) follow it. The importance of existing building systems (3.04 ± 1.62) is moderate. The criterion of the degree of required site work (2.87 ± 1.62), and construction material (2.54 ± 1.25) is of low importance.

The standard of rental expense (4.04 ± 1.68) is fundamental among all financial characteristics. The standard of being close to other art-related activity areas ($4.70 \pm$

0.80) is essential among all spatial visibility characteristics. The visibility within the city (4.25 ± 1.11) and the visibility from the street (3.50 ± 1.38) are significant. The exterior view is the most crucial criterion for transparency (3.75 ± 1.32). It is of greater importance than others. The outdoor feeling (2.12 ± 1.26) criterion is a very low priority. The functional performance of the space (4.54 ± 0.88) is of very high importance, while operational elements (2.33 ± 1.52) are of low volume.

5.2. Results of Stage 2

Secondary data sources discussing adaptive re-use projects and art galleries included academic journal articles and books. A deductive content analysis was undertaken on the secondary data, which contributed to the preparation of Tables 1 and 2. Moreover, the data was collected through observation, as shown in Table 4. The questionnaire and non-participant observation during gallery visits were undertaken. Qualitative data was collected to analyze observations of the settings related to RQ1 and RQ3. The decision-making criteria of owners in selecting the existing building were examined with the observation. Besides that, the researcher has explored the adaptations in the existing structure.

The data collected by the researcher was subject to content analysis which consists of making inferences on data by systematically and objectively presenting their characteristics (Gray, 2004). It primarily uses descriptions that interpret, understand and

explain the data to gain new insights. Specific rules were prepared, called criteria of selection, which must be established before the data have been analyzed to measure objectivity (Gray, 2004). The standards of selection and surveyed galleries are shown in Chapter 4 and followed during the content analysis. The data has been identified in Table 4 was used during the descriptions. The characteristics shown in Tables 1 and 2 have been used as criteria in the reports.

5.2.1. Visual Descriptions of Surveyed Galleries

The first part of the analysis describes the typology and design of gallery spaces. Sketch plans are prepared to show the organizational specifications of the places. Visuals that show the façade, street, and interior are also documented for each gallery. The top row of visuals in the figures shows the view from the street and the façade. In the middle, sketch plans highlight the spaces' significant spaces, circulation and openings. The bottom rows indicate the photos from the interior.

5.2.1.1. Gallery A

Neighbourhood: Çatma Mescit

Years of activity: 2018 – 2022

The gallery space takes place on the second floor of a historic apartment building. Figure 9 shows it is at a corner of the main street, connecting to a sloped road. Windows face the roads but do not show the inside of the space. As shown in the sketch plan, gallery space comprises an entrance hall which opens to several rooms such as a depot, office, two large and one small-sized exhibition spaces and one kitchen with a restroom. It has a masonry construction with 300 cm heights in a 70-meter square area. The office and two larger exhibition spaces have two wide openings and a 20-meter square.

Visuals of Gallery A

Note. Adapted by the author.

5.2.1.2. Gallery B

Neighbourhood: Cihangir

Years of activity: 2008 - 2010 and 2018 – 2022

The gallery space takes place on the entrance floor of a historic apartment building. The gallery space has windows facing a street without an interior view. Gallery space comprises an entrance hall which connects to a corridor. The corridor opens to several rooms such as a depot, office, two large and one small-sized exhibition space, a kitchen and a restroom. It has a masonry construction with 300 cm height in a 100-meter square area. Larger exhibition spaces have wide openings, an 8-meter square area in total.

Figure 10

Visuals of Gallery B



Note. Adapted by the author.

5.2.1.3. Gallery C

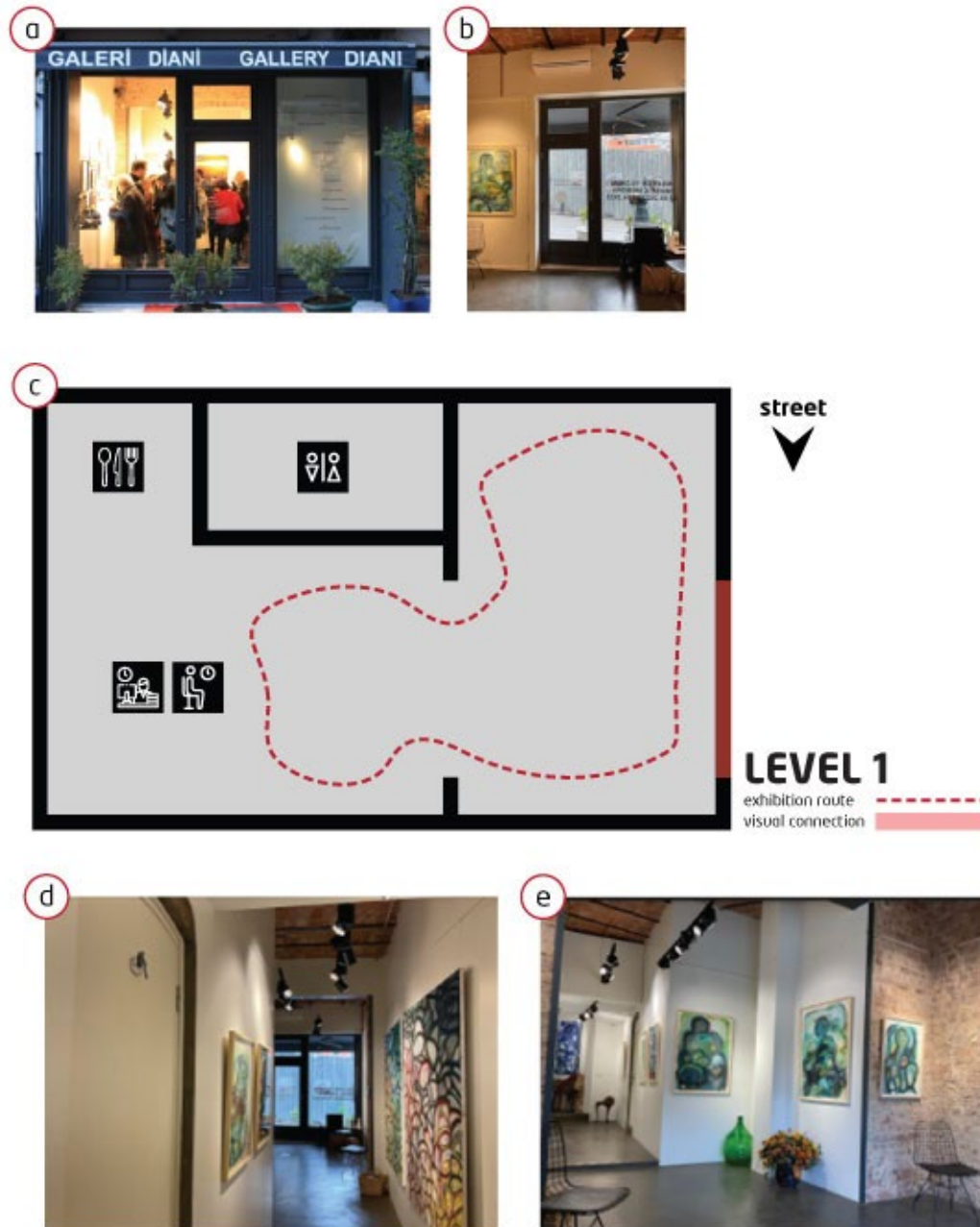
Neighbourhood: Firuzağa

Years of activity: 2012 - 2022

The gallery space is in a historical apartment building designed as a little shop. The gallery space directly opens to the street with wide window shops, a 20-meter square area. Gallery space comprises an entrance space where the exhibition starts and connects to an office, restroom and a kitchenette with a corridor. It has a brick masonry construction with 350 cm heights in a 70-meter square area.

Figure 11

Visuals of Gallery C



Note. Adapted by the author.

5.2.1.4. Gallery D

Neighbourhood: Evliya Çelebi

Years of activity: 2014 – 2022

The gallery space is in a historical apartment building designed as a little shop. The gallery space directly opens to the street with wide window shops, a 9-meter square area in total. Gallery space comprises an entrance space where the exhibition starts and connects to the upper floor with a staircase. Restroom takes place where the staircase begins. There is also another storage space under the stairs for operational use. The upper floor has a second open space for exhibition purposes with a visible office space which contains a kitchenette with a bit of storage for belongings. One additional space is divided with drywall to exhibit artworks and work facing the street with expansive windows. It is a reinforced concrete carcass with 320 cm height in a 70-meter square area.

Figure 12

Visuals of Gallery D



Note. Adapted by the author.

5.2.1.5. Gallery E

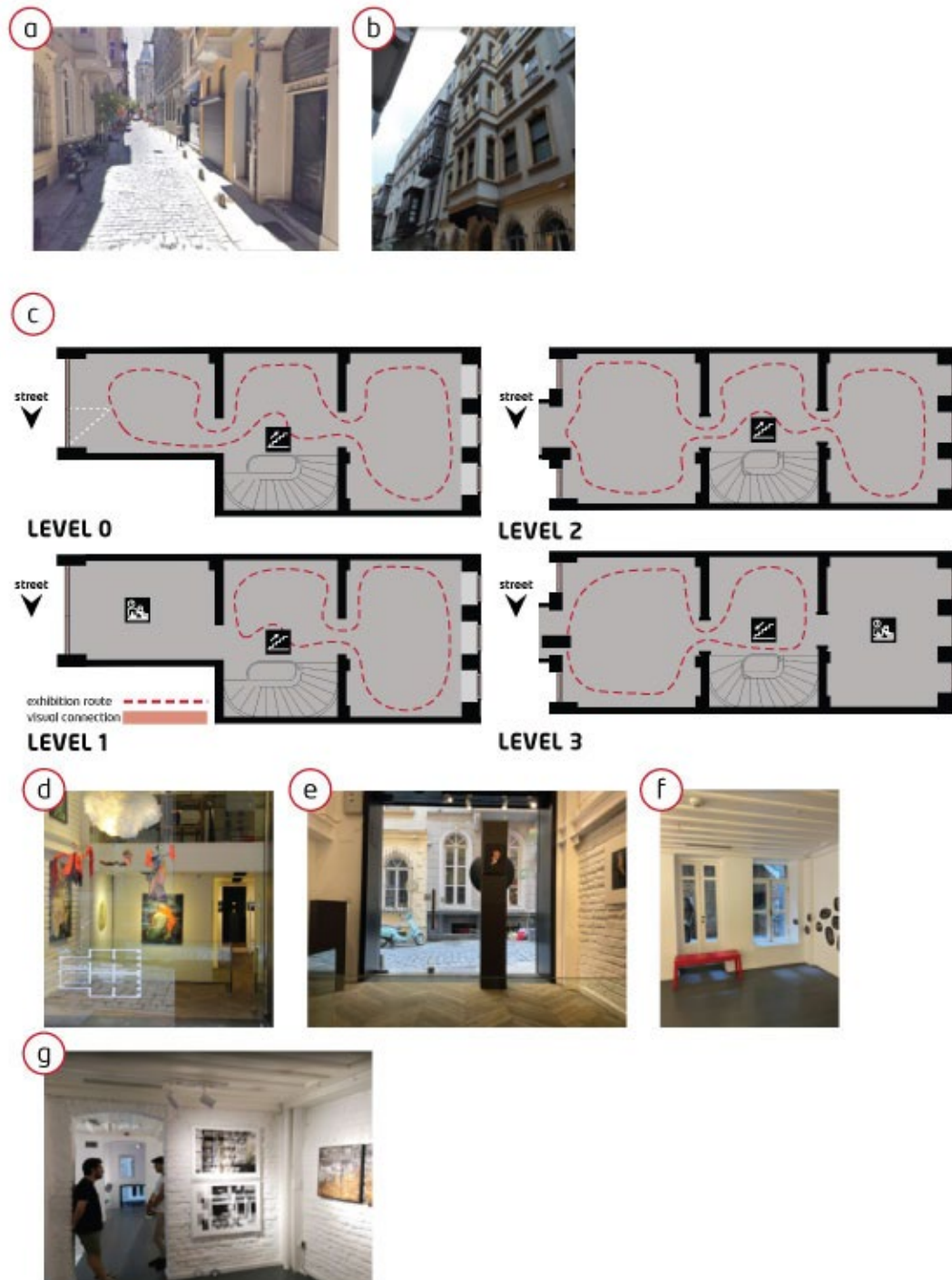
Neighbourhood: Şahkulu

Years of activity: 2012 - 2022

Gallery E takes place in a historical detached house with five storeys. It has gallery spaces open to the street and spaces extending to a separate building from the 18th century. One gallery space called Pavilion, which is 100-meter square in total with a mezzanine floor, directly opens to the street (can be seen in Figure 48) with wide window-shops that is a 9-meter square. The gallery space in the detached building also has wide openings to the street, which are 19-meter square areas. The gallery spaces open to the road comprise an entrance space with a mezzanine floor where the exhibition starts and connects to the upper floor with a staircase. The other exhibition spaces in the detached building are located next door, which enter from the street level (the layout can be seen in Figure 47). The entrance opens to a circular staircase which connects to the first-floor exhibition space and the upper floors. The upper floors comprise open spaces for exhibition with office spaces containing a kitchen and storage areas on the top floors. It has a wooden carcass structure filled with brick walls of 250 cm in height in a 260-meter square area.

Figure 13

Visuals of Gallery E



Note. Adapted by the author.

5.2.1.6. Gallery F

Neighbourhood: Firuzağa

Years of activity: 2017 - 2022

The gallery space takes place on the street-level entrance of an apartment's shop space. It faces the main street, where activity and density are high. There is a 13-meter square window shop which shows inside clearly with an exhibition wall where the artists put one artwork from the ongoing exhibition. Gallery space comprises one open room for exhibition purposes which opens to a corridor which connects the kitchen, office, depot and restroom more privately. It has a reinforced concrete carcass system with 300 cm heights in a 100-meter square area.

Figure 14

Visuals of Gallery F



Note. Adapted by the author.

5.2.1.7. Gallery G

Neighbourhood: Asmalı Mescit

Years of activity: 2018 – 2022

The gallery space takes place on the first floor of a historical apartment building used for an office. It is facing a street where daily activity and density are high. A 10-meter square window shop doesn't provide a vision of the interior since they cover all the windows with translucent folio. Gallery space comprises one entrance hall that identifies an ongoing exhibition. The space leads you to the right, consisting of 4 exhibition spaces connected to one space. The other rooms leave on the left of the space, which is connected with a long corridor. It has a lounge for the visitor, an office, restroom, kitchen and, last, depots. It has a masonry construction with brick walls of 300 cm in height in a 150-meter square area.

Figure 15

Visuals of Gallery G



Note. Adapted by the author.

5.2.1.8. Gallery I

Neighbourhood: Tomtom

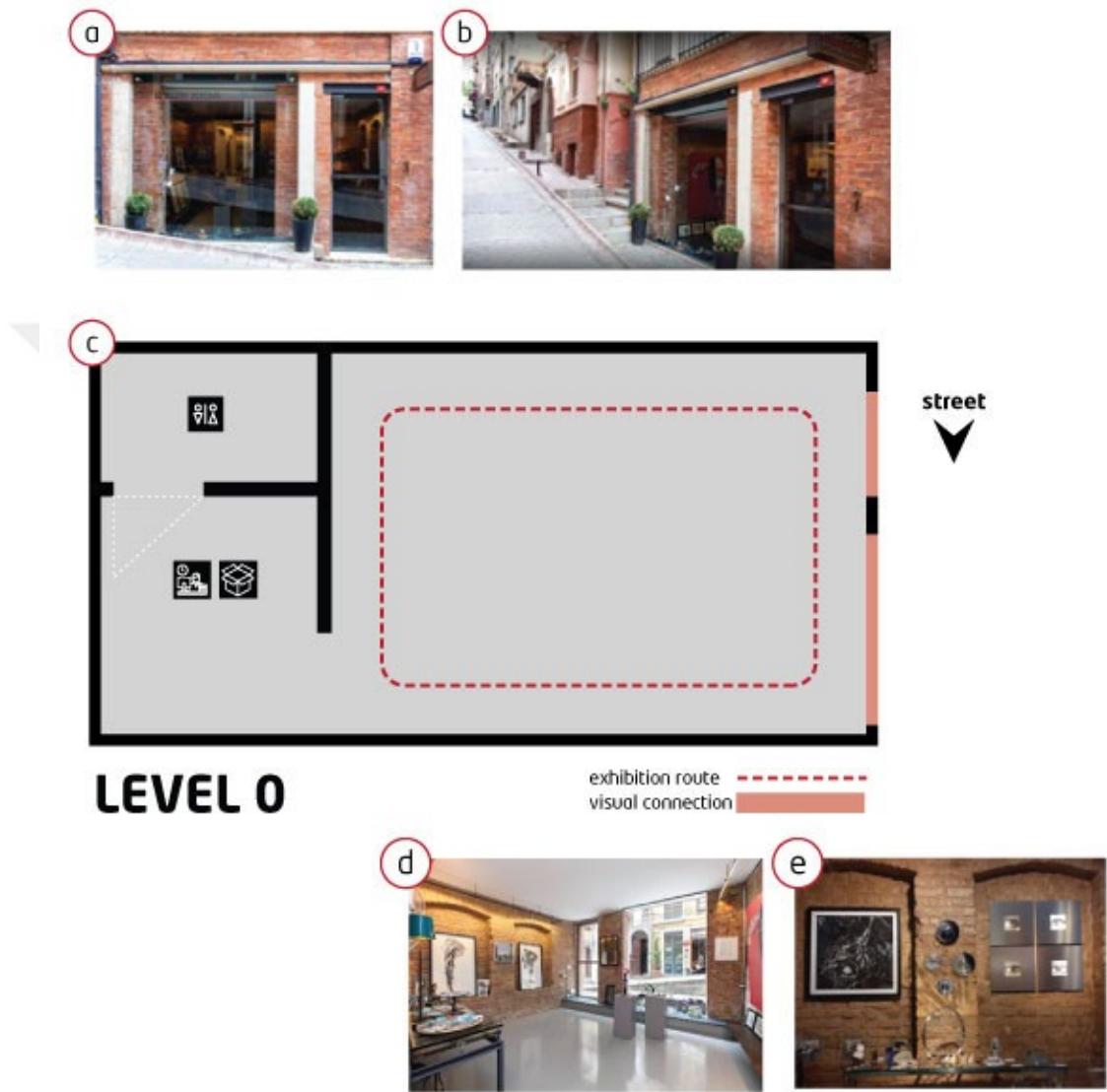
Years of activity: 2019 - 2022

The gallery space takes place on the ground floor of a historic apartment building. The room is for the shop on a pitched street. There is a window shop facing the road with a glass door, a 7-meter square area in total. Gallery space comprises one exhibition space where the artworks are exhibited together. It has a masonry construction with 250 cm heights in a 30-meter square area. There is an office space behind the exhibition space, with a restroom and kitchenette.

,

Figure 16

Visuals of Gallery I



Note. Adapted by the author.

5.2.1.9. Gallery J

Neighbourhood: Bereketzade

Years of activity: 2014 – 2022

The gallery space takes place on the first floor of a historic apartment building. It takes place on a pitched street. Windows face the streets, but they do not understand that they belong to a gallery space. Gallery space comprises an entrance hall that opens to several spaces such as a depot, office, lounge for visitors and atelier, exhibition spaces, one kitchen, and a restroom. It has a masonry construction with 350 cm heights in an 80-meter square area. The exhibition spaces have wide openings, which are an 8-meter square area total.

Figure 17

Visuals of Gallery J



Note. Adapted by the author.

5.2.1.10. Gallery K

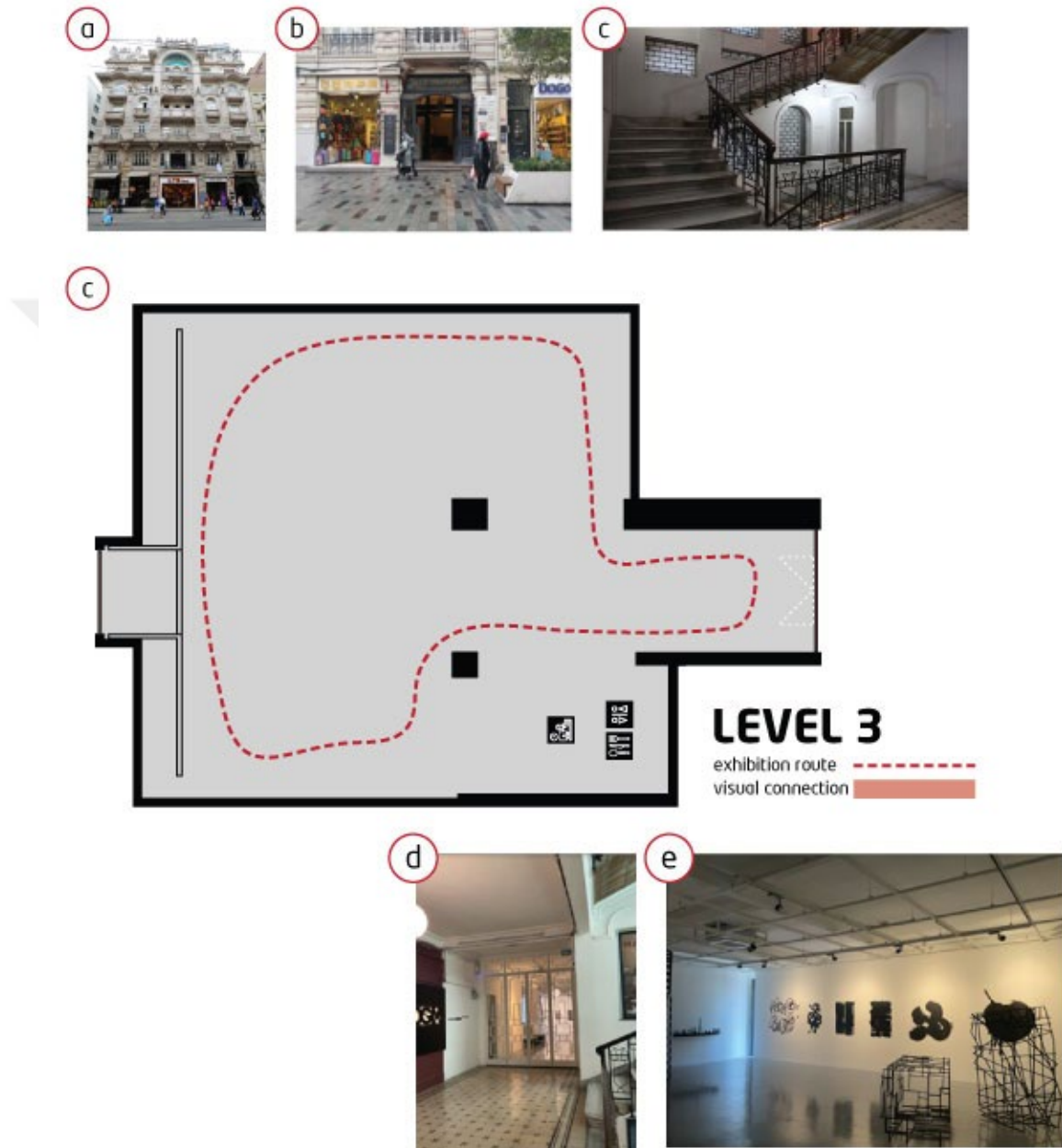
Neighbourhood: Tomtom

Years of activity: 2018 – 2022

The gallery space takes place on the third floor of a historical apartment building, which comprises other art galleries and art-related offices. It faces İstiklal street, which is the most known street in the Beyoğlu district. The openings are hidden with drywalls. The space comprises an entrance hall with an information desk, then continues with an exhibition space. The space comprises an open office, restroom, kitchen and exhibition space. It has a masonry construction with 300 cm heights in a 110-meter square area.

Figure 18

Visuals of Gallery K



Note. Adapted by the author.

5.2.1.11. Gallery L

Neighbourhood: Gümüşsuyu

Years of activity: 2012 - 2022

The space takes part in a 5-storey residential building adapted to the gallery entirely. It is on a pitched street, covered with a grey material which distinct it within the streetscape. Windows face the roads but do not show the gallery space. Gallery space comprises an entrance hall which opens to a space consisting of an information desk and artworks on sale. That space connects to the exhibition space on the ground floor. All floors are connected through staircases and an elevator in the entrance hall. On the second floor, there is another open and single exhibition space. The upper floors have offices, restrooms and depots. It has a masonry construction with 300 cm heights in a 70-meter square area. One of the largest commercial art spaces in Istanbul, the space offers a disabled entrance.

Figure 19

Visuals of Gallery L



Note. Adapted by the author.

5.2.1.12. Gallery M

Neighbourhood: Kuloğlu

Years of activity: 2009 – 2022

The gallery space faces a street which is on the east side of the historical high school called Galatasaray Lisesi. It takes part in a historical apartment building ground floor which is designed for shops. The 2-levelled staircase is used to reach the space. There is a window shop facing the street in a 7-meter square area. Gallery space opens to a linear exhibition hall which has a depot, an office, one kitchen and a restroom which are separated by a wall. It has a masonry construction with 300 cm heights in a 100-meter square area.

Figure 20

Visuals of Gallery M



Note. Adapted by the author.

5.2.1.13. Gallery N

Neighbourhood: Kemankeş Karamustafapaşa

Years of activity: 2009 – 2022

The gallery space takes place on a basement floor of the detached building, where different art galleries coexist on other floors. That space is the same gallery's third place. It comprises a hall open to three exhibition spaces with a kitchen, two depots, and an office area. The lounge is for visitors. They can reach it from the gallery either with an elevator or a staircase. The typology of the structure is a steel carcass system, with an area of 100 m² in total. The gallery doesn't have any openings.

Figure 21

Visuals of Gallery N



Note. Adapted by the author.

5.2.1.14. Gallery O

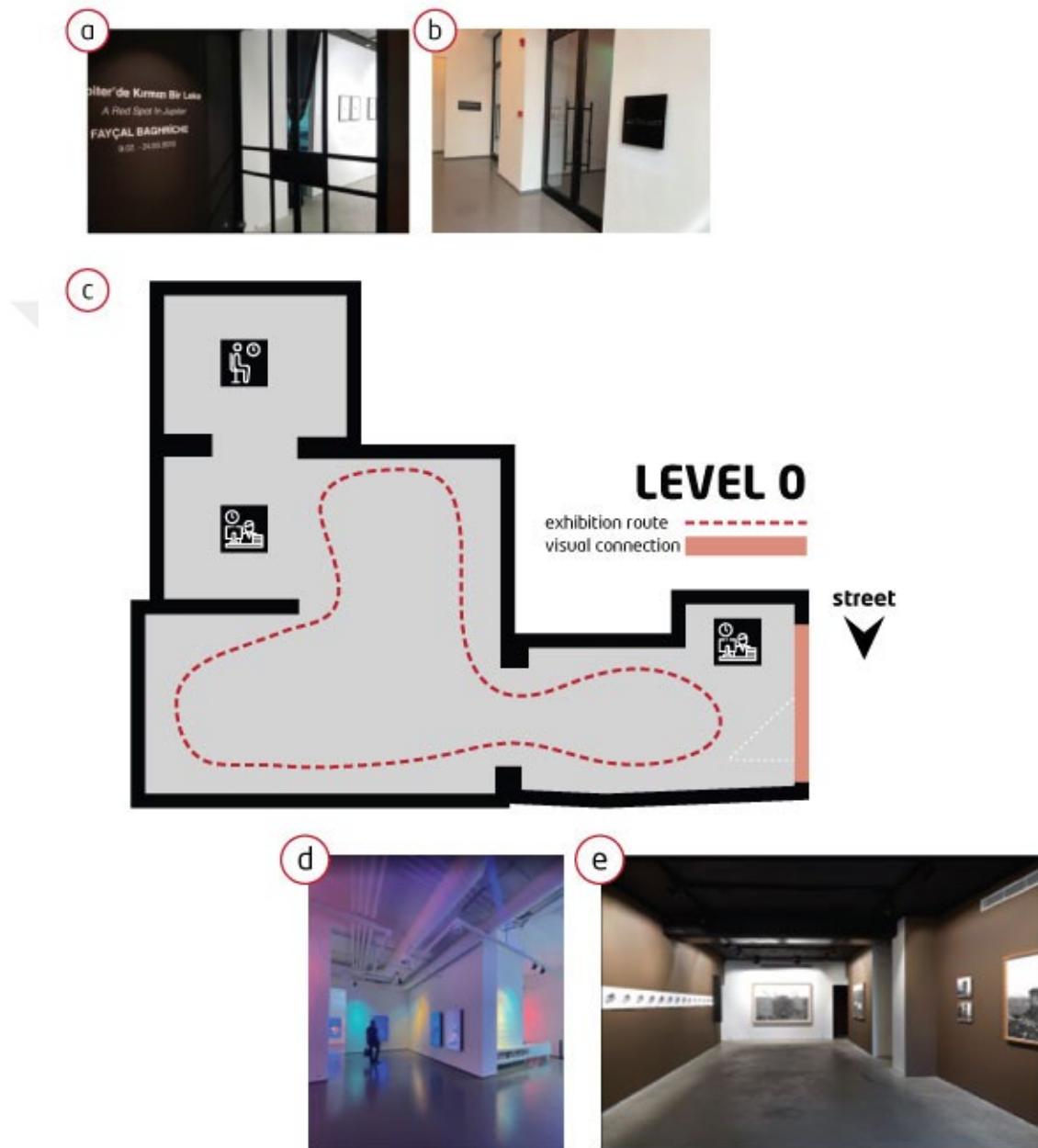
Neighbourhood: İstiklal

Years of activity: 2018 – 2022

The gallery space takes place on the ground floor of an apartment building designed as a shop. It has wide window-shopped which show the interior with the identification of ongoing exhibition in 9 meter-square area. Gallery space comprises an entrance hall with an information desk which opens to the exhibition space. The exhibition space connects to the office area, which is separated by a glass door. There is no restroom within the space. It has a steel carcass construction with 350 cm heights in a 70-meter square area.

Figure 22

Visuals of Gallery O



Note. Adapted by the author.

5.2.1.15. Gallery P

Neighbourhood: Firuzağa

Years of activity: 2018 – 2022

The gallery space takes place on the elevated ground floor of an apartment building. It is on a pitched street. In a 10-meter square area, a comprehensive window shop faces the road. The gallery space opens to an L-shaped exhibition space. The space connects to the downstairs, which has an office, a kitchen, a restroom and a depot. It has a reinforced concrete carcass construction with 300 cm heights in a 60-meter square area.

Figure 23

Visuals of Gallery P



Note. Adapted by the author.

5.2.1.16. Gallery R

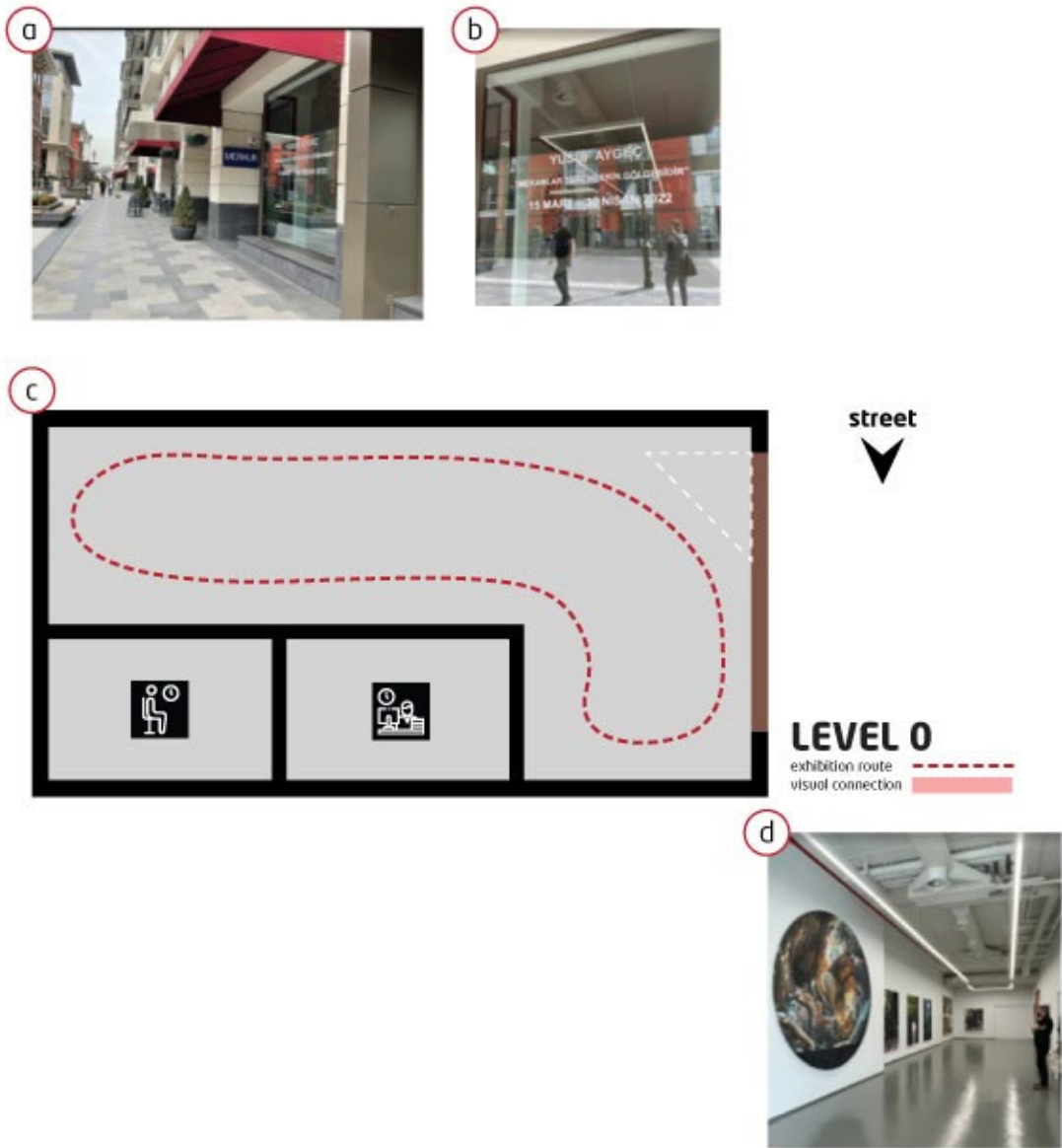
Neighbourhood: İstiklal

Years of activity: 2010 - 2022

The gallery space takes place on the ground floor of an apartment building which is designed as a shop. It has wide window shops which shows the interior with the identification of ongoing exhibition in 10 meter-square area. Gallery space opens to the linear exhibition space directly. The exhibition space separated with a drywall for office and depot. There is no restroom within the space. It has a steel carcass construction with 350 cm heights in a 60-meter square area.

Figure 24

Visuals of Gallery R



Note. Adapted by the author.

5.2.1.17. Gallery S

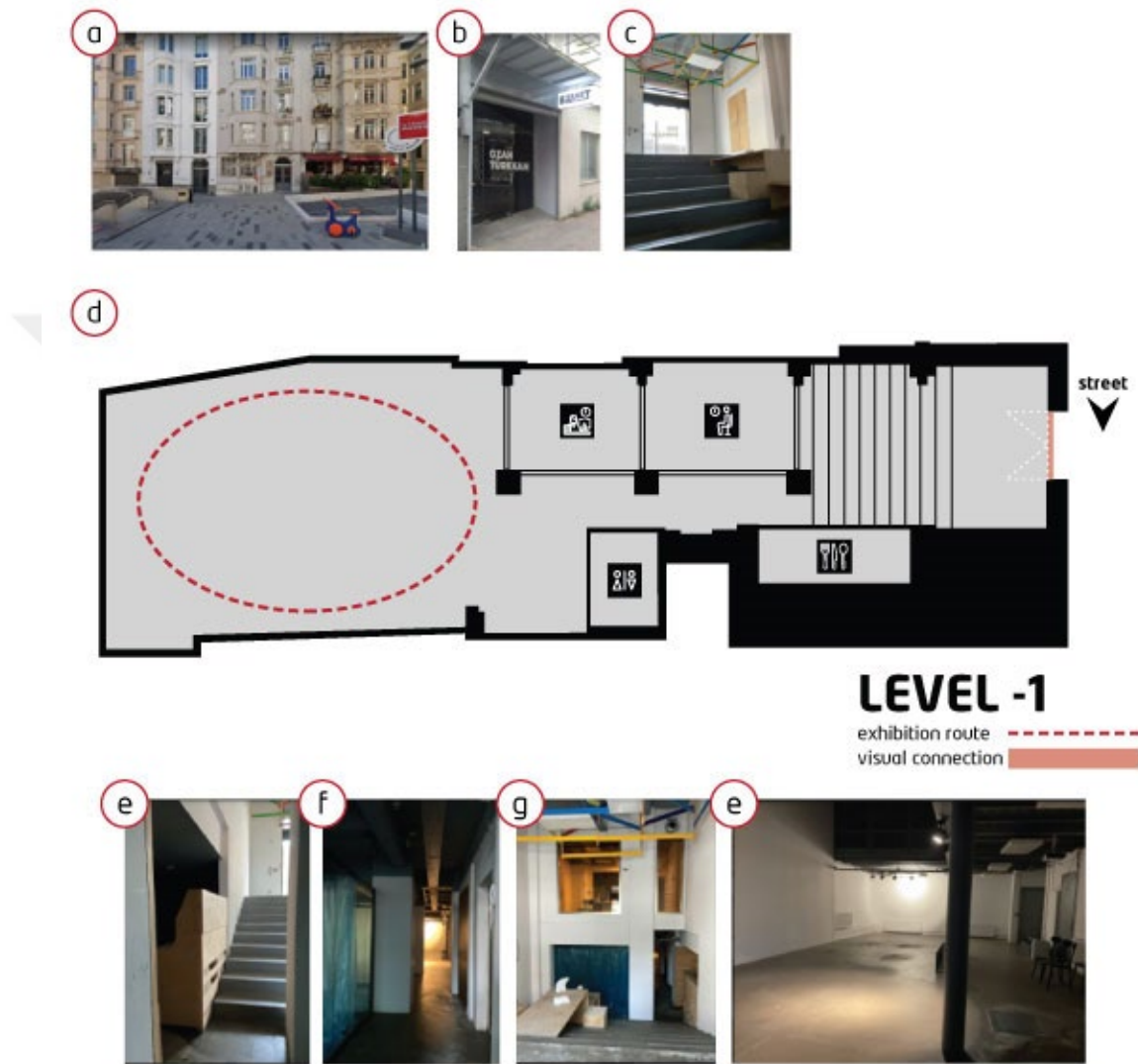
Neighbourhood: Evliya Çelebi

Years of activity: 2018 – 2022

The gallery space takes place on the ground and basement floor of a historical building. The glass door, a 3-square meter area, opens to a staircase leading visitor to the exhibition space. There is a glass cube between the exhibition space and the entrance containing the office. There is also a staircase from the main exhibition space, reaching the mezzanine floor. It has a reinforced concrete carcass construction with 600 cm height in a 150-meter square area.

Figure 25

Visuals of Gallery S



Note. Adapted by the author.

5.2.1.18. Gallery T

Neighbourhood: Kemankeş Karamustafapaşa

Years of activity: 2011 – 2022

The gallery space takes place on the ground floor of a detached building. The building is located on a socially lively street. The entrance door, which is 4,5 m², opens to a single exhibition space. A curtain is used to separate private areas of the gallery, such as the office, kitchen, restroom and depot. The typology of the structure is a reinforced concrete carcass system, with an area of 100 m² in total. The gallery has a window shop, which is ten m² in total, with a wide glass door for visual connection. The window shop is hidden with drywall inside the gallery to be used as a space to announce an ongoing exhibition, which connects with the storage area at the back of the exhibition space.

Figure 26

Visuals of Gallery T



Note. Adapted by the author.

5.2.1.19. Gallery U

Neighbourhood: Kuloğlu

Years of activity: 2018 – 2022

The gallery space takes place on the second floor of a historic apartment building.

Windows are facing the streets in an 8-meter square area. Gallery space comprises an entrance hall which opens to exhibition spaces. It has a masonry construction with 300 cm heights in a 100-meter square area.

Figure 27

Visuals of Gallery U



Note. Adapted by the author.

5.2.1.20. Gallery V

Neighbourhood: Katip Mustafa Çelebi

Years of activity: 2014 - 2022

The gallery space takes place on the basement floor of an apartment building across from a public hospital. After the entrance door, the staircases go downstairs and open to a space which has an open office area as an information desk. It is also a mezzanine floor that gives a vision of the downstairs as an exhibition space. The main exhibition space is reached through a staircase and then a corridor. The corridor is also used for exhibiting purposes. It has a reinforced concrete carcass construction with 300 cm heights in a 70-meter square area with 2-storeys. There are no windows within the space.

Figure 28

Visuals of Gallery V



Note. Adapted by the author.

5.2.1.21. Gallery W

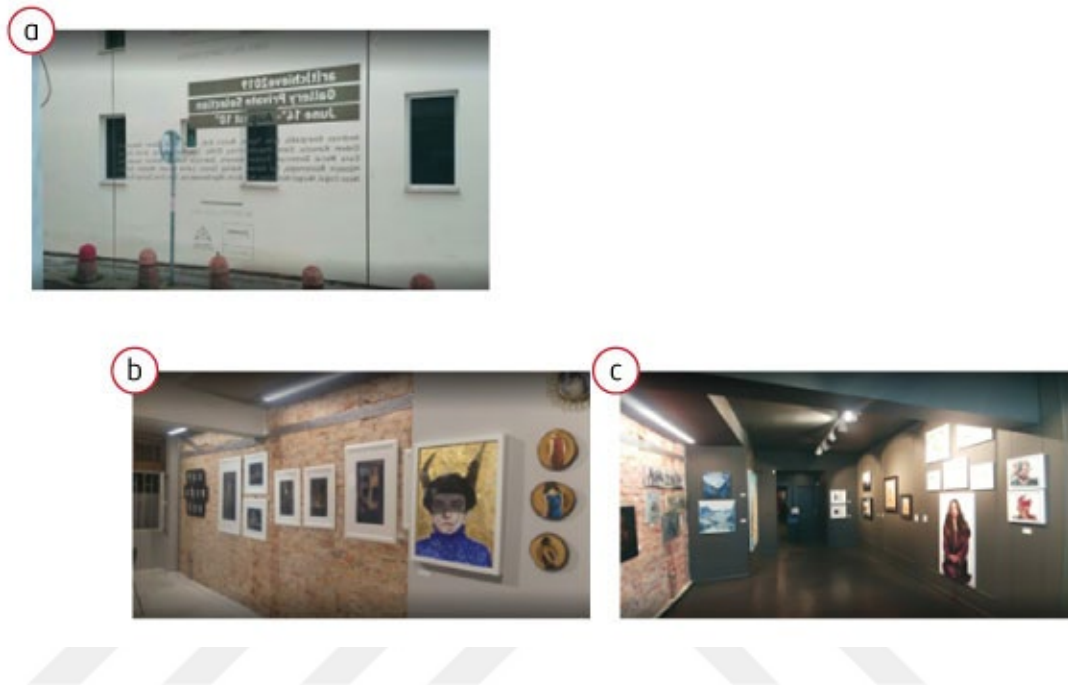
Neighbourhood: Tomtom

Years of activity: 2018 – 2022

The gallery space takes place on the first floor of a historic apartment building. There is a window shop facing the street. Gallery space comprises an entrance hall which opens to several spaces such as a depot, office, and exhibition spaces with a kitchen and a restroom. It has a masonry construction with 250 cm heights in a 60-meter square area. The exhibition space has a wide opening, an 8-meter square area total.

Figure 29

Visuals of Gallery W



Note. Adapted by the author.

5.2.1.22. Gallery X

Neighbourhood: Asmalı Mescit

Years of activity: 2001 - 2022

The gallery space takes place on a historical building's first floor. It faces a street with its window shops in an 18-meter square area. Gallery space opens a corridor connecting to office spaces and exhibition spaces. The corridor connects to another door to reach exhibition spaces which comprise different-sized rooms. It has a masonry construction with 300 cm heights in a 150-meter square area.

Figure 30

Visuals of Gallery X



Note. Adapted by the author.

5.2.1.23. Gallery Y

Neighbourhood: Asmalı Mescit

Years of activity: 2011 – 2022

The gallery space takes place on the street level of a historical apartment building. It is at a corner of a street, which connects to other streets with a venue. There are two wide window shops facing the street in an 11-meter square area. Gallery space comprises an entrance hall which connects two floors. The upper floor, as a mezzanine floor, contains one exhibition space with a depot and office area separated by a wall. The basement floor has an information desk, two restrooms, a depot and an office area which is hidden under the staircase. It has a masonry construction with 300 cm heights in a 150-meter square area.

Figure 31

Visuals of Gallery Y



Note. Adapted by the author.

5.2.1.24. Gallery Z

Neighbourhood: Tomtom

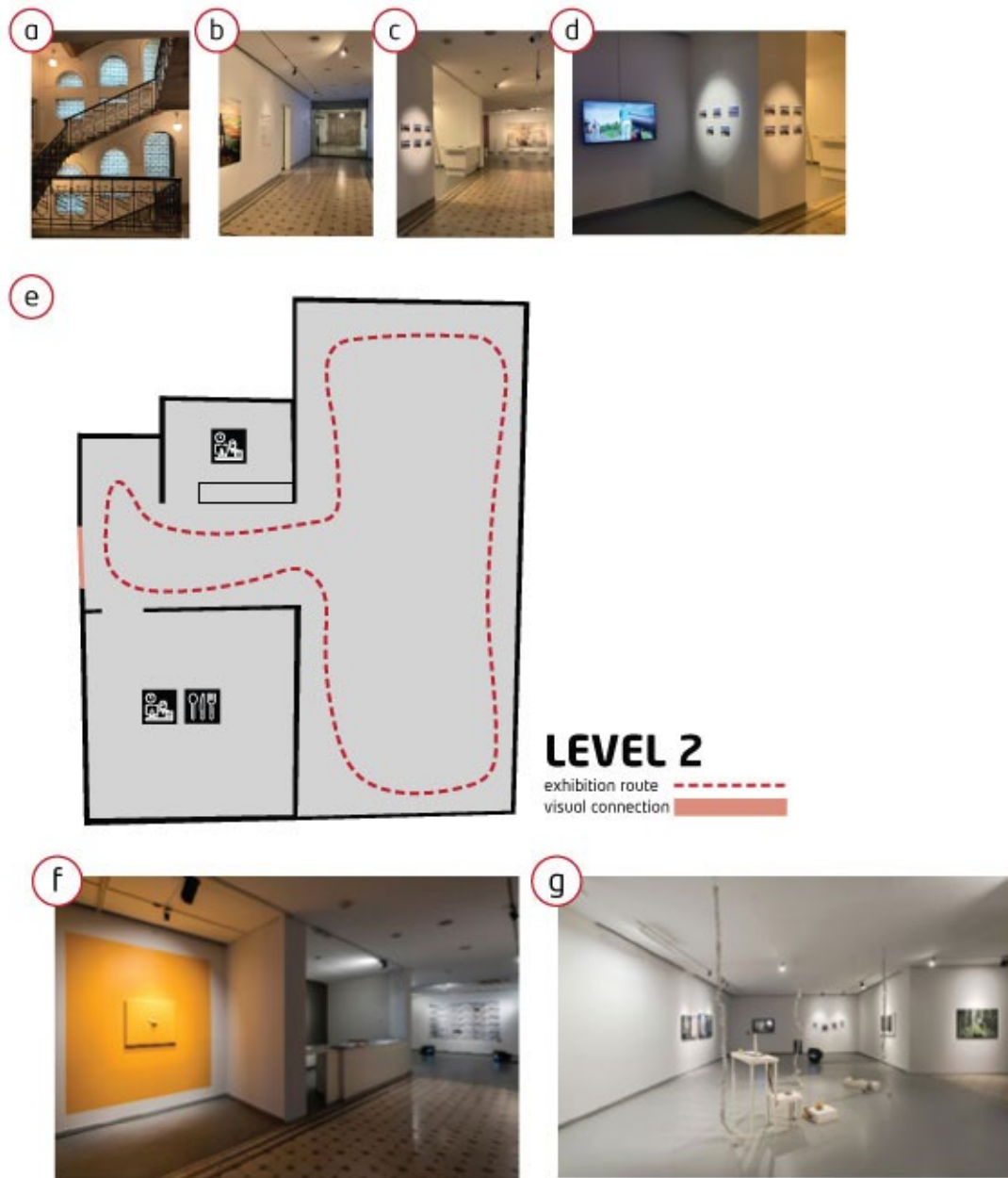
Years of activity: 2008 - 2022

The gallery space takes place on the second floor of a historic apartment building, which comprises other art galleries and art-related offices. It faces the İstiklal Street, the most known street in the Beyoğlu district. There are no windows used in the gallery space.

The space comprises an office area, an entrance hall with an information desk, and then continues with an exhibition space. The room comprises several spaces such as offices, a restroom, and a kitchen. It has a masonry construction with 300 cm heights in a 100-meter square area.

Figure 32

Visuals of Gallery Z



Note. Adapted by the author.

5.2.2. Evaluations of Surveyed Galleries

The second part of the analysis evaluates gallery spaces based on the characteristics of the literature review. Tables 13 and 14 compare locational and market factors of adaptive re-use in selecting the district related to RQ2a. Tables 15 and 16 show architectural and financial characteristics of adaptive re-use, in Table 17, spatial visibility, transparency and flexibility of art gallery characteristics were compared in choosing the space associated with RQ2b.

5.2.2.1. Comparison of Common Features of Surveyed Galleries

The surveyed galleries' data have been analyzed to derive the decision-making criteria of owners in the selection of the existing building and to explore what is done in terms of adaptation. In this part, the standard features of each gallery will be compared under the title of each characteristic. The comparison of galleries can be seen in Appendix D.

5.2.2.1.1. Architectural Characteristics

The architectural characteristics were checked by the researcher and counted to Table 12 (See Appendix E). A lighting system that spots lamps on a track is the most common need among all building systems (100%). Some galleries use Florissant, led or general lighting to support spot lamps. These systems are also flexible in adding more lights or changing their place according to exhibition order. Besides that, electrical systems are a secondary need of the space for multimedia artworks (12.5%). Since inadequate structures, such as lack of central heating, air conditioning and elevators, functional obsolescence arises regarding the contemporary standards and requirements of the occupants. However, they didn't install other building systems such as heating, cooling, or ventilation. Some spaces have it since it remained from the previous uses. Only one gallery installed an acoustic system in the room for the opening days and events.

Only one gallery was required for site work. The entrance and the surrounding of the building with pedestrian ways were mostly found proper. They also continued utility connections from the previous use. The buildings were structurally integrated. They all comprised exhibition spaces, offices, kitchens, and depot; some didn't have a restroom and entrance hall.

Moreover, some galleries had an information desk in the entrance hall. In the adaptation process, intervention in space layout was kept at a minimum. The capacity covered the needs within the area of the galleries (91,6%). Some of them used external depots.

The galleries had various structural systems such as masonry, reinforced concrete carcass, steel carcass and wooden carcass structures. The most preferred was the masonry structure, with only one gallery with a wooden carcass structure as seen in Table 4. The buildings with historical value got minimum intervention by adding plasterboards over the wall as a layer. Most of them had brick masonry structures, which exposed the material by removing the outer layer for floors, walls and ceilings. Epoxy or polished concrete flooring was preferred the most. In some spaces, wooden flooring was kept.

Most of them carried historical value among the galleries (58,3%). Some of them were exposed by preserving the existing materials to highlight these features. Meanwhile, some covered the walls, ceilings and floors with different finishing materials to obtain neutral space.

5.2.2.1.2. Locational Characteristics

The locational characteristics were checked by the researcher and counted to Table 13 (See Appendix E). All the buildings faced the street, mainly major ones. They were

close to where commercial and social activity is highly live (95,8%). Markets, antique shops, cafes and restaurants surrounded the buildings. Also, their area comprised many hotels, hostels, and apart-hotels with historical buildings (87,5%). Art-related organizations surrounded them (62,5%). The facilities were located in a relatively safe and secure area with a high density of passenger's day and night (87,5%). Some were in safe and secure places where people socialize during the day. The locations of the galleries were highly integrated into the public transportation network (100%). The municipality provided several multi-storeys and open and closed car parks and privately surrounding the galleries (100%). Some galleries didn't have any openings (50%). Some of them covered it later on. In contrast, Gallery C and E had the widest apertures.

The entrance of the buildings was accessibly located. The galleries in apartment buildings kept the entrance door constantly open. However, some are reached after the bell and allowed to enter the gallery space (58,3%).

5.2.2.1.3. Financial Characteristics

The financial characteristics were checked by the researcher and counted to Table 14 (See Appendix E). Since all the building was in previous use, they were in a decent situation when they were selected. Therefore, the construction period was short compared to a construction process. Besides, some spaces were used as art galleries, and architectural offices have shortened periods than the others, such as Gallery F, G and P.

Moreover, newly built buildings, such as Gallery N, O and R, didn't require any construction period.

Depending on the shortened construction period, the gallery's construction cost was low. There were no elements that required high maintenance costs (91,6%). Four spaces were the property of the gallery owner. The rest of them rented the spaces (83,3%). Government agencies didn't provide any financial incentives to any gallery.

Some galleries were in a previous location. Therefore, the owner was experienced in the design and construction phases. Some of them worked with the design and construction team. Some of them worked with designers proficient in conservation, while others were able in design and art fields. Moreover, some galleries opened in place of old art galleries and knew these places' positive and negative sides. Therefore, sources of finance or risk were low (95,8%).

5.2.2.1.4. Market Characteristics

The market characteristics were checked by the researcher and counted to Table 14 (See Appendix E). The neighbourhoods mostly took place in a low-density area respected by the other communities of the Beyoğlu district. Mainly, it had a middle-aged, single, male-weighted population (Endeksa provides the data). The locations were close to the

city centre. The population was mainly graduated from elementary school, middle school, high school and university and took part in A (33.33%) and B (66.6%) status, which was analyzed based on influential age group, real estate value, education level, spending habits, distribution rates and elderly population ratio by Endeksa (2022).

Since the locations were in the city centre, these neighbourhoods get many visitors daily for travelling purposes from local to global scale (87%). Neighbourhoods such as Tomtom, Firuzağa, Kemankeş, and Asmalı Mescit were known as antique and design shop venues. The people who know the region go there for shopping purposes. Overall shopping accessibility and availability was observed (79.16%).

The following three sections comprise the ‘art gallery’ characteristics of spaces as located in Table 17. These are the spatial visibility, transparency and flexibility.

5.2.2.1.5. Spatial Visibility

The spatial visibility of art galleries was checked by the researcher and counted to Table 16 (See Appendix E). Among the galleries, ten had a shop typology located on the ground floor of the apartments with wide openings (58,3%). Eight had apartment typology, while two took place in separate buildings. Only one was an independent residential house adapted entirely into an art gallery. Sixteen of the galleries were

located on the ground floor. The rest of them occurred on the first, second and third floors. Seven of them had multiple storeys. Many galleries, especially shop typology, were visible from the street level. Galleries had put small signages on the wall to show their location (83,3%). The window shop was designed to inform the ongoing exhibition. Some of them can use window shops to announce the identification of ongoing shows. Some of them only put their name on the doorbell.

Most of the galleries were established in the last two decades except Gallery K, and except Gallery B, they continued their activity without interruption. As small-scale private art enterprises, they participated in 13 neighbourhoods of the Beyoğlu district out of 45. Tomtom was the densest neighbourhood with art-related activity by accumulating four galleries as Gallery I, K, Z and W. Gallery K and Z are located in the same building. It was followed with Asmalı Mescit with Gallery G, Y, X, and Fırızağa with Gallery F, C, P. Moreover, Gallery D and S took place in Evliya Çelebi, Gallery M and U in Kuloğlu, Gallery N and T in Kemankeş across from each other. Last, Gallery O and R were in İstiklal in the same building. The rest of the galleries were located in Çatma Mescit, Cihangir, Şahkulu, Bereketzade, Gümüşsuyu and Katip Mustafa, which were also in the art route of the neighbourhood. Therefore, they were visible within the city by depending on each other.

Surveyed galleries in the city centre were in the same address for more than two years and clusters at the artistic level. They organized opening days which gathered the art

community together. They used streets in front of the gallery, giving vitality to the area. Moreover, their close locations gave the visitor the freedom to visit a couple of them in one day. This art clustering created visibilisation for the galleries. Therefore, among the surveyed galleries, there were many galleries in the same building or so close to each other.

5.2.2.1.6. Transparency

The transparency of art galleries was checked by the researcher and counted to Table 16 (See Appendix E). As it is explained before, transparency was related to the exterior view of the space, accordingly its openness to the exterior and exterior feeling (Iordanidou, 2017). Most of the galleries had an exterior view (50%). Some of them covered the openings with plasterboards, wooden boards or folios. Some had no space since they were placed on the basement floor.

Although all galleries had consistent lighting inside, many weren't open to the outdoor environment since they covered openings with wooden boards and plasterboards are not available to the outdoor environment. The ones with folios showed weak openness since it allowed uniform daylight inside.

The gallery's visible exterior motion from the street had an outdoor feel (58,3%). The view mostly didn't distract the visitors. Reflections and shadows in the gallery space also contributed to the outdoor feeling. Gallery C, E, F, I, M, P and Y gave a strong outdoor feeling, while Gallery A, G, K, L, N, O, R, and S didn't provide any outdoor sense.

5.2.2.1.7. Flexibility

The flexibility of art galleries was checked by the researcher and counted to Table 16 (See Appendix E). There mainly was no change in the spatial layout of the galleries. Masonry structure didn't give any difficulties to the owners. It was a driving force to select buildings with masonry structures since those buildings carried historical value and were close to the city centre.

All of the spaces seemed to fulfill the needs of the specific requirements pertaining to art gallery. Some of them had many rooms, and some had single open spaces. Some galleries had multiple storeys. Some of them comprised one room. However, they all needed exhibition space, office, kitchen, depot and restroom with a proper lighting system on a fundamental level. Some added an entrance hall with an information desk to encounter visitors. Some designed a lounge where the visitors get rest and collectors see other artworks. Therefore, the flexibility of these spaces depended on their use of scenarios and organization of program arrangement (79,1%) and interchangeable units

(66,6%). The doors were mostly removed from the exhibition space. Curtains, sliding doors, and sliding panels were used in Gallery A, D, T and Y (20,8%).

Different characteristics were examined in the decision-making criteria of owners in the selection of the existing building in terms of the district and the space. Various methods were followed to understand the owner's perception and adaptation strategy. In Stage 1, the owner's criteria were questioned. Afterwards, their evaluation of the characteristics from the literature was obtained. In Stage 2, observation of the galleries was also explored according to the same features. A compatible relationship has been found with the owner's evaluations and observation findings. The following chapter discusses the results and conclusions in detail by combining the literature review.

CHAPTER 6

DISCUSSION

This chapter discusses the results of the research based on the previous literature. The study's primary purpose was to explore owners' decision-making criteria for the adaptive re-use process of an art gallery (RQ1). The prioritization in decision-making criteria was also examined in the selection of the district and the space (RQ2). Their adaptation for re-use projects was observed accordingly (RQ3). Moreover, this study aims to find the main concerns to making a space an art venue.

The research adopted two stages for the methodology. At Stage 1, a questionnaire was applied to the owners. The questionnaire was prepared based on adaptive re-use characteristics and art gallery characteristics to explore the prioritization of owners during their decision-making process. The used characteristics were modified from adaptive re-use decision-making process models adopted from previous studies (Bullen

and Love, 2011; Günçe and Mısırlısoy, 2016; Heath, 2001; Kincaid, 2002; Mohamed et al., 2016, Wilson, 2010). At Stage 2, an observation was done on each setting. The data gathered as the sketch of plans, visuals and descriptive information, which can be followed in Table 4 as physical conditions of art galleries and Section 5.3. 1.. The descriptive data is systematized as tables which are given in Appendix E.

Artistic activity clusters at the neighbourhood level in the district. Therefore, the context of the study was chosen as Beyoğlu, İstanbul. (Ataöv and Kahya, 2020). Art galleries, as an actor in cultural industries, are a part of urban development strategies for gentrification (Ekdi and Çıracı, 2015; Hall, 2000; Grodach, 2011; Pratt, 2008). After the 1990 urban planning, the social fabric of İstiklal Street and its immediate surroundings changed. The buildings were approved to function as an office, business centre, hotel or hostel and to have gastronomic and entertainment-oriented activities on the ground and lower floors. As a result, the area was configured with commercial and service functions, convenient primarily to serve touristic purposes in particular (Tarlabaşı - İstiklal Street Transportation, Usage and Conservation Development Plan, 1990). The convenience of locational and market characteristics creates art clustering at the neighbourhood level. Art galleries take place in historical apartments and shops as adaptively re-used. As an exciting outcome of gentrification, art galleries emerge in apartment buildings with historical textures and shops at street level in every country (Debroux, 2017). The study aimed to fill the gap in the literature to combine the adaptive re-use decision-making process with the requirement of space to exhibit and sell artworks within the context. In the selection of the settings 118 art organizations found

in the Beyoğlu district. These locations eliminated to 29 locations based on the categorization seen in Figure 4. Twenty four gallery owners were approved to contribute to the study (recruitment of the participants and settings can be seen in Figure 5 as GIS-based spatial map).

Gallery owners who are the operator of commercial art businesses were selected as one of the primary sources in this study (Ataöv and Kahya, 2020; Grodach, 2011). Owners were asked about their role in the gallery to explain the reason for the selection. The owners in the scope of this research were either graduates, or post-graduates of art and design fields. They defined their occupation as ‘Gallery Founder’ or ‘Gallery Director’. Their professional experience in the occupation was at least five years. They described their role in the gallery as founder, director, curator, and manager in communication and projects. Most of them didn’t get help from curators and didn’t work in any other work. They decided on yearly scheduling of exhibitions together with the artists and their teams. Based on the data, the gallery owner was a decision-maker in the operation of the gallery, its program, and relations. Therefore, it is decided to explore the district's selection and the space from the owners' perspectives.

Within the context of adaptive re-use characteristics, four measures were proposed. For the owners’ questionnaire, which aimed to explore their decision-making process and priorities in the selection, a set of adaptive re-use characteristics were created and combined with art gallery characteristics which were proposed. These measurements are

evaluated in two sections: the selection of the district and the space. The measures, including adaptive re-use, are named *architectural*, *locational*, *financial* and *market*. The included art gallery measures are *spatial visibility*, *transparency* and *flexibility*. In the selection of district, *locational* and *market* criteria were evaluated, while others were covered in the selection of the space. These measurements were used in the two stages of the study as a questionnaire and observation. The open-ended questions were related to RQ1, 3 and Likert-scaled tables in the questionnaire were related to RQ2. It was aimed to get more inclusive and diverse answers from the gallery owners—descriptive data analysis combined with content analysis for this stage. At Stage 2, observation was done in convenient settings. Field notes proceeded to a table (Table 4) as physical features besides visual descriptions, which are analyzed as content analysis with the support of visuals and sketch plans.

First, we can discuss the results of the owner's unprejudiced space criteria for exhibiting artwork related to RQ1. Location and the space's size, height and depth were the responses given with high frequency. We can interpret that the owner also described the location with the area's historical background, the neighbourhood's social structure, being close to the city centre, easy access to the transportation network, and, lastly, being close to other art organizations. They also added special characteristics of the space, lighting and daylight within the space, the façade of the place and the neutrality, which was related to the spatial features of an art gallery. Only one gallery took attention to the humidity inside of the gallery in terms of the preservation of artworks. Those elements were compatible with the characteristics of the literature review on adaptive re-

use and art gallery. Separate from that, their responses to the criteria for district selection were location and closeness to art organizations. There were additional characteristics such as calm, quiet and open areas and being isolated from the outside. The answers surprisingly refer to the definition of art gallery of O'Doherty (1999) who defined the gallery space as unshaded, clean and artificial. Desirable conditions for the space were preliminarily the previous use of the buildings, which were not covered in the measures of this study. The owners had a high opinion of whether the space was used as an office, art gallery or for retail purposes beforehand. To interpret the reason, the reason is that selecting a space used for the same purpose before that ease the re-usement process.

The owner's prioritization in selecting the district (RQ2a) resulted in safety and security, accessibility to services and transportation, closeness to the city centre, and social structure and interaction. The context of the thesis is limited to the Beyoğlu district, which is Istanbul's commercial and social city centre. It was mentioned that art galleries, as a part of the cultural industry, preserve the city's historical context by reusing buildings in the city centre (Grodach and Loukaitou-Sideris, 2007; Sternand Seifert, 2010; Ekdi and Çıracı, 2014). The selection of the space (RQ2b) was the size, height and depth of space, being close to other art-related activity areas, and the functional performance of the space. Previously, the lack of data on spatial features of gallery space was mentioned in literature. The results approved the definition of Grodach (2011) on gallery space which was flexible and multifunctional performance space. These places were not comprehended as places with spatial features rather than spaces for any artistic activity. The discussion for Stage 1 shows that the previous studies do not contradict the

literature review. The results show that gallery space needs to be spatially flexible and socially and culturally integrated into the city.

Second, we can discuss observations of Stage 2 related to RQ1 and 3. As physical conditions of art galleries were compared, there was an accumulation only in specific neighbourhoods of Beyoğlu, majorly Tomtom, Asmalı Mescit, Firuzağa and Kemankeş, as 8 out of 45 (See Figures 6 and 7). On the maps, we see that the accumulation is towards the city's centre and has shifted to a socially and commercially developed area with a comprehensive transportation network. At the same time, these regions are very close to each other and are connected by streets. All the galleries are adapted from historical apartments, separate houses and shop typology at the entrance and basement floors, which open to the road or upper floors. According to Dağdelen (2007), there are generally two main residential buildings that can also be observed today. One of these types is the multi-storeys masonry residential building mentioned as a “single-family dwelling or intermediate type or rental house”. The other primary type is the apartment buildings, which are still the most common housing type. Structure types range between masonry, reinforced concrete, wooden carcass and steel carcass.

In the literature, masonry structures are not preferable since it affects the size, structural integrity, and layout of the space, which means flexibility (See Table 3) (Cantell, 2005; Rabun and Kelso, 2009). The total area of the galleries ranges from 30 – 360 m². The entire area was the most important criteria for the owners' space selection. This dramatic

interval between the areas approves the definition of Osborne (2003) which was ‘creativity, newness, speed and risk-taking to meet the desired end as the highest achievable good’. Some of the galleries don’t have an opening which means doesn’t have any visibility from the street and doesn’t get any natural light. This preference shows that gallery spaces don’t have to have natural lighting and are visible from the outside. The visibility of the galleries can be related to other factors such as their presence in the city, their artistic activity and the building’s unique character (See Table 3).

As a continuation of Stage 2 (RQ1 and 3), visual descriptions of surveyed galleries and their comparisons were categorized into each characteristic (See Appendix E). The district selection results show that almost all art galleries are in dense commercial and social locations, while nearly half are residential. It may relate to the city centre's changed function today (Ergun, 2004). More than half were reachable after ringing the doorbell, which was not typical for a public space, and more likely to decrease their visibility.

The results related to the space selection show that the lighting system is the most crucial element among all building systems. Unlike the questionnaire, the observation stage reveals the importance of financial characteristics over all space-related characteristics. Many researchers defined the adaptive re-use process’s main drivers as economic costs and a shortened construction period. However, they claimed that the

maintenance costs could be higher compared with the new buildings which were not in surveyed settings (Douglas, 2006; Günçe and Mısırlısoy, 2016; Heath, 2001; Langston, 2007; Shipley et al., 2006; Wilson, 2010).

Signboards, in general, provided spatial visibility from the street level. The galleries with shop typology have window-shops which were not in use by some of the galleries (covered with folios, plasterboards, etc.). In some cases, the building took the attention with itself (façade, the historical value, etc.). The visibility within the city depended on their centrality and being in the same address for a long time. Their visibilisation depended on their artistic activity, such as opening days. All results were compatible with the previous study by Debroux (2017).

Most of the galleries didn't have any exterior view. Although all of them had a uniform and proper lighting level, not all had the feeling of openness to the outdoor environment. More than half of them didn't have any outdoor sense. With an interpretation, owners tended to keep these places isolated from the outside with a 'white cube' approach (O'Doherty, 1999).

Last, flexibility came from zoning the space according to its programme and interchangeable units within the space; very few use operational elements for flexibility. The galleries mostly tended to have open areas, but they also preferred rooms to assign

for different uses. The notion of flexibility was also coherent with the results of the questionnaire and literature (Kim, 2001).

When all things were considered, this study drew attention to the gap in art gallery literature and explored what makes a space suitable for exhibiting and selling works of art. It found similarities with the characteristics of the adaptive re-use decision-making process. It explored it in a unique context as the Beyoğlu district, Istanbul. It also marked art galleries within the context of a map by showing their co-presences, documenting their physical characteristics and listed. Two stages, one exploring owners perspectives and the other documenting actual spaces complemented each other in order to provide a comprehensive understanding of how art galleries within a gentrified historical district were selected, adapted and reused from former residential area and displayed characteristics with respect to reuse and art gallery criteria. This diverse method revealed further details. The study also showed that the results of spatial processes create social effects within the urban context.

CHAPTER 7

CONCLUSION

The decision-making criteria of owners in selecting the existing building were explored in this study. Their prioritization was analyzed for the selection of the district and space. The current settings were surveyed to gain better insights into the conversion process. The characteristics were reached based on the art gallery and adaptive re-use literature.

The study was conducted at two stages, including participants and settings. The first part was a questionnaire with participants. The second part was the observation of the settings. The questionnaire included open-ended, Likert Scale measurement and multiple-choice optioned questions (See Appendix B and C). Owners were expected to rate their selection prioritisation in the decision-making process. The second part was supported by visuals, sketch plans and descriptions categorized according to the criteria (See Appendix D). One of this study's most distinctive features was including the survey

owners. Moreover, the data from the owners was validated and complemented diverse by including the observation part.

This study creates its measures by combining art gallery characteristics, *spatial visibility, transparency, and flexibility*, with adaptive re-use characteristics, which are *architectural, locational, financial and market* characteristics. It aimed to explore the owners' decision-making process and their *prioritization* among all of them; however, the results show that spatial characteristics of the space and adaptation process are less of a concern among owners.

Adaptive re-use of the buildings in the city centre located in the heart of established and desirable neighbourhoods gives access to services, public transportation, and retail and community facilities (Heath, 2001). The apartment buildings in Beyoğlu built in the 19th century have specific distinctive characteristics (Tamer, 2020). The district has also created a combination of residential apartment buildings from the 18th and 19th centuries with churches, mansions, schools, and consulates that reflect the streets' European character (Dökmeci et al., 2007). The buildings, facades, and Taksim square attract visitors and create potential, making this area a significant shopping venue. The continuity of social activity on the street causes the culture and art to function primarily on İstiklal Street and its surroundings.

Art galleries are spaces that accommodate artworks but also function as social spaces, creating a hub for all art-related people and changing the city's face. Therefore, its urban context and presence have much greater importance than its spatial characteristics.

This research reveals the locational and spatial texture of Beyoğlu as a distinct location for art galleries that have been transformed from other spaces through adaptive re-use so it is a contribution to architecture / interior design database which did not exist before. It highlights a sub-group of art galleries apart from spaces already designed as art spaces or spaces with larger institutional formats. As it focuses on an existing phenomenon that has been overlooked on previous literature within general context of gallery space and specific context of İstanbul. It is reached that owners consider the space's locational and market characteristics more than other characteristics. The researcher conducted the study with owners as participants and observation in the settings. In this way, the researcher contributed to the owner's perception of the topic by supporting it with literature and observation.

This study had several limitations, such as contacting participants in person and accumulating settings data. Therefore, some of the questionnaires were held online. This situation leads to some misconceptions in the answers to the questionnaire. Moreover, some owners didn't want to share settings plans for the study. Those galleries weren't included the study's observation part through schematic plans. Observational studies on use of space have never been done. Only the positive or negative aspects of adaptive

reuses were observed by the gallery owners, a 3rd additional perspective can be considered with user studies, making it even more effective. Situations such as daily use in observations, use at different times not addressed. It was a more static work like mapping. Maybe in the future how and in what context each gallery has. It can also be observed with observation. For example, how visibility gains importance on the opening day.

This study contributes to the literature by exploring what makes a spacious venue for exhibiting and selling works of art. It finds similarities with the characteristics of the adaptive re-use decision-making process with art gallery characteristics. It explores a unique context as the Beyoğlu district, Istanbul. It marks art galleries within a map by showing their co-presences and documents their physical attributes by listing them.

Although 'considerations' are present in prescriptive format, how art galleries should be or historical progress and change, how they are in current contemporary practices are new. Therefore, comparisons can be made with either larger institutions or other spaces across other central cities / locations. The study is important in urban fabric by creating a visual database. The study also shows that the results of spatial processes create social effects within the urban context. It also extensively deals with both the interior spaces of the galleries and their relationship with the exterior. The study's diverse method reveals further details.

For future studies, the research on other art organizations mentioned in this study can be explored in terms of the selection of the district and space with their adaptation process. Small-scale private art enterprises can be searched within different contexts and neighbourhoods. In other districts within Istanbul or in other places outside the same subject can be dealt with similar studies and comparisons can be made. In this context, there was more situation determination, success of the projects weren't discussed. Suggestions for designer to address these issues can be made on the basis of this study. Detailed studies can be done by focusing on sub-themes. For example, lighting can be handled in more detail in each gallery or exhibiting different artworks (i.e. art. work characteristics) considering flexibility. Before it comes, the researcher of this study hopes to make a remarkable contribution to the field.

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APPENDICES

A. ETHICS COMMITTEE APPROVAL



Bilkent Üniversitesi

Akademik İşler Rektör Yardımcılığı

Tarih : 24 Şubat 2022

Gönderilen : Göksu Erkoç

Tez Danışmanı : Burçak Altay, Giuseppe Resta

Gönderen : H. Altay Güvenir
İnsan Araştırmaları Etik Kurulu Başkanı

Konu : "Owners' Perceptions of ..." çalışması etik kurul onayı

Üniversitemiz İnsan Araştırmaları Etik Kurulu, 24 Şubat 2022 tarihli görüşme sonucu, "Owners' Perceptions of Adaptive Reuse of Spaces as Small-scale Private Art Enterprises" isimli çalışmanız kapsamında yapmayı önerdiğiniz etkinlik için etik onay vermiş bulunmaktadır. Onay, ekte verilmiş olan çalışma önerisi, çalışma yürütücüleri ve bilgilendirme formu için geçerlidir.

Bu onay, yapmayı önerdiğiniz çalışmanın genel bilim etiği açısından bir değerlendirmedir. Çalışmanızda, kurumumuzun değerlendirmesi dışında kalabilen özel etik ve yasal sınırlamalara uymakla ayrıca yükümlüsünüz.

Kovid-19 salgını nedeniyle konulmuş olan kısıtlamaların yürürlükte olduğu süre içinde, tüm komite toplantıları elektronik ortamda yapılmaktadır; aşağıda isimleri bulunan Bilkent Üniversitesi Etik Kurulu Üyeleri adına bu yazıyı imzalama yetkisi kurul başkanındadır.

Etik Kurul Üyeleri:

Ünvan / İsim	Bölüm / Uzmanlık	
Prof.Dr. H. Altay Güvenir	Bilgisayar Mühendisliği	Başkan
Prof.Dr. Erdal Onar	Hukuk	Üye
Prof.Dr. Haldun Özaktas	Elektrik ve Elektronik Müh.	Üye
Doç.Dr. Işık Yuluğ	Moleküler Biyoloji ve Genetik	Üye
Dr. Öğr. Üyesi Burcu Ayşen Ürgen	Psikoloji	Üye
Dr. Öğr. Üyesi Didem Özkul McGeoch	İletişim ve Tasarımı	Yedek Üye
Dr. Öğr. Üyesi A.Barış Özbilen	Hukuk	Yedek Üye

Kurul karar/toplantı No: 2022_02_24_01

B. CONSENT FORM

6/8/22, 11:55 PM

Sahiplerin Küçük Ölçekli Özel Sanat İşletmeleri Olarak Mekanların Uyarlanabilir Yeniden Kullanımına İlişkin Algıları

Sahiplerin Küçük Ölçekli Özel Sanat İşletmeleri Olarak Mekanların Uyarlanabilir Yeniden Kullanımına İlişkin Algıları

Bu anket çalışmasını İhsan Doğramacı Bilkent Üniversitesi İç Mimarlık ve Çevre Tasarımı Bölümü'nde devam ettirdiğim yüksek lisans çalışması kapsamında yürütüyorum. Çalışmamın amacı, galeri sahiplerinin galerinin bulunacağı semte ve galeri mekanına karar verme sürecindeki kriterlerini ve kriterlerin öncelik sırasını anlamaktır. Anketin genelinde, mevcuttaki alanı değiştirerek galeri mekanına çevirme sürecinizdeki deneyimlerinizi ilgili çoktan seçmeli ve açık uçlu sorularla yanıtlamanızı bekliyorum. Bu anket yaklaşık olarak 50 dakika sürecektir.

Çalışmaya sadece İstanbul, Beyoğlu İlçesi'ndeki küçük ölçekli özel sanat işletmesi sahipleri katılabilir. Anket kapsamında toplanan tüm bilgiler gizli tutulacak ve yanıtlayanların cevapları yalnızca araştırmacının erişebileceği bir yerde saklanacaktır. Araştırmacı, cevaplar ile bu cevapları veren katılımcıları eşleştirmeyecektir. Veriler, sayısal kodlarla ilişkilendirilerek saklanacaktır. Ankete katılımınızdan dolayı herhangi bir risk veya rahatsızlık oluşturacak durum öngörülüyor.

İhsan Doğramacı Bilkent Üniversitesi Etik Kurulu bu çalışmayı onaylamıştır. Katılımcılar, araştırmacıya önceden bilgi vermek koşuluyla araştırmadan çekilmekte serbesttir. Bunun yanı sıra araştırmacı gerekli gördüğü durumlarda katılımcıları çalışmadan çıkarabilir.

* Gerekli

1. E-posta *

2. Yukarıdaki bilgiler ışığında araştırmaya gönüllü olarak katılmayı kabul ediyorsanız aşağıdaki kutucuğu işaretleyiniz. *

Uygun olanların tümünü işaretleyin.

☐ Yukarıda belirtilen araştırmaya katılmayı kabul ediyorum.

<https://docs.google.com/forms/d/1Vwrf04xlqJ3GjHMz-K-JhQaNF2l6qy5Sj6iMh8POLo/edit>

1/10

C. QUESTIONNAIRE (TURKISH)

6/8/22, 11:55 PM

Sahiplerin Küçük Ölçekli Özel Sanat İşletmeleri Olarak Mekanların Uyarlanabilir Yeniden Kullanımına İlişkin Algıları

Bölüm 1 | Demografik Bilgiler

Lütfen soruları okuyunuz ve size en uygun seçeneği işaretleyiniz.

3. Yaş:

Yalnızca bir şıkkı işaretleyin.

- ☐ 30 ve altı
☐ 31-64
☐ 65 ve üzeri

4. Cinsiyet:

Yalnızca bir şıkkı işaretleyin.

- ☐ Kadın
☐ Erkek

5. Öğrenim Durumu (sahip olunan en yüksek diploma dikkate alınarak):

Yalnızca bir şıkkı işaretleyin.

- ☐ İlkokul
☐ Ortaokul
☐ Lisans
☐ Yüksek lisans
☐ Doktora derecesi

6. Meslek:

7. İş tecrübesi:

<https://docs.google.com/forms/d/1Vwrf04xlqJ3GjHMz-K-JhQaNF2I6qy5Sj6iMhf8POLo/edit>

2/10

Bölüm 2 | Sahibinin Galerideki Rolüyle İlgili Sorular

Lütfen soruları okuyarak kısaca açıklayınız.

8. Galerideki rolünüz nedir?

9. Bir küratörle çalışıyor musunuz ve/veya sergi hazırlamak için yardım alıyor musunuz?

Yalnızca bir şıkkı işaretleyin.

☐ Evet

☐ Hayır

10. Sergilerin yıllık planlamasına nasıl karar veriyorsunuz?

11. Galeri dışında başka bir işle uğraşıyor musunuz?

Yalnızca bir şıkkı işaretleyin.

☐ Yes

☐ No

Bölüm 3 | Sahibin Karar Verme Kriterleri ile İlgili Sorular

Lütfen soruyu okuyarak kısaca açıklayınız.

12. Bu alanı sanat eserlerinin sergileneceği bir mekan haline getirmek için kriterleriniz nelerdi?

Bölüm 4 |
Yeniden
Kullanım
Özellikleri
Üzerine
Kriterler

Bu bölüm, galerinin bulunduğu semte ve mekana karar verme sürecinizdeki önceliklerinizi anlamak için tasarlanmıştır. Kriterler, yeniden kullanım özelliklerinin literatür taramasından gelir. Lütfen her bir kriterin önceliğini ayrı düşünerek değerlendiriniz.

13. Seçtiğiniz semte ve mekana karar verme sürecinizdeki öncelik değerlendirmenize göre her bir kriter için ilgili kutuyu işaretleyiniz.

*

Her satırda yalnızca bir şıkkı işaretleyin.

	Çok Düşük Öncelikli	Düşük Öncelikli	Ortalama Öncelikli	Yüksek Öncelikli	Çok Yüksek Öncelikli	Fikrim Yok
Mevcutta bulunan bina sistemleri (Elektrik, mekanik, sıhhi tesisat vb.)	☐	☐	☐	☐	☐	☐
Mekanda ve çevresinde tesisat bağlantısı, yıkım, asfaltlama, tesviye gibi çalışmaların hazır oluşu	☐	☐	☐	☐	☐	☐
Mekanın düzeni ve yapısal bütünlüğü	☐	☐	☐	☐	☐	☐
Mekanın büyüklüğü, yüksekliği ve derinliği	☐	☐	☐	☐	☐	☐
Mekanda kullanılmış olan inşaat malzemeleri	☐	☐	☐	☐	☐	☐
Mekanın mimari karakteristiği	☐	☐	☐	☐	☐	☐
Mekanı çevreleyen alanın kullanımı	☐	☐	☐	☐	☐	☐
Emniyet ve	☐	☐	☐	☐	☐	☐

Emniyet ve güvenlik						
Hizmetlere ve toplu taşımaya erişilebilirlik	☐	☐	☐	☐	☐	☐
Kişisel araç park etme kolaylığı	☐	☐	☐	☐	☐	☐
Mekanın içinden bakıldığında dışarının görünümü	☐	☐	☐	☐	☐	☐
Kolay erişilebilir ve bulunabilir giriş	☐	☐	☐	☐	☐	☐
Kısa sürecek inşaat ve tadilat süreci	☐	☐	☐	☐	☐	☐
Düşük inşaat ve tadilat maliyeti	☐	☐	☐	☐	☐	☐
Mekanın aylık ortalama bakım maliyeti ve giderleri	☐	☐	☐	☐	☐	☐
Kira gideri	☐	☐	☐	☐	☐	☐
Mali teşvikler (devlet, kurum ya da bankalardan)	☐	☐	☐	☐	☐	☐
Finansal riskin düşük oluşu	☐	☐	☐	☐	☐	☐
Mekanın bulunduğu	☐	☐	☐	☐	☐	☐

semtin tarihi geçmişi						
Semt nüfusunun demografisi	☐	☐	☐	☐	☐	☐
Şehir merkezine yakınlık	☐	☐	☐	☐	☐	☐
Semt sosyal yapısı ve etkileşimi	☐	☐	☐	☐	☐	☐
Semtteki gezme alışkanlıkları	☐	☐	☐	☐	☐	☐
Semtteki alışveriş alışkanlıkları	☐	☐	☐	☐	☐	☐

Bölüm 5 |
Sanat
Galerisi
Özellikleri
Üzerine
Kriterler

Bu bölüm, galerinin bulunduğu semte ve mekana karar verme sürecinizdeki önceliklerinizi anlamak için tasarlanmıştır. Kriterler, sanat galerilerinin özelliklerinin literatür taramasından gelmektedir. Lütfen her bir kriterin önceliğini ayrı düşünerek değerlendiriniz.

14. Seçtiğiniz semte ve mekana karar verme sürecinizdeki öncelik değerlendirmenize göre her bir kriter için ilgili kutuyu işaretleyiniz.

Her satırda yalnızca bir şıkkı işaretleyin.

	Çok Düşük Öncelikli	Düşük Öncelikli	Ortalama Öncelikli	Yüksek Öncelikli	Çok Yüksek Öncelikli	Fikrim Yok
Mekanın dışarıdan, sokağından görünürlüğü	☐	☐	☐	☐	☐	☐
Mekanın alansal dağılıma göre şehir içinde görünürlüğü	☐	☐	☐	☐	☐	☐
Sanatla ilgili diğer etkinlik alanlarına yakın olması	☐	☐	☐	☐	☐	☐
Dış mekan görüntüsünün varlığı veya yokluğu	☐	☐	☐	☐	☐	☐
Mekanın dış mekandan izole veya dış mekana açık olması	☐	☐	☐	☐	☐	☐
Mekanın dış mekandaymış hissi vermesi	☐	☐	☐	☐	☐	☐
Mekanın düzenlenebilirliği ve işlevsel performansı	☐	☐	☐	☐	☐	☐
Kapılar, sürgülü veya hareketli duvarlar gibi operasyonel unsurların kullanımı	☐	☐	☐	☐	☐	☐

**Bölüm 6 | Mekanın
Uyarlanması
Konusunda
Sahiplerin Kararları
Üzerine Sorular**

Bu bölüm, galerinin yeniden kullanımı için mevcut alanda nelerin değiştirildiğini ve bu süreçte nelerle karşılaşıldığını keşfetmek amacıyla tasarlanmıştır. Lütfen soruları okuyarak kısaca açıklayınız.

15. Mevcut alanın sanat galerisi olarak yeniden kullanımı için neler yapıldı?

16. Mevcut alanın yeniden kullanımıyla ilgili olarak siz ve/veya profesyonel ekibiniz ne gibi deneyimler yaşadınız?

17. Tamamlanması gereken tesviye, asfaltlama, yıkım, altyapı bağlantıları vb. gibi saha çalışmaları ne kadar kapsamlıydı?

18. Mevcut alanı seçerken hangi mimari ve yapısal koşulları olumlu rol oynadı?

Hangi koşulları olumlu rol oynamadı?

a) Mevcut alan önceden ne amaçla kullanılıyordu? b) Mevcutta bulunan mekanik, elektrik ve sıhhi tesisat sistemleri nasıl düzenlendi? Bakımdan mı geçtiler, tamamen değiştirildiler mi? c) Mevcut alan düzeni değiştirmek için ne kadar esnekti? Duvarlar, kolonlar vb. kaldırıldı mı? Taşındı mı?

19. Yeniden kullanım projeniz için yer seçerken sizin açınızdan en önemli faktörler nelerdi?

20. Yukarıdaki sorularda bahsedilmeyen fakat semt ve mekan seçimini etkilediğini düşündüğünüz başka bir kriter var mı?

21. Bu konu ile ilgili eklemek istediğiniz herhangi bir yorum var mı?

Bu içerik Google tarafından oluşturulmamış veya onaylanmamıştır.

Google Formlar

D. QUESTIONNAIRE (ENGLISH)

6/8/22, 11:58 PM

Owners' Perceptions of Adaptive Reuse of Spaces as Small-Scale Private Art Enterprises

Owners' Perceptions of Adaptive Reuse of Spaces as Small-Scale Private Art Enterprises

I carry this survey study out within a master's study conducted at I. D. Bilkent University Department of Interior Architecture and Environmental Design. The aim of the study is to explore the criteria of decision making among owners in terms of the selection of the district and the space. As part of the survey, I expect you to answer multiple-choice questions about your adaptation to the existing space experiences. This study takes approximately 50 minutes.

Only owners of small-scale private art enterprises in the Istanbul Beyoğlu district can take part in this study. The researcher will keep all information collected within the survey confidential and store respondents' answers in a place accessible only to the researcher. The researcher will not match the answers and the people who give these answers. The data will be stored by associating them with numerical codes. We do not foresee any risks or discomfort from your participation in the survey.

I.D. Bilkent University Ethical Committee approves this study. Participants are free to withdraw from the study, provided that they inform the researcher in advance. In addition, the researcher may exclude the participants from the study when deemed necessary.

To get more detailed information about the study, please contact with:

Göksu Erkoç:

goksu.erkoc@bilkent.edu.tr

Asst. Prof. of Practice Burçak Altay:

burcak@bilkent.edu.tr

* Gerekli

1. If you agree to voluntarily participate in the research in the light of the above information, tick the box below. *

Uygun olanların tümünü işaretleyin.

☐ I agree to take part in the research mentioned above.

Section 1 | Demographic Information

Please read the questions and pick the most suitable option for you.

https://docs.google.com/forms/d/1--Kk3932bMOAnIf5z_yuJrtbV8BzTzvV-EFZddNKyew/edit

1/9

2. Age:

Yalnızca bir şıkkı işaretleyin.

- ☐ 30 and below
- ☐ 31-64
- ☐ 65 and above

3. Sex:

Yalnızca bir şıkkı işaretleyin.

- ☐ Female
- ☐ Male

4. Educational Status (considering the highest diploma held):

Yalnızca bir şıkkı işaretleyin.

- ☐ Primary School
- ☐ Secondary School
- ☐ Bachelor's Degree
- ☐ Master's Degree
- ☐ Doctoral Degree

5. Occupation:

6. Years of work experience:

Section 2 | Questions Related Owner's
Role in the Gallery

Please read the questions and
briefly explain.

7. What is your title in the gallery?

8. Do you work with a curator and/or do you get any assistance to prepare exhibitions?

Yalnızca bir şıkkı işaretleyin.

☐ Yes

☐ No

9. How do you decide on yearly scheduling of exhibitions?

10. Do you have any other occupation besides the gallery?

Yalnızca bir şıkkı işaretleyin.

☐ Evet

☐ Hayır

Section 3 | Question Related to the Decision making Criteria of Owners

Please read the question and briefly explain.

11. What were your criteria to make a space a venue for artworks?

Section 4 |
Criteria for
Adaptive
Reuse
Characteristics

This section is to evaluate your prioritization when deciding on the district and the space of the gallery. The criteria comes from literature review of adaptive reuse characteristics. Please consider the importance of each criterion individually.

12. Tick the checkbox according to level of priority to your decision making criteria. *

Her satırda yalnızca bir şıkkı işaretleyin.

	Very Low Priority	Low Priority	Moderate Priority	High Priority	Extremely High Priority	No opinion
Existing building systems	☐	☐	☐	☐	☐	☐
Degree of required site work	☐	☐	☐	☐	☐	☐
Space layout and structural integrity	☐	☐	☐	☐	☐	☐
Size, height and depth of space	☐	☐	☐	☐	☐	☐
Construction material	☐	☐	☐	☐	☐	☐
Special character of the space	☐	☐	☐	☐	☐	☐
Surrounding places	☐	☐	☐	☐	☐	☐
Safety and security	☐	☐	☐	☐	☐	☐
Accessibility to services and transportation	☐	☐	☐	☐	☐	☐
Convenience of personal vehicle parking	☐	☐	☐	☐	☐	☐
The view from the building	☐	☐	☐	☐	☐	☐
Accessible	☐	☐	☐	☐	☐	☐

entrance						
Shortened construction period	☐	☐	☐	☐	☐	☐
Reduced cost of construction	☐	☐	☐	☐	☐	☐
The maintenance costs of the space	☐	☐	☐	☐	☐	☐
Rental expense	☐	☐	☐	☐	☐	☐
Financial incentives	☐	☐	☐	☐	☐	☐
Sources of finance/risk	☐	☐	☐	☐	☐	☐
Historical background of the district	☐	☐	☐	☐	☐	☐
Demography of the population	☐	☐	☐	☐	☐	☐
Closeness to city center	☐	☐	☐	☐	☐	☐
Social structure and interaction	☐	☐	☐	☐	☐	☐
Travelling behaviors	☐	☐	☐	☐	☐	☐
Shopping behaviors	☐	☐	☐	☐	☐	☐

Section 5 |
Criteria for Art
Gallery
Characteristics

This section is to evaluate your prioritization when deciding on the district and the space of the gallery. The criteria comes from literature review of art gallery characteristics. Please consider the importance of each criterion individually.

13. Tick the checkbox according to level of priority to your decision making criteria.

Her satırda yalnızca bir şıkkı işaretleyin.

	Very Low Priority	Low Priority	Moderate Priority	High Priority	Very High Priority	No Opinion
Visibility from the street	☐	☐	☐	☐	☐	☐
Visibility within the city	☐	☐	☐	☐	☐	☐
Being close to other art-related activity areas	☐	☐	☐	☐	☐	☐
Exterior view	☐	☐	☐	☐	☐	☐
Openness to the outdoor environment	☐	☐	☐	☐	☐	☐
Outdoor feeling	☐	☐	☐	☐	☐	☐
The functional performance of the space	☐	☐	☐	☐	☐	☐
Use of operational elements	☐	☐	☐	☐	☐	☐

Section 6 | Questions
Related Owner's
Decisions on
Adaptation of the
Space

This section is to explore what it has done in terms of adaptation in the existing building for adaptive reuse of an art gallery. Please read the question and briefly explain.

14. What has been done in terms of adaptation in the existing building for adaptive reuse of an art gallery?

15. What experiences have you and your professional team dealt with in the past regarding the reuse of structures?

16. How extensive was the site work such as grading, paving, demolition, utility connections, etc. that was required to be completed?

17. What were the desirable architectural and structural conditions of the building? And which were not desirable conditions?

a) What was the building's previous use? b) How were the existing mechanical, electrical and plumbing systems dealt with? Were they upgraded or replaced and what were some of the challenges arose as a result? c) How flexible was the existing space to changing the layout? Were walls, columns, etc removed/moved?

18. What did you find to be the most important factors when it came to site selection for your adaptive reuse project?

19. Are there any other important characteristics that were not brought up by any the above questions that affect building selection for adaptive reuse?

20. Are there any comments that you would like to make regarding this topic?

Bu içerik Google tarafından oluşturulmamış veya onaylanmamıştır.

Google Formlar

E. CONTENT ANALYSIS

Table 13

Evaluations of Surveyed Galleries for Locational Characteristics

PARTICIPANTS (N=24)																										
	A	B	C	D	E	F	G	I	J	K	L	M	N	O	P	R	S	T	U	V	W	X	Y	Z	n	%
Near touristic area			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	21	87,5
Historical texture					✓			✓	✓		✓			✓	✓			✓	✓	✓	✓	✓	✓	✓	13	54,1
Commercial, social	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	23	95,8
Art organizations				✓	✓	✓		✓	✓	✓			✓	✓	✓	✓		✓			✓	✓	✓	✓	15	62,5
Residential	✓		✓			✓		✓			✓		✓		✓		✓	✓	✓	✓					11	45,8
Safety and security																										
Secure and dense	✓		✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	21	87,5
Safe and sociable		✓					✓										✓								3	12,5
Accessibility to services and transportation																										
Public transportation	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	24	100
Accessible to services		✓		✓				✓			✓	✓		✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	15	62,5
Private parking	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	24	100
View		✓	✓	✓	✓	✓		✓	✓			✓			✓	✓		✓	✓						12	50

Accessible entrance	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	24	100
A ringing bell	✓	✓					✓		✓	✓	✓		✓		✓	✓	✓		✓	✓		✓		✓	14	58,3

Note. Prepared by the author. N=24.

Table 14

Evaluations of Surveyed Galleries for Market Characteristics

PARTICIPANTS (N=24)																											
	A	B	C	D	E	F	G	I	J	K	L	M	N	O	P	R	S	T	U	V	W	X	Y	Z	n	%	
Historical district	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	24	100	
Demography of the population																											
Low-density	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓		✓	✓	✓	✓			✓		✓	✓	20	83,3	
High-density										✓				✓					✓	✓					4	16,6	
Closeness to the city centre	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	24	100	
A Status		✓				✓	✓	✓			✓										✓		✓	✓	8	33,3	
B Status	✓		✓	✓	✓				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓					16	66,6	
Travelling	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓		✓	✓	✓	✓	✓		✓	✓	21	87,5	
Shopping			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓		✓	✓	✓	✓	✓		✓	✓	19	79,16	

Note. Prepared by the author. N=24.

Table 15*Evaluations of Surveyed Galleries for Architectural Characteristics*

PARTICIPANTS (N=24)																										
	A	B	C	D	E	F	G	I	J	K	L	M	N	O	P	R	S	T	U	V	W	X	W	Z	n	%
Building systems																										
Lighting systems	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	24	100
Electrical and mechanical		✓		✓	✓																				3	12,5
Plumbing systems	✓		✓	✓	✓						✓														5	20,8
Acoustic system						✓																			1	4,16
Ventilation system										✓	✓										✓	✓			4	16,6
Required site work						✓																			1	4,16
Structural integrity		✓	✓	✓		✓		✓					✓					✓							7	29,16
Size, height and depth	✓	✓	✓		✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	22	91,6
Construction material	These characteristics are covered in Table 4.																									
Special character	✓	✓	✓	✓	✓		✓	✓	✓			✓						✓	✓		✓		✓	✓	14	58,3

Note. Prepared by the author. N=24.

Table 16*Evaluations of Surveyed Galleries for Financial Characteristics*

PARTICIPANTS (N=24)																										
	A	B	C	D	E	F	G	I	J	K	L	M	N	O	P	R	S	T	U	V	W	X	Y	Z	n	%
Shortened construction period	✓	✓				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	22	91,6
Reduced cost of construction	✓	✓				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	22	91,6
Low maintenance cost	✓	✓	✓	✓		✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	22	91,6
Rental expense			✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	20	83,3
Financial incentives																									0	0
Sources of risk	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	23	95,8

Note. Prepared by the author. N=24.

Table 17*Evaluations of Surveyed Galleries for Art Gallery Characteristics*

	A	B	C	D	E	F	G	I	J	K	L	M	N	O	P	R	S	T	U	V	W	X	W	Z	n	%	
Visibility from the street																											
Signboard	✓	✓	✓	✓	✓	✓		✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓	20	83,3	
No view	✓	✓					✓												✓				✓		5	20,8	
Window shop			✓	✓	✓	✓		✓				✓		✓	✓	✓	✓	✓			✓		✓	✓	14	58,3	
The building itself										✓	✓										✓	✓			4	16,6	
Visibility within the city																											
In the city centre	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	24	100	
At the same address	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	24	100	
Visibilisation																											
In art-clustering	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	24	100	
Use the street for opening days	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	24	100	
TRANSPARENCY																											
Exterior view			✓	✓	✓	✓		✓	✓			✓			✓	✓			✓		✓			✓	12	50	
Openness to the outdoor environment																											

Uniform and proper light level	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	24	100
Outdoor feeling		✓	✓	✓	✓	✓	✓	✓	✓		✓			✓	✓			✓		✓			✓		14	58,3
FLEXIBILITY																										
Structural systems serve flexibility	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	24	100
The functional performance of space																										
Equipped with building systems	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	24	100
Zoning	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓		✓		✓		✓	✓	✓		✓	✓	19	79,1
Interchangeable units	✓	✓	✓	✓		✓	✓	✓		✓	✓			✓	✓	✓			✓		✓	✓	✓		16	66,6
Operational elements				✓				✓			✓					✓				✓					5	20,8

Note. Prepared by the author. N=24.



