

THE STATE, SOCIETY AND SPACE: TRACING COSMOPOLITANISM IN THE URBAN FABRIC OF MODA

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INTRODUCTION

Moda is an urban neighbourhood in the Kadıköy district of Istanbul, characterised by distinctive geographical features, including the peninsula and Moda Bay. The area is bordered by the Bosphorus to the west, the Marmara Sea to the south, and Kalamış Bay Marina to the east. With its location and bucolic landscape, Moda has attracted foreign families and citizens since the 19th century and has developed into a cosmopolitan urban space.

The written sources on Moda also portrays the area as a vibrant urban region. This research offers an analysis of the cosmopolitanisation of Moda throughout the selected literature that emphasises political, socio-economic, demographic, and cultural changes, providing a detailed examination of Moda's urban characteristics from the 1800s to the 2020s (Ekdal, 2008; Kavukcuoğlu, 2010; Salah, 2013; Erişen, 2016). For instance, Ekdal (2004; 2008) provides foundational work on the history of Kadıköy, offering detailed information and illustrations of the palaces and historical sites in Moda. Kavukcuoğlu (2010) narrates the history of the site, including its inhabitants, lifestyle, and social changes, employing poetic language that guides the reader through the streets of Moda. This style is reminiscent of Mario Levi, who shares stories about the everyday life of Moda and Kadıköy (Levi, 2019). Salah (2013) discusses Kadıköy's urban transformation, focusing on the construction of the railway and Haydarpaşa Railway Station, and provides important analyses of maps and planning works. Erişen (2016) examines the social and ideological dynamics of change in Moda since the 19th century.

Even with these contributions, further research is needed to understand the factors underlying Moda's cosmopolitanisation and the spatial aspects of its urban transformation. This research aims to address Moda's multicultural identity by analysing the driving forces of social and political changes that shapes its built environment. Thus, the article seeks to make

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an original contribution to the existing literature by evaluating Moda's cosmopolitanisation and its underlying factors in relation to its urban transformation, especially through changes in urban morphology, and political, spatial, social, and cultural aspects.

There are profound writings about Moda (Ekdal, 1987; 2004; 2008; Kavukçuoğlu, 2010; Salah, 2013; Erişen, 2016) that form the primary sources for this research, together with other seminal work providing data and facts pertinent to the analysis of Moda's cosmopolitanisation (Önce, 1998; Öğrenci, 1998; 1999; Murat, 2010; Levi, 2019). In the analyses, documentation, maps, and spatial practices are reviewed to categorise the history of the site into different eras, from the 1800s until the 2020s, distinguished by state-based regulations, as well as social and demographic changes, which can then be evaluated through the spatial aspects of urban transformation.

In brief, the existing literature on Moda (Ekdal, 1987; 2004; 2008; Kavukçuoğlu, 2010; Erişen, 2016) is analysed by organising the information into key categories, representing major underlying factors, which are also determined in relation to the theory of cosmopolitanism. The research examines Moda's cosmopolitanisation from the 1800s onward according to underlying forces: (1) state-based implementations via planning and mapping studies, land regulations, and constitutional changes; and (2) social and demographic changes, traced through spatial practices and evident in the variety of architectural languages. With reference to the seminal works of Akcan and the Osmanlı Bankası Arşiv ve Araştırma Merkezi (2010), each underlying factor is also classified according to key history events that define the periodisation of architectural practices in Moda and Istanbul as influenced by cosmopolitanism. The driving factors of transformation are analysed to understand and discuss the changes in each classified era. Respectively, the urban transformation of Moda is evaluated in accordance with the underlying factors, state-based political interventions and social and spatiotemporal practices, which also reinforces our understanding of the role of thirdspace in Moda's cosmopolitanisation.

VIEWS ON COSMOPOLITANISM

In sociology and the urban literature, cosmopolitanism is discussed according to the urban population and neighbourhoods of inhabitants of different nationalities, ethnicities, and socio-cultural identities. Cosmopolitanism denies the notion of 'otherness', which emphasises social groups with cultural, ethnic, and religious differences (Habermas, 1998; Robinson, 2008; Warf, 2013). Cosmopolitanism is an idiom that expresses the coexistence/togetherness of diverse ethnicities and cultural groups under the unity of a shared national citizenship or common form of inhabitation within urban neighbourhoods (Young et al., 2006; Robinson, 2008; Langegger, 2016). Thus, the term therefore refers to the capability of different social and ethnic groups to live together and collectively form urban neighbourhoods, populations, and lifestyles (Robinson, 2008).

In reviewing the book *Cosmopolitan Urbanism* (Binnie et al., 2006), Robinson (2008) affirms the interpretation of the term as the ability of inhabitants from different cultural, ethnic, and religious backgrounds to live together harmoniously in urban neighbourhoods. Referring to Manuel Castells's seminal book *The Power of Identity* (1997), Robinson also evaluates cosmopolitanism as an aspect of globalisation, which leads to privatisation

and residualisation of different social groups (Robinson, 2008). He indicates national and state-based actions with an understanding of global citizenship against the discourse of otherness of cultural diversity and difference.

Müller (2011) emphasises cosmopolitanism through the global dynamics of multicultural social groups in cities. He first, investigated what the term may mean to urban dwellers by conducting critical research in London and Amsterdam, highlighting the significance of social practices. Müller also explored the condition of communities from different nationalities, such as Turks in Berlin, in investigating the social reality of urban cosmopolitanism. Finally, he concluded that cosmopolitanism is expressed through social performativity, and reflects a shared urban identity, emphasising the significance of local research in understanding the interpretation of the term as a global phenomenon.

More recently, Akcan (2018) explored the influence of architectural practices on the cultural exchange between Turkish architects and German architectural movements. This interaction is particularly apparent in the restoration and reconstruction of 10,000 homes, primarily occupied by immigrants, in the cosmopolitan Kreuzberg district near the Berlin Wall. Akcan also discussed the urban transformation of Istanbul from the late Ottoman Empire through the early Republican period and into the mid-20th century (Akcan and Osmanlı Bankası Arşiv ve Araştırma Merkezi, 2010; Akcan, 2018). She emphasises the impact of Ottoman architecture on urban landscape and architectural practices in Istanbul's transformation, reflecting the exchange of cultural codes across different architectural periods and movements. This influence, shaped by globalizations, are apparent in areas such as Moda, Kadıköy, up to the 2010s. Highlighting the late Ottoman period up to the 1910s, Kula Say (2014), Selvi Ünlü and Göksu (2018), and Ünlü (2018) examined the transition from the Ottoman to the Republican period, revealing the influences of cosmopolitanism in the spatial practices in significant port cities, such as Istanbul, İzmir, and Mersin.

Consequently, it is vital at this point to return to this article's research question and ask: Is it possible to appraise cosmopolitanism as a force challenging the urban form and built environment via spatial practices of different political, social, and ethnic groups, as well as architectural styles, and even cultural and religious buildings? From this perspective, examining urban form and the built environment highlights the importance of diversity in the various spatial practices and implementations in the built environment (Langegger, 2016). These factors, as influenced by governments and different social groups, should be carefully considered in any analysis of cosmopolitanism.

Based on this research question, the implementations of the nation-states (Kendall et al., 2008; Robinson, 2008) also imply the solidification of the cosmopolitan multiplicity of spatial, cultural, and ethnic differences in cities, leading to the transformation of urban form by constructing architectural edifices in neighbourhoods. Thus, rather than approaching cosmopolitanism solely as a sociological concept, specific histories of urban transformations should be evaluated with social, ethnic, and even natural phenomena. This approach then makes it possible to assert cosmopolitanism as the reality of the spatial practices of urban populations with diverse cultural and ethnic identities.

Young et al. (2006), for instance, view cosmopolitanism as reflecting contemporary urban life, where different nationalities, ethnicities, cultures, and religions coexist. They also noted that the cosmopolitan cities serve as a marketing strategy employed by the private sector, influencing the lifestyles and beliefs of urban residents as a cultural phenomenon. Young et al. (2006) analysed the case of Manchester, suggesting that this conflict might be resolved through spatial analyses of contexts to assess the impact of entrepreneurialism.

The recent gentrification and commodification strategies and entrepreneurial interventions in urban regions, especially in the 2000s, are also part of globalism, cosmopolitan contemporary city, and associated discourse. Thus, it becomes impossible to disregard capitalism's strategic, economic, and socio-political manoeuvres and investments in spatial practices when evaluating urban neighbourhoods through the lens of cosmopolitanism. This critical perspective also facilitates an examination of cosmopolitanisation as a search for the challenging thirdspace (Soja, 1996; Oldenburg, 1989; Bhabha, 2004). In other words, it is a practice of reimagining hybrid space (AlSayyad, 2001; Sargin, 2004) that is free from marketing and entrepreneurialism, and immersed instead in the harmony of cultural differences and the history of social and spatiotemporal practices (Erişen, 2016).

The exploration of hybrid spaces is crucial to understanding urban environments, highlighting the need to regulate public areas and examine the concept of cosmopolitanism, particularly whether unevenly positioned symbolic economies are obscured (Langegger, 2016). Langegger (2016) investigates the Highland neighbourhood of North Denver and its changing social demography due to the gentrification, analysing the process through three critical concepts: conflict, commodification, and cosmopolitanism.

The selected literature on Moda in this research also provides information about its distinct characteristics with reference to the commercial practices of the Ottoman Period that, since the 1800s, contributed to the cosmopolitanisation in Istanbul (Ekdal, 1987; 2004; 2008; Kavukçuoğlu, 2010; Erişen, 2016). Building on the referred literature, there is a need to evaluate Moda's cosmopolitanisation and urban transformation by considering the underlying political, social, and spatial factors. This approach also allows for a critical consideration of idealized thirdspace and liberated spatial practices by examining Moda's distinct characteristics and urban transformation in light of those previously practiced.

METHODOLOGY

This research regards planning and gentrification strategies as the governmental apparatus applied to cosmopolitan urban geographies (Kendall et al., 2008; Robinson, 2008). Urban environments are also shaped by the languages of architectural developments, whose variety indicates the spatial, social, and cultural multiplicities of cosmopolitan identities via social and institutional implementations in everyday life (Young et al., 2006; Müller, 2011; Langegger, 2016; Akcan, 2018).

Based on the literature (Ekdal, 1987; 2004; 2008; Kavukçuoğlu, 2010; Salah, 2013; Erişen, 2016) and theoretical research, state-based legislation and spatial implementations, together with social and institutional changes, are considered the primary driving forces behind Moda's cosmopolitanisation

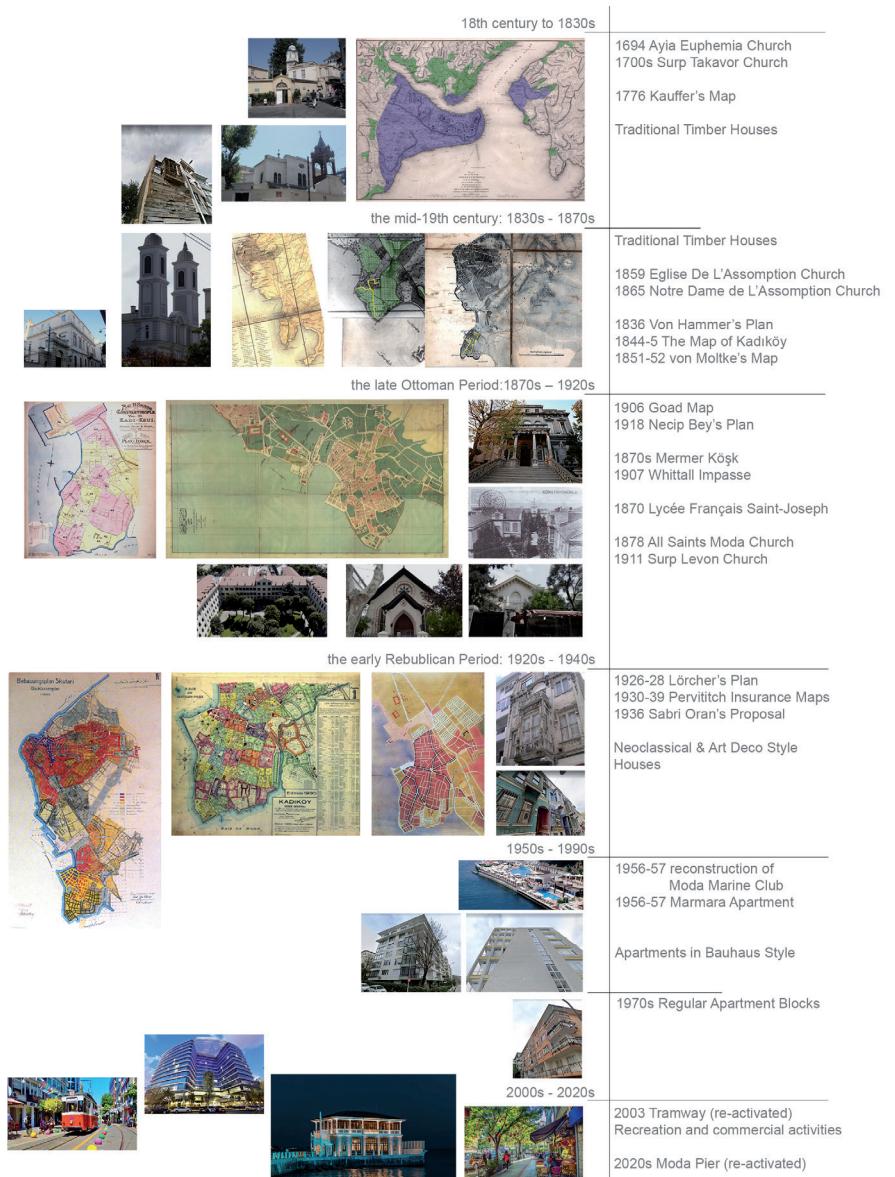


Figure 1. The conceptual illustration of periods in Moda's cosmopolitanisation

(Öğrenci, 1998; 1999; Önce, 1998; Türker, 2008) (Table 1). Spatial changes and urban transformation are also evaluated by examining Moda's urban form and morphology together with the influences of political, state-based, social, and demographic variations (Table 1, Figure 1). Key factors of urban transformation include land and property ownership (Günay, 1999) and elements affecting urban form and morphology, such as urban density, building typologies and functions, as well as patterns of plots, buildings, and streets (Marshall and Çalışkan, 2011) (Table 1). Moreover, architectural styles are considered when evaluating Moda's urban transformation.

The underlying forces of cosmopolitanisation are illustrated through a timeline that highlights the changing periods of legislative implementations by the state, as well as shifts in social demographics and architectural practices in Moda's built environment (Figure 1, Table 1). In determining the periods of significant change, Akcan's research on cultural exchange through Istanbul's architectural and urban practices up to the

The eras of cosmopolitan Moda			Evaluation with the spatial aspects: Urban morphology and land ownership
	State-based legislations and implementations	Social and demographic facts	
Before the mid-19th century (18th century to 1830s)	1776 Kauffer's Map 1813 Kaminer's Map 1828 Selimiye Barracks	Natural landscape and fishers' settlements around Moda 1694 Ayia Euphemia Church 1700s, 1814 Surp Takavor Church	Land ownership: The Emperor Street pattern: Irregular Buildings types: Military Building (State), Irregular housing, Religious Building block patterns: Single, unplanned/irregular Architectural style: Traditional, timber and stone Urban density: Sparse
The mid-19th century (1830s – 1860s)	1836 Von Hammer's Plan 1839 The Tanzimat Edict 1844-5 The Map of Kadıköy 1844-46 Haydarpaşa Military Hospital 1851-52 von Moltke's Map 1856 The Islahat Edict	1856 Fire 1859 Eglise De L'Assomption Church 1865 Notre Dame de L'Assomption Church Foreign families owned large lands (Ekdal, 1987)	Land ownership: The Emperor, foreign families Street pattern: Irregular, Regular (few) Buildings types: Military and Hospital Buildings (State), Irregular housing, Religious Building block patterns: Single, irregular Architectural style: Traditional, timber and stone Urban density: Sparse
The late Ottoman Period (1870s – 1910s)	1869 Kadıköy Municipality 1871-72 Haydarpaşa Railway Station The implementation of the grid-iron plan	1870 Lycée Français Saint-Joseph d'Istanbul 1870s Mermer Köşk (Mahmut Muhtar Pasha's Kosk, 1897-1929) 1873 Whittall Family came to Istanbul, from Izmir 1877 Fire New foreigner migrations and investments to Moda 1878 All Saints Moda Church 1882 Population Census: 58% non-Muslim citizens in Kadıköy 1903 Sarıca (Arif) Pasha Köşk 1906-7 Population Census: 55,2% non-Muslim citizens 1907 Whittall Impasse 1911 Surp Levon Church	Land ownership: The Emperor, foreign families Street pattern: Regular and dead ends Buildings types: Private housing, Religious, Educational, Commercial Building block patterns: 2-3 storey high separate blocks (seashore); adjacent and separate blocks (inland) Architectural style: Neo-classical, Traditional (few) Urban density: Dense
The Early Republican Period (1920s – 1940s)	1922 Istanbul Surveying Maps 1923 The foundation of the Republic 1926-28 Lörcher's Plan: Connection to Haydarpaşa Railway Station	Housing type changes: 2-3 storey-high houses	Land ownership: Owned by the state, Private Street pattern: Regular and dead ends Buildings types: State, Private housing, Religious, Cultural, Educational, Commercial (patisseries, cafes), Other Building block patterns: 2-3 storey high, single as well as adjacent regular blocks Architectural style: Art-Deco, Neo-classical, Traditional (few) Urban density: Dense
1950s–1990s (1950s – 1970s)	The Code of Flat Ownership 1960s Tramway line is closed	Housing type changes: Apartment blocks in Art Deco and Bauhaus styles 1956-57 Marmara Apartment 1956-57 Moda Sporel Apartment 1956-57 Moda Marine Club (reconstructed) 1958 Lausanne Marine Club Population increases from 50.000s in Kadıköy Population increases immensely up to 300.000s in Kadıköy	Land ownership: Owned by the state, Private Street pattern: Regular and dead ends Buildings types: State, Housing, Religious, Cultural, Educational, Commercial, Other Building block patterns: Adjacent as well as separate blocks with various heights (2-3, 4-5, and 5+ storey-high blocks) Architectural style: Art-Deco, Bauhaus, Neo-classical, Regular (Modern), Traditional (few) Urban density: Dense
(1970s – 1990s)	1983 The Code of Conservation of Cultural and Natural Property 1984, 1990 The Coastal Law	Style changes in apartment blocks: From Art Deco and Bauhaus style to regular modern apartment blocks Rising commercialisation in constructing regular apartments Population increases from 400.000s to 600.000s in Kadıköy	Land ownership: Owned by the state, Private Street pattern: Regular and dead ends Buildings types: Housing, Religious, Cultural, Educational, Commercial (13+ storey-high hotel), Other Building block patterns: Adjacent as well as separate blocks with various heights (2-3, 4-5, and 5+ storey-high blocks) Architectural style: Art Deco, Bauhaus, Contemporary, Neo-classical, Regular (Modern), Traditional (few) Urban density: Dense
The Impact of Globalisation (2000s – 2020s)	2003 Tramway (reactivated) 2022 Moda Pier (reactivated)	New urbanism projects: Commercial buildings, Hotels	Land ownership: Owned by the state, Private Street pattern: Regular and dead ends Buildings types: Housing, Religious, Cultural, Educational, Commercial (13+ storey-high hotel), Other Building block patterns: Adjacent as well as separate blocks with various heights (2-3, 4-5, and 5+ storey-high blocks) Architectural style: Art Deco, Bauhaus, Contemporary, Neo-classical, Regular (Modern), Traditional (few) Urban density: Dense

Table 1. Analyses of the cosmopolitanisation of Moda, İstanbul

2010s is also taken into account (Akcan and Osmanlı Bankası Arşiv ve Araştırma Merkezi, 2010).

The state-based reforms from the late 18th century until the 1860s, along with the subsequent social and spatial practices, reflect the evolving planning decisions in Moda. The influx of foreign families and their spatial patterns, facilitated by state regulations, mark the most significant period of cosmopolitanisation between the 1870s and 1910s. Türkiye's transition from a monarchy to a republic also played a crucial role in delineating these cosmopolitan phases, as characterised by varying land ownership and regulatory frameworks. Moreover, the shifts in governments' economic and political practices in Türkiye from the 1950s to the 1990s represent another distinct phase, transforming Moda's social demographics and spatial dynamics. The effects of globalism and neo-capitalist strategies in the 2000s are assessed separately due to their increasing influence on the discourse of cosmopolitanism. Lastly, the potential of the thirdspace—encompassing a variety of forms of gentrification as well as institutional, social, and commercial practices—is assessed in terms of countering capitalist marketing strategies, even as cosmopolitan geographies remain heavily influenced by global neo-capitalist interventions.

Overview of state-based interventions in Moda

State-based implementations are examined across different periods, distinguished by constitutional changes and reform, mapping and planning studies, land regulations, institutional foundations, and nation-state decisions, in order to understand their roles in Moda's cosmopolitanisation.

18th century to 1830s: Maps prepared until the 19th century document the natural lands as property of the Empire and its governors (Figure 2) (Ekdal, 2004; Türker, 2008; Salah, 2013; Erişen, 2016). The distinction between the civilised European and the rural Anatolian sides of Istanbul was ostensible in terms of population and extent of urbanisation (Figure 2). Nevertheless, the modernisation ideals of the Ottoman Empire in the late eighteenth and early nineteenth centuries required new legislation and regulations, including proposals for new settlements outside the boundaries of

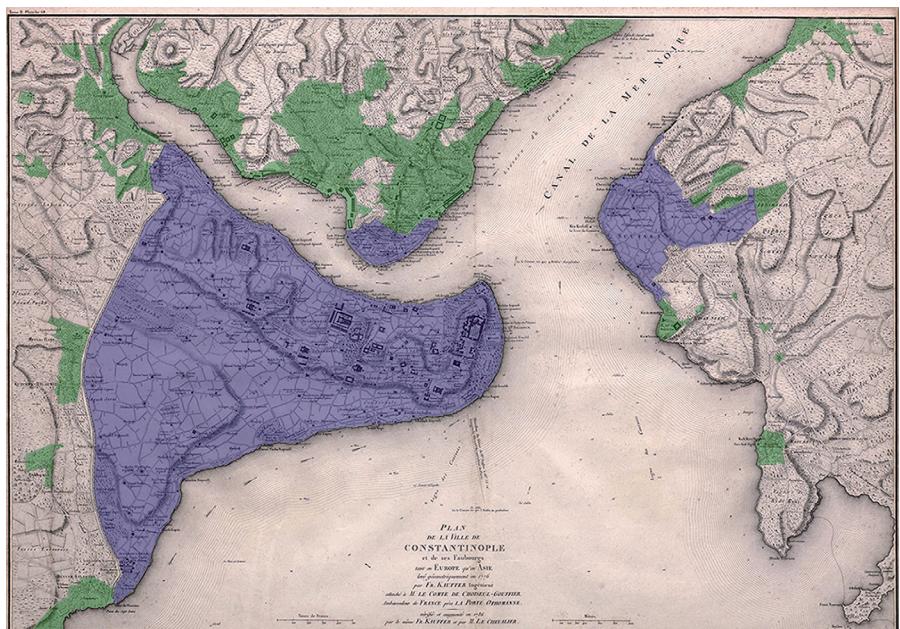


Figure 2. Map of İstanbul (1776), engraved by Kauffer (Salt Research, 1786; Salah, 2013). The blue areas show the urban region, and the green areas illustrate other settlements.

Istanbul's compact core. Therefore, the transformation processes in Kadıköy and Moda would have been accelerated by any associated decision made by the state.

1830s-1860s: At the turn of the fall of the Imperial Rules and rise of nation-states after the French Revolution, the Ottoman Empire implemented a series of regulations (Erişen, 2016). The non-Muslim population were part of the tension raised by the European countries across the Empire concerning political, economic, and social regulations. Simultaneously, commercial activity with foreigners continued across the Empire's port cities (Salah, 2013; Kula Say, 2014; Selvi Ünlü and Göksu, 2018; Ünlü, 2018). Consequently, the idea to maintain ongoing commercial practices with foreigners required new land for the investment of the reformist movements of the Tanzimat Edict in 1839, followed by the Islahat Edict in 1856 (Ersoy, 2015; Erişen, 2016). These regulations also led to the cosmopolitanisation and urban transformation of significant Ottoman port cities such as Istanbul, İzmir, and Mersin (Salah, 2013; Kula Say, 2014; Ersoy, 2015; Selvi Ünlü and Göksu, 2018; Ünlü, 2018; Fratantuono, 2020).

A series of maps and planning studies were implemented in the 19th century documenting the settlements in Istanbul. It is significant to note that Moda was first recorded as 'Vineyards' in von Hammer's Plan of 1836 and later as 'Osman Ağa' and 'Cafer Ağa Districts' in the maps

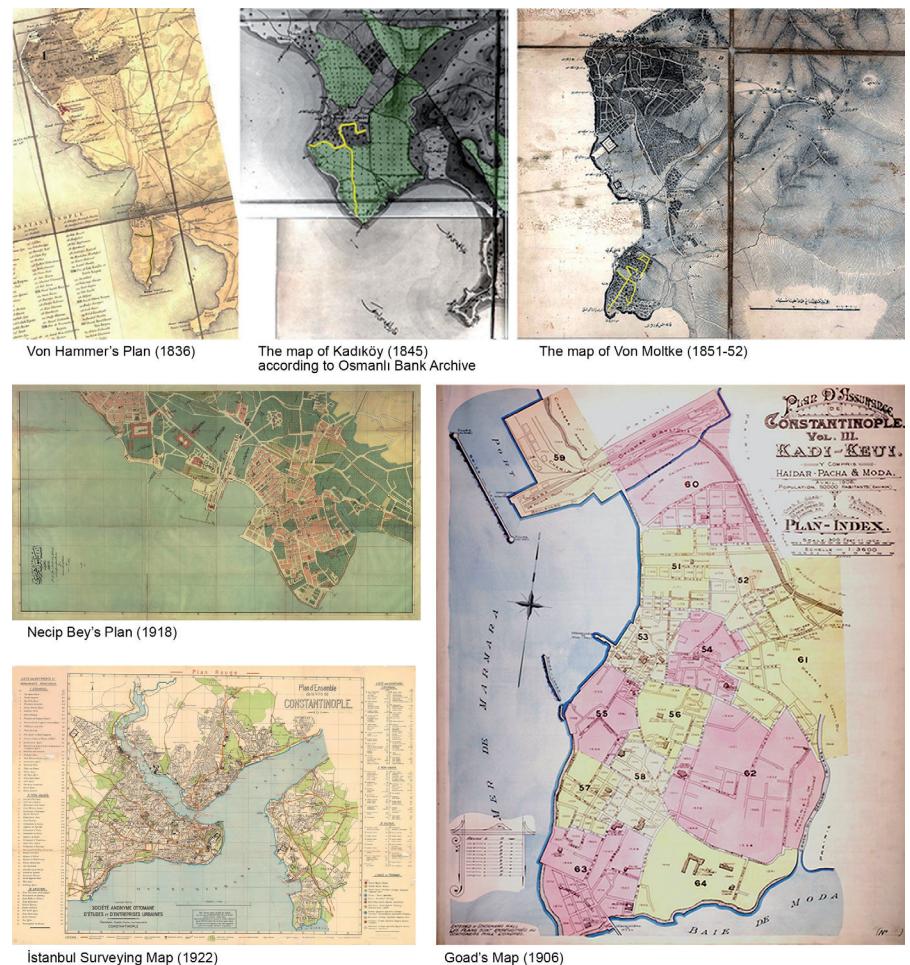


Figure 3. Maps and plans that include Moda during the Ottoman Period (1830s-1910s) (Salt Research, 1906; Salah, 2013)

from Osmanlı Bank Archive and von Moltke's plans, indicating the site's inclusion in formal planning processes (Figure 3) (Salah, 2013). The state's decision was evident through the settlements of elite political leaders around the planned regions of Kadıköy. During this period, Kadıköy Municipality was also established as a significant local decision mechanism for the development of the area. More significant state facilities were constructed during this period, including Selimiye Barracks in 1828 and Haydarpaşa Military Hospital in 1844-46 (Salah, 2013).

1870s–1910s: Haydarpaşa Railway Station was constructed between 1871-72 to enhance trade, as part of the Ottoman Empire's political strategy to improve commercial practices and attract foreign investment (Ekdal, 2008; Salah, 2013). Large fires in the late 1850s and 1870s caused the loss of more than 250 buildings in Kadıköy (Ekdal, 2008). Following the fires, the Ottoman State implemented a grid-iron plan for most of the affected areas, as shown in the Goad Map (Salah, 2013) (Figure 3).

Another significant ideological decision of the Ottoman Empire was to establish Cemil Topuzlu's Şehremaneti –the Office for the Regulation of Land Properties and Ownership –in 1912-14, to regulate private ownership and the construction of private palaces in Kadıköy and Moda (Ekdal, 2008; Kavukçuoğlu, 2010; Erişen, 2016). This period revealed the active role of governmental authorities in encouraging private, religious, and educational institutionalisations of foreign families in Moda (Table 1). The spread of urbanisation within Moda, accommodating elites and middle-income groups, was also apparent in Necip Bey's Plan (1918) and the Istanbul Araştırma (Surveying) Map (1922) (Figure 3).

1920s–1940s: After the First World War, the establishment of the Turkish Republic in 1923 changed the approaches to land ownership and influenced urban development, particularly in larger cities like Istanbul. Accordingly, Lörcher's Plan was proposed for Üsküdar and Kadıköy between 1926 and 1928 (Figure 4) to integrate Haydarpaşa Railway Station with its surroundings, promoting population growth and urban transformation in Kadıköy (Salah, 2013). In the proceeding period, Kadıköy was separated from Üsküdar and it became a town in 1930 (Murat, 2010; Salah, 2013). The significance of the settlements near Moda increased, and the population of Kadıköy grew (Salah, 2013). The area became increasingly diverse due to the construction of smaller private housing units, replacing the demolished buildings (Ekdal, 2008). A prevention zone was also established in Lörcher's Plan for Moda's shore region (Salah, 2013), preserving some of the remaining Konaks and buildings along the coast, such as Mermer Köşk.

In the 1930s, the private property ownership of Konaks in Moda was also re-legitimised by the Pervititch Insurance Maps (Figure 5) (Pervititch and Kılıç, 2000; Salah, 2013; Erişen, 2016). In 1936, Sabri Oran proposal a plan similar to Lörcher's, by integration of Moda with Kadıköy through a railway line and a main promenade (Moda Avenue) to accommodate population growth (Figure 5) (Kayra, 1990; Salah, 2013). In 1939, Henri Prost developed a series of further urban plans, including for the Anatolian side of Istanbul (Prost, 1940). In this respect, modern urbanisation was implemented via the enlarged orthogonal avenues and streets, following the grid-iron plans.

1950s–1990s: A noteworthy political shift took place in the 1950s, marked by the emergence of multiple parties in Türkiye's parliament. This period also saw increased foreign capital accumulation in Türkiye alongside

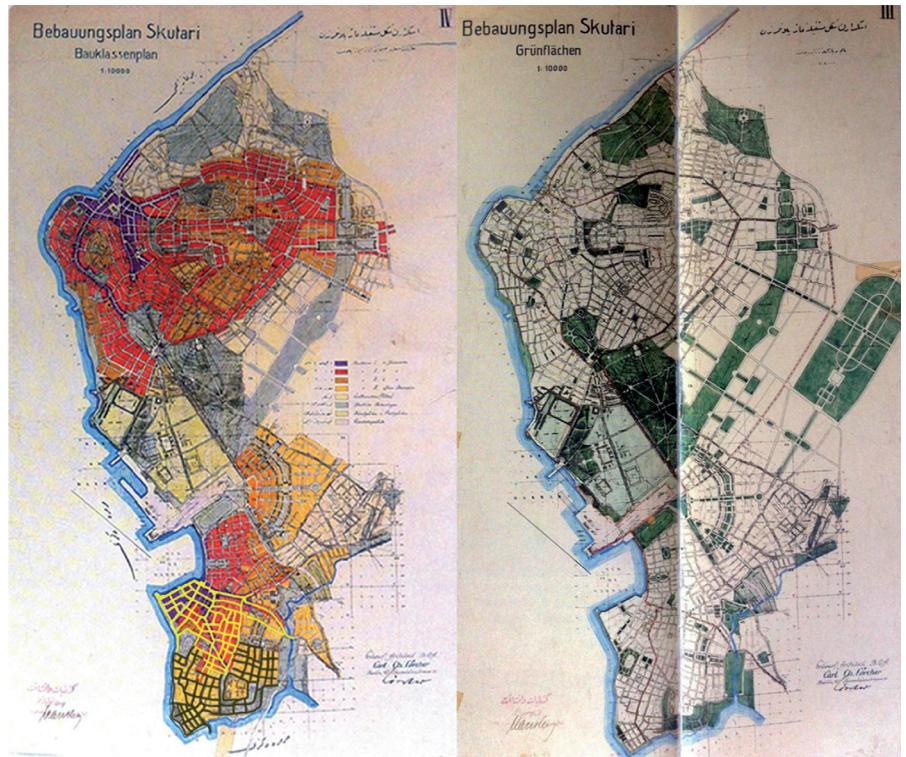
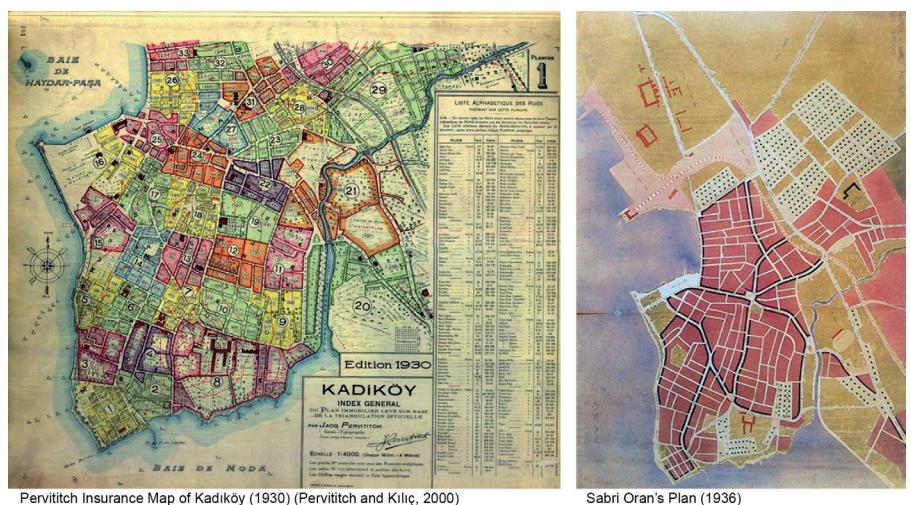


Figure 4. Lörcher's Plan (1926-28) (Kayra, 1990; Salah, 2013)



Pervititch Insurance Map of Kadıköy (1930) (Pervititch and Kılıç, 2000)

Sabri Oran's Plan (1936)



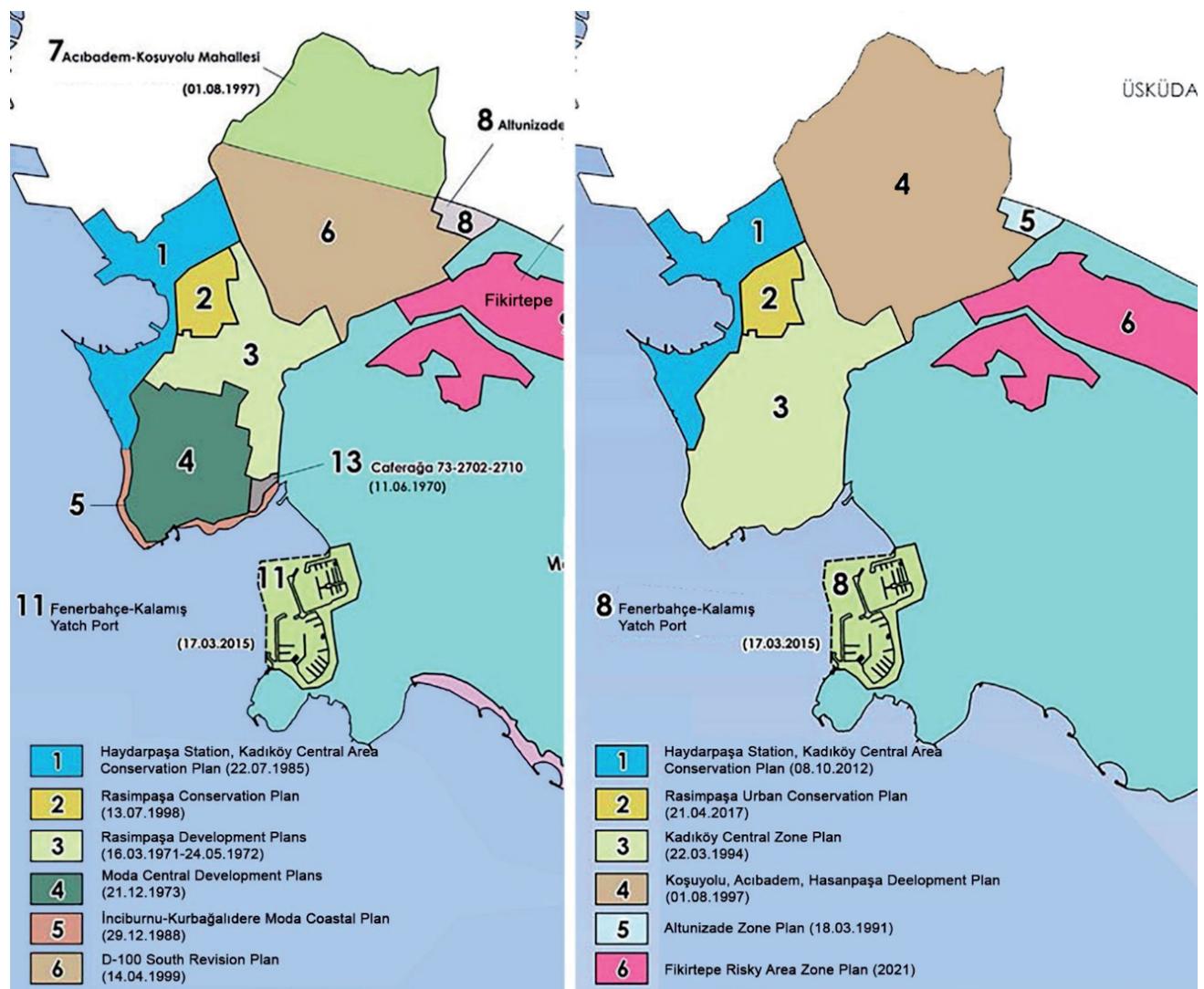
Figure 5. Pervititch Insurance Maps of Kadıköy, Moda (1930-39) (Pervititch and Kılıç, 2000; Salah, 2013) and Sabri Oran's Plan (1936) (Kayra, 1990).

changes in government (Boratav, 2012). However, these investments were speculatively welcomed and were not distributed evenly. The flaws in governmental decisions made in the 1950s were also apparent in the implementation of the Code of Flat Ownership without any planning proposal (Boratav, 2012; Erişen, 2016).

According to this law, every citizen could buy a flat in the housing blocks constructed. Hence, the law facilitated the construction and sale of apartment blocks in Kadıköy's new regions, including Moda (also known as Caferağa District). However, this further led to the uncontrolled construction of regular apartment buildings, changing the urban context of Moda without any new infrastructural improvements (Erişen, 2016). During this time, the nostalgic tramway line, originally proposed in Sabri Oran's 1936 proposal was also closed in 1966.

In 1970s, Moda was highlighted as the central development area (Figure 6) (Kadıköy Municipality, 2023). In the following decades, however, the nation-state was compelled to enact the Code of Conservation of Cultural and Natural Property in 1983 (Erişen, 2016). This legislation was intended to protect cultural, natural, and traditional assets—including historical palaces, private residences, religious buildings, and public facilities—as

Figure 6. Kadıköy Plans: 1970s-1990s (left), 1990s-2000s (right) (Kadıköy Municipality, 2023).



a check for the mismanagement and implementation issues experienced earlier. Moreover, the first coastal law was enacted in 1984 to preserve natural sites and prevent construction along the seashore, followed by the 1988 Coastal Plan, with the law updated in 1990. Following Lörcher's Plan to preserve Moda's seashore, the state legislation though late, was effective in preventing the demolition of additional palaces on the site. In the 1990s and 2000s, the remaining urban plots were further subdivided and converted into construction sites in accordance with the 1994 Kadıköy-Moda Zone Development Plan (Figure 6) (Kadıköy Municipality, 2023).

2000s–2020s: The influences of globalisation in the 2000s further shaped cosmopolitan cultural and spatial practices (Law and Qin, 2018). The Tramway line, which served as the transportation connecting Moda to Kadıköy, was reactivated in 2003 to reinvigorate the nostalgic characteristics and enhance the functional capacities of the modern city (Figure 1) (Kavukcuoğlu, 2010; Ryan, 2018; Fratantuono, 2020). In 2022, the area was legislated as the "Kadıköy Traditional Bazaar and Moda Urban and Third-Degree Archaeological Conservation Area" with Decision Number 9900 (Kadıköy Municipality, 2023) (Table 1 and Figure 7). Moda Pier was also reactivated in 2022 as a reading hall with bookstores (Figure 1). In summary, it is evident that Moda's cosmopolitan identity is multi-layered, shaped through distinct phases of ideological decisions led by

Figure 7. Conservation areas in Kadıköy, edited by the author (Kadıköy Municipality, 2023).

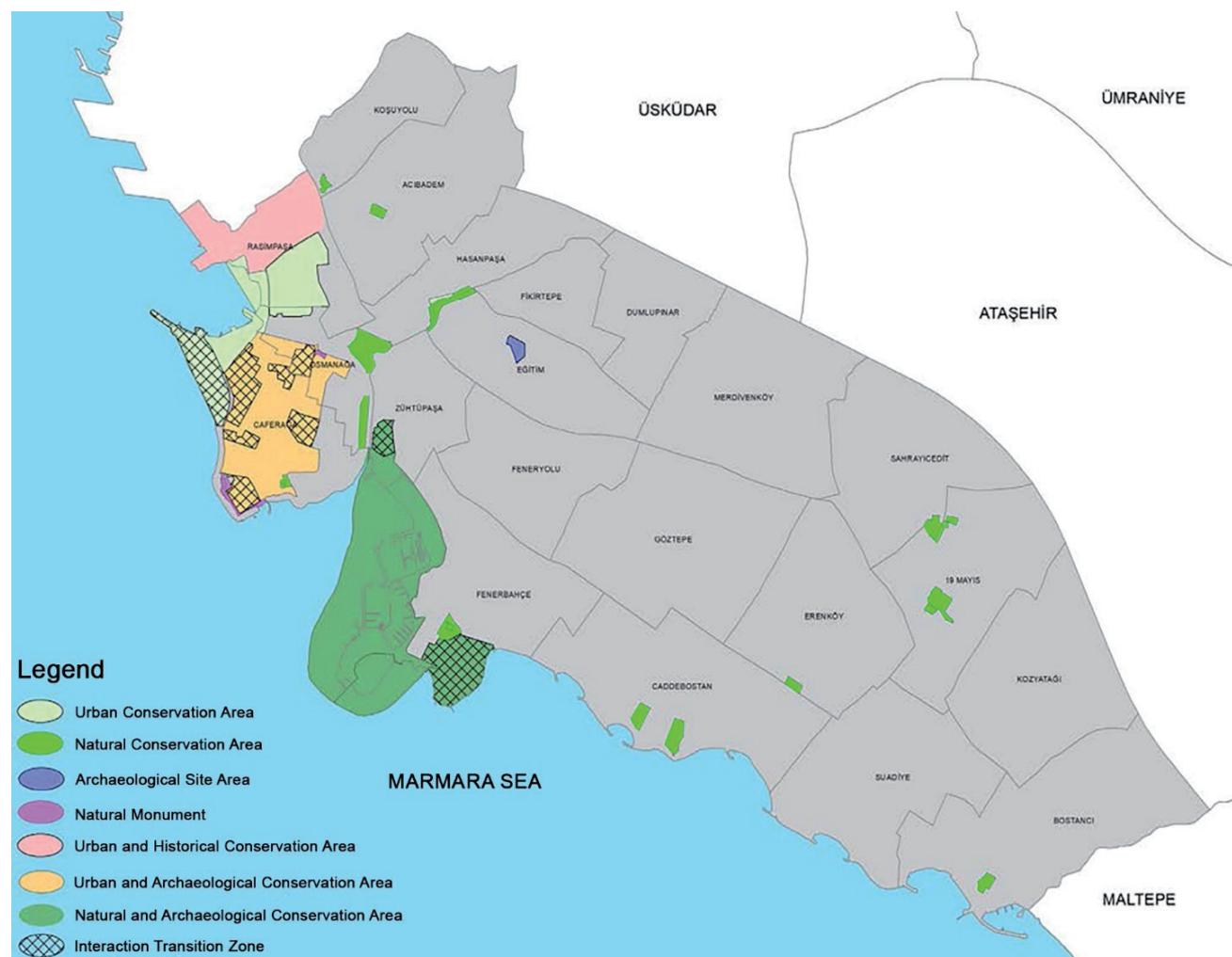




Figure 8. Housing units with different architectural styles, constructed in Moda during different decades. (a) Traditional timber house. (b) Palace (Konak or Köşk). (c) Two-to-three-story-high house. (d) Art Deco-style apartment block. (e) Bauhaus-style apartment block. (f) Regular apartment block.

successive Turkish governments of the time. Moreover, it is necessary to understand the relations between the collective culture of the society and the political decisions made by the state through social and spatial practices.

The chronicle of the cosmopolitan socio-spatial practices in Moda with demographic changes

The multiple stages of cosmopolitanisation in Moda, reflected in different architectural styles and institutional practices, are the aspects of the social and ethnic diversities that should be evaluated together with their spatiotemporal implications. Accordingly, this research uses typological variation of housing units to analyse the changing phases of cosmopolitanisation in Moda (Muir, 2013) (Figures 1 and Figure 6).

18th century to 1860s: In the early 18th century, Moda was characterized primarily by religious buildings (Ayia Euphemia and Surp Takavor Church) and small settlements of non-Muslim, lower incomes fishers (Ekdal, 2008; Kavukçuoğlu, 2010; Murat, 2010). Significant fires in Kadıköy during the 1850s destroyed more than 250 of these traditional timber buildings, with only a few still in place, prior to the arrival of the foreign families' arrival (Figure 8a). Furthermore, two new religious buildings were constructed: Eglise de L'Assomption Church (1859) and Notre Dame de L'Assomption Church (1865), enhancing the cosmopolitan features of the site (Table 1). These prompted investment in large plots in Moda by prominent wealthy Levantine families, such as the Lorandos and Tubinis (Ekdal, 1987; Kavukçuoğlu, 2010; Erişen, 2016).

1870s–1910s: Following the implementation of the grid-iron plan and large boulevards, foreign families such as the Whittalls, Lorandos, Fürstenbergs, Frankensteins, and Lafontaines began settling in Moda, especially after the 1870s (Ekdal, 2008; Kavukçuoğlu, 2010; Salah, 2013; Erişen, 2016). For instance, James William Whittall, an active commercial trader across port cities, moved from İzmir to Istanbul in 1873 (Ekdal, 2008). He purchased

the plot, later known as Whittall Impasse, extending from Moda Avenue to the Marmara Sea (Figures 3 and 5), where he constructed a series of neoclassical-style *Konaks* (Figures 1 and 8b) (Ekdal, 2008).

Most of the occidental-style palaces in Moda were designed by the Greek architect Pappa, and some of them have served different functions over the decades (Öğrenci, 1998). For instance, Sarica Pasha Köşkü (Figure 8b) was constructed for a military-affiliated Turkish family, well-known for its artist members (Öğrenci, 1999; Ekdal, 2008; Kavukçuoğlu, 2010). During the First World War, the *Köşk* was used as an Armenian elementary school, and after the War of Independence, the family regained ownership (Ekdal, 2008; Kavukçuoğlu, 2010).

As another notable example, Mermer *Köşk* (Figures 1 and 8b) was originally built for one of the Levantine families in the 1870s, and later owned by Mahmut Muhtar Pasha between 1897 and 1929 (Ekdal, 2008; Kavukçuoğlu, 2010). Due to Mahmut Muhtar Pasha's debts, the *Köşk* was eventually sold to the state and was converted into Kadıköy High School in 1957 (Ekdal, 2008; Kavukçuoğlu, 2010). Mahmut Ata Bey's House was similarly converted and later developed into what became Moda College in 1965 (Ekdal, 2008). In addition, the two-story high Moda Pier, designed by Vedat Tek and constructed in 1919, served the Bay and doubled as a yacht clubs of foreign families (Ekdal, 2008; Kavukçuoğlu, 2010). It was recently repurposed in 2022, now functioning as a library, reading hall, and café (Figure 1).

Private institutionalisation was further strengthened with the foundation of education facilities such as Lycée Français Saint-Joseph d'Istanbul (1870), as well as Armenian and Greek elementary schools (Ekdal, 2008; Kavukçuoğlu, 2010). The religious buildings All Saints Moda Church (1878) and Surp Levon Church (1911), were also constructed, in addition to Ayia Euphemia Church (1694), Surp Takavor Church (1700s), Eglise De L'Assomption Church (1859), and Notre Dame de L'Assomption Church (1865) (Ekdal, 2008; Kavukçuoğlu, 2010; Erişen, 2016) (Figure 1, Table 1).

The non-Muslim population, as classified by the Ottoman Empire, included Albanians, Armenians, Greeks, and Jews, alongside migrant Levantine families from the British, German, and Italian territories, as well as elite bureaucrats and politicians resident in Moda (Ekdal, 2008; Kavukçuoğlu, 2010; Murat, 2010). According to the 1882 Population Census, non-Muslims constituted 58% of Kadıköy's total population, with 25.9% being Greek and 26% Armenian (Figure 9) (Murat, 2010). The 1907 Population Census showed that the Muslim population in Kadıköy had risen to 44.8%, while the Greek population had increased to 28.5% (Figure 9) (Murat, 2010). In contrast, the Armenian population declined to 17.8% in 1907 (Murat, 2010).

1920s–1940s: Following the First World War and the War of Independence, some foreign families abandoned their lands, leaving the *Konaks* to deteriorate or be demolished (Ekdal, 2008). This facilitated more straightforward construction of new housing units (Figure 8c) necessary to accommodate the rising population with diverse socio-cultural backgrounds (Murat, 2010).

After the 1930s, it became a common practice to construct smaller private houses in Moda due to rising migration and increasing population of the middle-income class in Moda. The infill apartments and two-story-high houses in the Art Deco style were built in the sites of demolished buildings (Figure 8c and Figure 8d) (Ekdal, 2008; Kavukçuoğlu, 2010). Nevertheless,

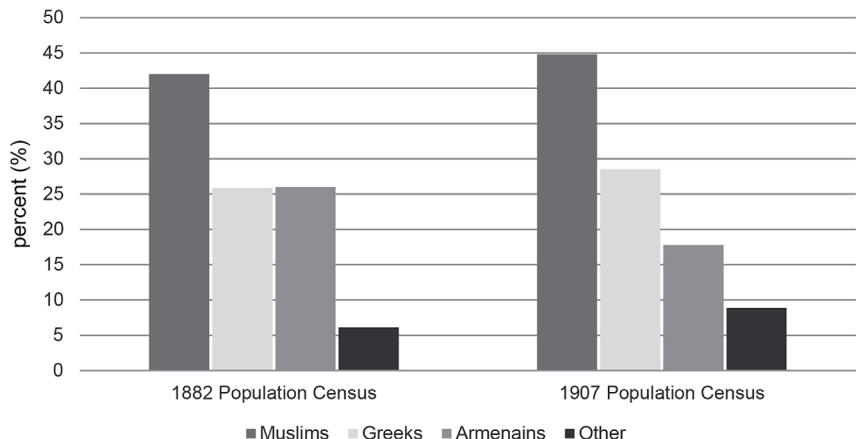


Figure 9. Breakdown of the population in Kadıköy in 1882 and 1907 (Murat, 2010)

only a few examples, such as the Houses of Halil Ethem Arda and Cemal Kutay, Cemil Cem's house on Cem Street (**Figure 8c**), and the house of Rıza Bey on Şair Latifi Street, remain in good condition (Ekdal, 2008; Kavukçuoğlu, 2010).

Another significant development during this period of modernisation was the foundation of the Moda Marine Club in 1935 (Figure 1), which signified the dignity and heightened lifestyle of high-income groups in Moda (Ekdal, 2008; Kavukçuoğlu, 2010). The founders and typical members of the Marine Club were Turkish elites, bureaucrats, foreign traders, and ambassadors, such as the Whittalls (Ekdal, 2008; Kavukçuoğlu, 2010).

1950s–1990s: In the following period, apartment buildings with curved geometries in the Art Deco style were constructed to facilitate urban transformation in response to the rising population in Moda (**Figure 8d**). Bauhaus-style apartments were also built, including the Marmara Apartment, designed by Emin Onat in 1956–57 (Figure 8e) (Ekdal, 2008). Onat also designed the Moda Sporel Apartment and the reconstructed Moda Marine Club in 1956–57 (**Figure 1**) in the Bauhaus style. In 1958, the Lausanne Marine Club was constructed nearby in modern style, although it was later closed (Kavukçuoğlu, 2010).

Between 1950 and 1965, the population of Kadıköy grew significantly, rising from 77,993 to 166,425 (Murat, 2010). By 1970, the population had reached 241,593 due to the construction of apartment buildings. However, there is a lack of information regarding foreign families and the non-Muslim population, most of whom were recorded as being Turkish citizens or had moved from Türkiye (Önce, 1998; Ekdal, 2008; Kavukçuoğlu, 2010; Murat, 2010).

In the 1970s, standard apartment blocks were built that had less emphasis on style (**Figure 8f**) (Kavukçuoğlu, 2010; Erişen, 2016). This regular apartment block typology continued until the end of the 1990s. Majority of the remaining land were designated for new construction areas. Thus, the population of Kadıköy was reported as increasing steadily from 362,578 to 468,217 between 1975 and 1980, to 648,282 in 1990, and then 663,299 in 2000 (Murat, 2010). Nevertheless, after the 1990s, it became increasingly rare to find examples of regular apartment construction, as most urban plots in Moda were already occupied.

2000s–2020s: The population of Caferağa District decreased from 27,723 to 24,384 between 1990 and 2000, and continued to decrease steadily

from 25,000 to 22,000 between 2007 and 2020 (TUIK, 2021), even as the populations of other neighbourhoods in Kadıköy increased rapidly over the same period (Murat, 2010). Nonetheless, this trend presented an opportunity for Moda to maintain its cosmopolitan identity, enriched by the presence of foreigners who own or rent houses, together with elites, artists, and writers who have since become Turkish citizens (Önce, 1998; Ekdal, 2008; Kavukçuoğlu, 2010; Levi, 2019).

Moda is also one of the more appealing sites to tourists. Two- to three-storey buildings around the commercial zone of Moda and Mühürdar have been repurposed into hotels, and a five-star hotel was constructed adjacent to the historic site of Moda Palace. The cultural diversity reflected in the religious structures, and with the preservation of palatial buildings, some adapted for educational purposes, significantly contributes to Moda's progressing cosmopolitanisation (Kavukçuoğlu, 2010).

THE EVALUATION OF THE SPATIAL TRANSFORMATION OF COSMOPOLITAN MODA

Moda's urban transformation is evaluated according to the spatial aspects of land ownership, street pattern, building types, building block patterns, architectural styles, and urban density to better understand the area's cosmopolitanisation. This analysis is as validated through the linear historical reading of the underlying factors, including state-based political interventions and social and spatiotemporal practices, which also help to grasp the role of thirdspace in the site.

18th century to 1830s: Prior to the mid-19th century, there were no regular street patterns or planned accommodation blocks around Moda (**Table 1**). Maps (**Figure 1** and **Figure 2**) were prepared to survey the land as emperor's property, documenting the natural condition of the site without any urban pattern. The only planned building was the Selimiye Barracks, besides a few traditional timber houses and religious buildings. Hence, the period from the 18th century to the 1830s can be regarded as the era preceding the acceleration of cosmopolitan urbanisation in Moda (**Figure 1**).

1830s–1860s: The 1839 and 1856 Edicts, along with ongoing commercial activities with foreigners, led to urbanisation spreading beyond the ancient boundaries of Istanbul. The prepared Ottoman maps proposed the parcellation of natural lands in Kadıköy, later sold as private properties to foreign families (**Table 1**). The large fires that struck Kadıköy in the 1850s and 1877 also stimulated the subsequent modernisation of the built environment through the grid-iron system applied to the street patterns. The establishment of Kadıköy Municipality in 1869 facilitated the division of plots and implementation of large streets, encouraging foreigners such as the Lorandos and Tubinis to acquire large tracts of land in Moda. New religious buildings were constructed, and migration from Great Britain and Europe to Moda also accelerated (Ekdal, 1987; Kavukçuoğlu, 2010; Murat, 2010), whilst the most significant construction near the environment was still the Military Hospital building during this period (**Table 1, Figure 3**).

1870s–1910s: Between the 1870s and 1910s, Moda's urban became more condensed with its density changing from sparse to dense, driven by planning and construction projects undertaken by foreign designers and families (**Table 1, Figure 3**). Streets were designed in a regular pattern, while the roads providing access to private seashore properties were

dead ends (**Table 1**). The construction of the Haydarpaşa Railway Station drew the attention of both local residents and foreign families to Moda, emphasizing trade and commercial activities typical of port cities, such as those practised by the Whittalls. As a result, Kadıköy's population grew during this period (Salah, 2013).

In the 1900s, the Goad Map illustrated the Konaks of Whittalls, Mahmut Muhtar Pasha's and Sarıca Pasha's Köşks, and other palatial buildings (**Figure 3 and Figure 8b**). Two to three-storey residential and adjacent housing blocks, constructed in neo-classical style in Osmanağa, Bahariye, and Mühürdar neighbourhoods, were also documented on the map. During this period, Şehremaneti was founded, and the property rights to the lands and buildings were legitimised. Necip Bey's Plan was applied to the remaining parts of the city, revealing the intense urbanisation in Moda with a few green areas in Kucuk Moda and the private housing units through the seashore of Moda Bay (**Table 1, Figure 3**).

1920s–1940s: The Republican period marked a fundamental shift in property ownership and land regulations, providing understanding of Moda's urban transformation (**Table 1**). One of the most significant urban proposals was the implementation of Lörcher's Plan, which stimulated an increase in population with careful and limited development in Moda. Lörcher's Plan considered the zoning principles in the transformation of the Moda neighbourhood through commercial, private housing, and the mixed functional zone with residential areas (**Figure 4**). Accordingly, the commercial zone around Osmanağa and Mühürdar was proposed to connect Moda to Kadıköy's port and Haydarpaşa Station. The private housing zone was documented near Moda Bay. The mixed functional zone in Moda and Bahariye, including housing with commercial activities as well as religious and educational facilities, was designed and documented along the main boulevards (**Figure 4**). The remaining parts of the neighbourhood were allocated for housing and green areas.

Accordingly, Moda, together with Mühürdar, Bahariye, and Osmanağa neighbourhoods, became densely inhabited by high- and middle-income classes. These classes of people in the society constructed two-to-three-level-high houses in areas that had been demolished, increasing the demographical diversity (**Table 1, Figure 1**). A lot of commercial and cultural facilities, cafés, and patisseries, such as Baylan (1923), were also established, following the democratic approach of the Republic and Lörcher's plan, which gave way to the emergence of thirdspace as part of the cosmopolitan culture enlivening Moda.

The period between the 1930s and 1950s can also be characterised by the mature interventions of the Republic (**Table 1**). Pervititch Insurance Maps re-legitimised migrant foreign families' property ownership along Moda's seashore (**Figure 5**). In the Insurance Maps, a significant part of the natural land in Kucuk Moda was documented as St. Joseph College's site, neighbouring the Carmel Sires Monastery. The green areas left in Kucuk Moda through the seashore were also allocated for women's private sunbathing and sports for many years (Ekdal, 2006; Kavukçuoğlu, 2010). The regular street pattern was maintained, with the exception of the dead-end streets connecting the private properties of the Whittalls and Mermel Köşk to Moda Avenue.

Sabri Oran's and Prost's Istanbul Plans facilitated the modernisation of the city through well-planned street patterns and avenues, such as

Moda Avenue. These plans also proposed the division of urban plots which promoted further inhabitation in areas like Osmanağa, Mühürdar, Bahariye, and the remaining site in Moda, which led to the construction of two to three-storey houses in the Art Deco style (Murat, 2010). The construction of apartments using the same style continued during the subsequent period. Moreover, the transformation of Mermer Köşk into Kadıköy High School and Mahmut Ata Bey's House into Moda College exemplifies a modern strategy to keep such buildings functioning whilst maintaining the cosmopolitan characteristics of the site.

1950s–1970s. In the 1950s, the Code of Flat Ownership made constructing and selling apartment flats easy. Accordingly, the urbanisation increased rapidly surpassing the defined boundaries of the urban neighbourhoods and private housing zones planned by Lörcher's, Sabri Oran's, and Prost's proposals, yet with a lack of new planning proposals (**Table 1, Figure 1**). The four-to five-story-high and, indeed, even more than five-story adjacent as well as single apartment blocks were built in different styles in the remaining urban plots where palaces had been demolished in Moda, Bahariye, and Mühürdar. The shutdown of the tramway and demolition of historically significant buildings, including the Whittalls' palaces, exacerbated chaotic urban development.

1970s–1990s: In 1970s, developers often disregarded central implementation plans. To address this issue, the Code of Conservation of Cultural and Natural Property was introduced in 1983, allowing for the preservation of remaining palaces, such as Mermer Köşk. In the 1990s, the Coastal Law, and the 1988 Coastal Plan enabled the expansion of public green areas along the seashore, from Moda Bay to Kadıköy Port, constituting portions of Mermer Köşk's lands and the demolished palaces of Whittalls (**Figure 6**).

2000s–2020s: In the 2000s, neo-capital investment associated with globalisation influenced new practices of urbanisation, guided by the 1994 Moda Central Zoning Plan (**Table 1**). High-rise hotel building and apartment blocks were constructed in contemporary style on the remaining sites in Moda and Kucuk Moda (**Figure 1**). The reactivation of the tramway highlighted Moda's nostalgic identity, while the revival of Moda Pier, featuring a library, reading hall, and café, reinvigorated the site's cosmopolitan atmosphere between the 2000s and 2020s.

In 2022, the Decision number 9900 increased the registered historical buildings of Caferağa District to 290, including Surp Takavor Church, All Saints Moda Church, Caferağa Mosque (İstanbul Büyükşehir Belediyesi Şehir Planlama Müdürlüğü, 2022). Moda is highlighted as the "Urban and Archaeological Conservation Area" with previously registered natural monuments, religious buildings, natural conservation area, and interaction transition zones, still with intense migrant population besides educational facilities, such as St. Joseph High School, proving the neighbourhood's enduring cosmopolitan heritage (**Figure 7 and Figure 10**) (Kadıköy Municipality, 2023).

Thus, Moda's limited land has helped maintain its cosmopolitan identity, and Moda's existing building typology and urban form were kept, while some of the existing buildings were transformed into accommodation facilities. The houses around Moda rented by foreigners are also numerous, reflecting another social fact about the neighbourhood. Lörcher's plan, connecting Moda to other neighbourhoods through commercial, leisure, and recreational functions, also represented an opportunity to maintain

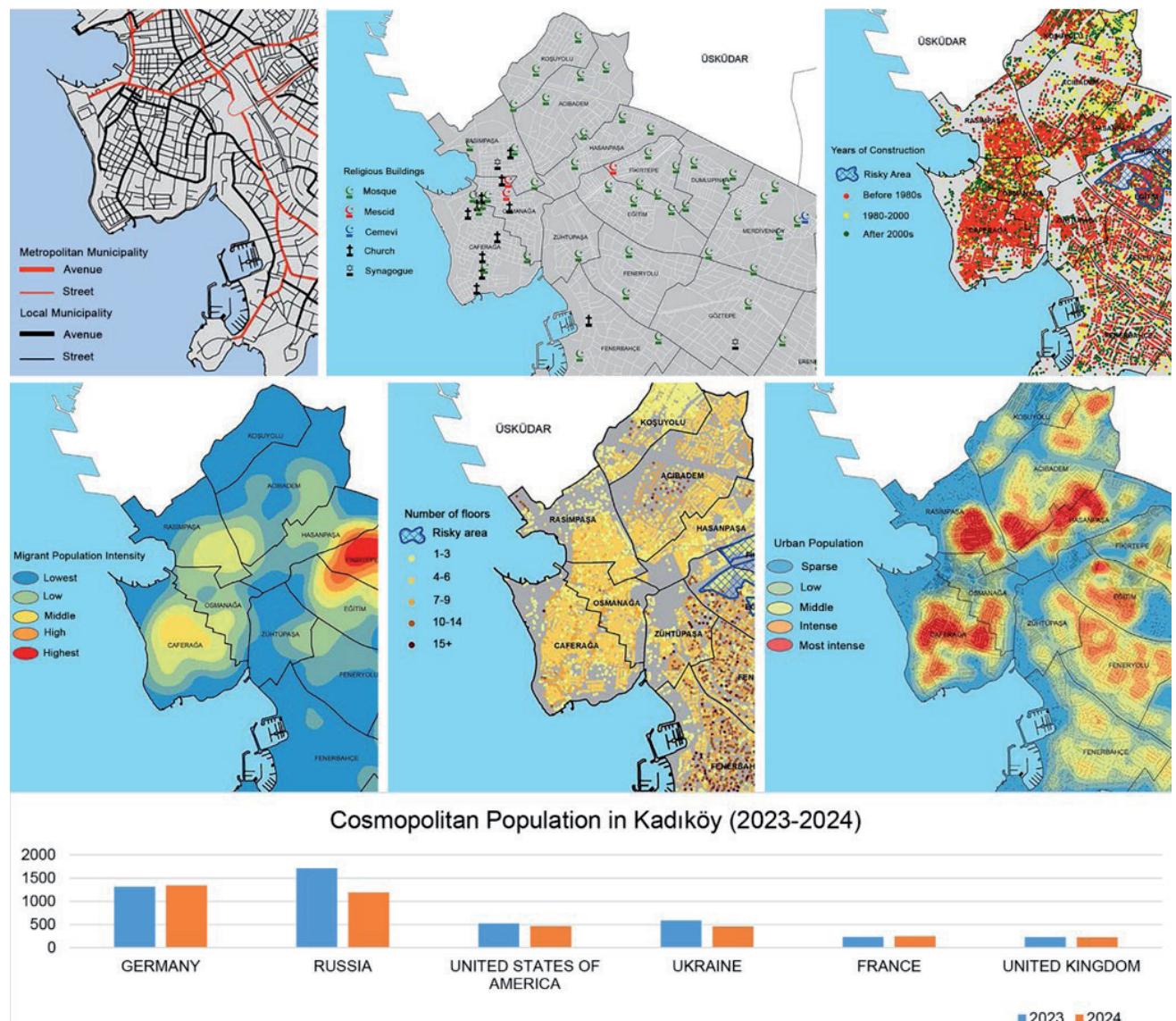


Figure 10. Kadıköy urban analyses, 2022-24, edited by the author (Kadıköy Municipality, 2023).

the cosmopolitan characteristics of Moda, famous for its cultural and social lifestyle, related to its public places and the diversity in its vivid daily life. The recreational facilities, including the well-known Marine Club, as well as many cafés, coffee houses, patisseries, bookstores, restaurants, pubs, and cultural hubs, such as Bariş Manço Museum, the Toy Museum, and Süreyya Opera House, produce the thirdspace around Moda, as idealised spaces, according to Oldenburg's *The Great Good Places* (Oldenburg, 1989).

CONCLUSION

Moda is a small but well-defined urban settlement with a rich cosmopolitan history. The site maintains its distinct characteristics through a variety of buildings in different architectural styles, as well as a blend of religious, ethnic, socio-economic, cultural, and recreational practices. The article concludes that state-based regulations, along with social dynamics and spatial practices, serve as the fundamental forces driving Moda's cosmopolitanisation. The critical analyses of urban transformation highlight that understanding the functional uses and historical roots of the

cultural, social, and spatial practices associated with cosmopolitanism can further contribute to revitalizing Moda's unique identity. Respectively, state-based regulations compel us to think about what can be done to encourage the sustainable futures of cosmopolitanism in Moda.

The analyses also revealed the aftermath of adverse outcomes resulting from periods that lacked proper planning. Thus, only well-planned and careful state-based legislation and socio-cultural efforts sensitive to cosmopolitanisation can be implemented through responsible institutional and infrastructural frameworks to reinvigorate the site. Sustainable urban design principles (Marshall and Çalışkan, 2011) can play a crucial role in revitalising Moda. Integrating commercial and cultural functions with private housing enhances spatial, social, and performative interactions throughout the thirdspace in Moda. It is also essential to preserve the existing green areas to enhance public spaces and foster community interactions. The research and documentation presented in this article remain open to further enrichment through in-depth analyses and discussion, and can be re-evaluated in light of the evolutionary history of Moda's cosmopolitanism.

DEDICATION

This article is dedicated to the cherished memory and honor of our beloved Instructor Erkin Aytaç, a faculty member at METU Faculty of Architecture, who left us three years ago, passing into eternity and leaving an irreplaceable void among us. The author's scholarly interest and academic journey related to Istanbul's Moda district initially began years ago as a research assistant during a 3rd-year architectural design studio excursion alongside Erkin Aytaç. That memorable trip rapidly evolved into a profound intellectual engagement, marked by delightful memories and inspiring reflections upon the intricate urban fabric, historical richness, and vibrant cosmopolitan life of Istanbul and Moda. In this context, the author finds it a profound duty to express sincere respect, deep gratitude, and heartfelt appreciation to all professors of the METU Faculty of Architecture, whose dedicated teaching and mentorship have contributed significantly to this article's formation, as well as to the author's understanding of related historical, social, urban, and modernist concepts.

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Anahtar Sözcükler: Kozmopolitizm; Moda; kentsel dönüşüm; planlama; konut

DEVLET, TOPLUM VE MEKAN: MODA'NIN KENTSEL DOKUSUNDA KOZMOPOLİTİZMİN İZLERİ SÜRMEK

Moda, İstanbul'un kozmopolit kimliğiyle bilinen bir semtidir. Moda'ya dair anlatılar ve eserler alanın benzersiz kentsel özelliklerini ifade etmesine rağmen, mekanın kozmopolitleşmesinin altında yatan faktörleri kentsel dönüşüm dinamikleri ve mekansal yönleriyle ele alan bir araştırmanın eksikliği dikkat çekmektedir. Bu çalışma, Moda'nın 1800'lardan 2020'lere kadar olan kozmopolit evrimini, sosyal, kültürel, politik, ekonomik ve demografik gerçekleri ortaya çikaran yazılı kaynaklar ve tarihi olaylara dayanan bilgiler ışığında, alanın kentsel dinamiklerini inceleyerek araştırmaktadır. Bu sebepten, makale Moda'nın kentsel özelliklerinin oluşumunda ve kozmopolitleşme serüveninde başat rol oynayan temel faktörleri, planlama kararları yanında çeşitli mimari diller ve mekansal uygulamalar aracılığıyla izlenen sosyal değişimler üzerinden kategorize ederek incelemekte, alanın kentsel dönüşümünü irdelenen bilgilere dayanarak açıklamayı amaçlamaktadır. Bu analitik mercek aracılığıyla, özellikle kentsel morfoloji, arazi mülkiyeti ve mekanın işlevsel kullanımının değerlendirilmesi yoluyla Moda'nın kozmopolit kentsel dönüşümü hakkında var olan araştırma ve eserlere özgün katkılar sağlamak hedeflenmiştir. Sonuç olarak, elde edilen bulgular göstermiştir ki, sosyal ve kültürel dinamiklerle birleşen devlet düzenlemeleri ve planlama kararları, Moda'nın kozmopolit özelliklerinin oluşumunda ve alanın kentsel dönüşüm aracılığıyla benzersiz kimliğini zenginleştiren üçüncü alan kavramının anlaşılmasında ve oluşumunda etkin faktörler olarak yer almıştır. Makale, kentsel ortamları şekillendirmede mekansal, kültürel ve politik güçler arasındaki karmaşık etkileşimin önemini vurgulayarak Moda'nın kozmopolit kentsel bağlamına dair kritik içgörüler sunmaktadır.

THE STATE, SOCIETY AND SPACE: TRACING COSMOPOLITANISM IN THE URBAN FABRIC OF MODA

Moda is an urban district of Istanbul well-known for its cosmopolitan identity. Although many narratives and studies about Moda reflect the area's unique urban characteristics, there is a striking lack of research on the factors that define its cosmopolitanisation, particularly in relation to urban transformation and spatial change. This study investigates the cosmopolitan evolution of Moda from the 1800s to the 2020s by examining the area's urban dynamics through written sources and historical events based on social, cultural, political, economic, and demographic fact. The

article aims to explain the process of cosmopolitanisation and urban transformation in Moda by identifying and categorizing the major underlying factors into planning decisions and social changes, and by tracing these through spatial practices and the variety of architectural languages that have played critical roles in the formation of Moda's urban characteristics. Through this analytical lens, the research aspires to contribute original insights to existing scholarship on Moda's cosmopolitan urban transformation, particularly by evaluating urban morphology, land ownership, and the functional use of space. The findings show that state regulations and planning decisions, combined with social and cultural dynamics, have been effective factors in the formation of Moda's cosmopolitan characteristics and in understanding the concept of the thirdspace enriching the area's unique identity through urban transformation. The article offers critical insights into the cosmopolitan urban context of Moda by emphasizing the importance of the complex interaction between spatial, cultural, and political forces in shaping urban environments.

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