



YAŞAR UNIVERSITY
GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES

MASTER'S THESIS

ANALYSIS OF MODERN INTERIORS:
KARŞIYAKA (İZMİR) APARTMENT BLOCKS,
1950-1980

BESTE GÖNÜLTAŞ TEKİN

THESIS ADVISOR: ASSOC.PROF.DR. GÜLNUR BALLİCE

INTERIOR ARCHITECTURE

PRESENTATION DATE: 27.11.2019

BORNOVA / İZMİR
NOVEMBER 2019



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We certify that, as the jury, we have read this thesis and that in our opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Science.

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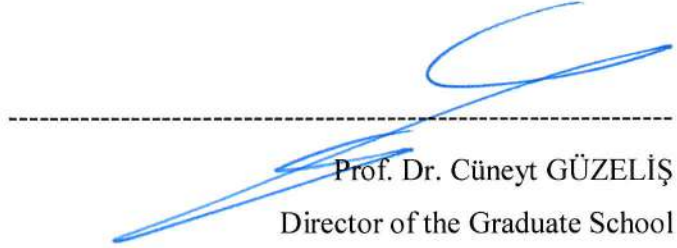
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ABSTRACT

ANALYSIS OF MODERN INTERIORS: KARŞIYAKA (İZMİR) APARTMENT BLOCKS, 1950-1980

Gönültaş Tekin, Beste

MSc, Interior Architecture

Advisor: Assoc.Prof.Dr. Gülnur BALLİCE

November 2019

In architecture historiography, documentation and conservation of modern movement heritage are restricted to a certain period and/or building group. In this context, residential buildings are neglected except for the buildings by well-known architects and iconic examples. Studies related to interiors of these residential buildings are very few. However, the examination of residential buildings provides important clues about the transformation of urban patterns and daily life practices. Residential buildings reaching today are original examples conveying us to the housing and domestic culture of the period. They are important identity components that carry the culture, art, and civilization of society.

The case study in this thesis addresses the residential area in Karşıyaka-İzmir, which is experiencing both a rapid urban transformation and the threat of losing its distinctive modern characteristics. The study focuses on two of its neighborhoods -Aksoy and Donanmacı- and the period of 1950-1980. To be able to analyze these buildings holistically, different methods were implemented throughout the study. One of them is, using a modern housing heritage value system including tangible and intangible values for evaluating the importance of residential architecture. Plan layouts and interior space characteristics were revealed with the help of the archive documents of the apartment buildings' projects. On the other hand, the oral history method –based on interviews with occupants, former inhabitants and researchers. Through these analyses, housing culture and daily life of the period are investigated. It is aimed to

contribute to architectural historiography by revealing different actors in housing production and interpretation of the residential buildings as social objects.

Keywords: Modernism, modern apartment interiors, interior space, Karşıyaka- İzmir, 1950s, 1960s, 1970s

ÖZ

MODERN İÇ MEKÂNIN ANALİZİ: KARŞIYAKA (İZMİR) APARTMANLARI, 1950-1980

Gönültaş Tekin, Beste

Yüksek Lisans Tezi, İç Mimarlık

Danışman: Doç. Dr. Gülnur BALLİCE

Kasım 2019

Mimarlık tarih yazımında, modern mimarlık koruma yaklaşımları belli bir dönem ve /veya yapı grubu ile sınırlıdır. Konut binaları, tanınmış mimarların ürettikleri yapılar ve ikonik örnekler dışında ihmal edilmektedir. Ayrıca, bu konutlarla ilgili iç mekân ve mobilyalarının dahil edildiği çalışmalar oldukça az sayıdadır. Oysa ki, konut yapılarının incelenmesi, kentsel dokunun dönüşümü ve günlük yaşam pratikleri hakkında önemli ipuçları sağlamaktadır. Günümüze kadar ulaşabilen konut binaları bize dönemin konut ve iç mekân kültürünü aktaran özgün örneklerdir. Toplumun kültür, sanat ve uygarlığını geleceğe taşıyan önemli kimlik unsurlarıdır.

Bu tez çalışması, hızlı bir kentsel dönüşüm ile kendine özgü modern özelliklerini kaybetme tehlikesi yaşayan Karşıyaka-İzmir'deki konut yapılarına yöneliktir. Çalışma, Aksoy ve Donanmacı Mahallelerine ve 1950-1980 dönemine odaklanmaktadır. Bu binaları bütüncül olarak analiz edebilmek için çalışmada birçok farklı yöntem kullanılmıştır. Bunlardan biri, konut mimarisinin önemini değerlendirmek için somut ve soyut değerleri içeren modern konut mirası değer sistemi oluşturmaktır. Apartmanların arşivdeki projelerinin incelenmesiyle plan şemaları ve iç mekân özellikleri de ortaya konmuştur. Öte yandan sözlü tarih metodu ile kullanıcılarla, eski sakinlerle ve araştırmacılara yönelik görüşmelere dayanan bir sözlü tarih kaydı sunulacaktır. Yapılan tüm bu analizlerle konut/iç mekân kültürü ve dönemin günlük hayatı incelenmektedir. Konut yapımında farklı aktörlerin ortaya çıkarılması ve konut yapılarının sosyal objeler olarak yorumlanması ile hem mimari hem de iç mimari alanlara katkıda bulunmak amaçlanmaktadır.

Anahtar sözcükler: Modernizm, modern apartman, iç mekân, Karşıyaka-İzmir,
1950'ler, 1960'lar, 1970'ler



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Beste Gönültaş Tekin

İzmir, 2019

TEXT OF OATH

I declare and honestly confirm that my study, titled “ANALYSIS OF MODERN INTERIORS: KARŞIYAKA (İZMİR) APARTMENT BLOCKS, 1950-1980” and presented as a Master’s Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

Beste Gönültaş Tekin

Signature

.....

27 November 2019

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ABBREVIATIONS

APIKAM	Ahmet Piriřtina City Archive Museum (Ahmet Piriřtina Kent Arřivi ve Mőzesi)
DATUMM	Documenting and Archiving Turkish Modern Furniture (Dokőmantaston ve Arřivleme, Tőrkiye’de Modern Mobilya)
DOCOMOMO	Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement
ICOMOS	International Council on Monuments and Sites
TUBITAK	Scientific and Technological Research Council of Turkey (Tőrkiye Bilimsel ve Teknolojik Arařtırma Kurumu)
UNESCO	United Nations Educational, Scientific and Cultural Organization
VEKAM	Vehbi Koç Ankara Studies Research Center (Vehbi Koç Ankara Arařtırmaları, Uygulama ve Arařtırma Merkezi)

CHAPTER 1

INTRODUCTION

1.1. Problem Statement and Aim of the Study

In recent years residential buildings of the modern period are destroyed with the effect of Urban Transformation Law¹ or they are in danger of destruction. Rapid destruction of residential buildings due to the absence of an urban conservation plan or a registration status annihilates the historical continuity. In order to minimize the damages of this situation, it is highly important to contribute the studies about identifying and documenting these buildings. They have significant architectural and interior values which are milestones of design history and social background of the society.

The case study in this thesis addresses the residential architecture focusing on apartment buildings in Donanmacı and Aksoy neighborhoods in Karşıyaka-İzmir (Figure 1.1). These neighborhoods are in the threat of losing its distinctive residential buildings as they have to experience a rapid urban transformation process. Karşıyaka is located in the north of the province center. Karşıyaka Bazaar is an important commercial axis for both quarters. There is a Railway Station in the north, Karşıyaka Ferry Pier, trolley line and bus stops in the south of the bazaar. Aksoy Quarter is in the west of Donanmacı Quarter. Çamlık Street is an important axis of Aksoy Quarter. The vertical streets paralleled with Çamlık Street determined the parcel planning of this area (Figure 1.2).

¹ For this law and official explanation of *Kentsel Dönüşüm Yasası*, see: <https://www.mevzuat.gov.tr/Metin.Aspx?MevzuatKod=7.5.16849&MevzuatIliski=0&sourceXmlSearch=6306%20SAYILI> [last accessed on 20.12.2019].

The population of Karşıyaka had consisted of mostly non-Muslim families until the end of the 19th century. Afterward, many Muslim people also preferred residing in Karşıyaka (Küçükerman, 2018).

A settlement pattern of old mansions (*köşk* and *konaks*) formed the architectural identity of Karşıyaka in the context of the late Ottoman period. These *köşks* and *konaks* were the mansions of both non-Muslim and Muslim families. According to Sezginalp; they mostly consisted of three floors, where two or three generations of families lived together. In these buildings, each family had own living area- the *sofa*. In addition, a *köşk* or *konak* signified that this family was coming from a wealthy background (Sezginalp, 2017). Karşıyaka has been identified with upper-class families not only in the Ottoman but also in the early Republican period (Yılmaz, 2007). Upper-class families preferred to live here, bought land and commissioned architects to design modern houses with the modern lifestyle of the Republic. After the 1950s, the economic status of the occupants of the Karşıyaka started to change with new migrations.

The decade of the 1950s was a period of a major transformation in many aspects of Turkey. In the 1950s multi-party regime was adopted instead of the single-party regime, and the population of the cities increased. This led to the need for housing in cities. In 1954, with “The Land Registry Law No. 6217” (6217 sayılı Tapu Kanunu), apartment blocks were defined as property housing. This law is in preparation for the “Condominium Ownership Law” (Kat Mülkiyeti Kanunu) which will be enacted in 1965.

In addition, the buildings were allowed to be divided into independent sections with “Condominium Ownership Law” issued in 1965 and this accelerated the apartment building process². This law caused the typologies of the housing to change from detached houses and mansions into the apartment blocks.

² For this law and official explanation of *Kat Mülkiyeti Kanunu*, see: <https://www.mevzuat.gov.tr/MevzuatMetin/1.5.634.pdf> [last accessed on 24.09.2019]. Independent ownership rights can be established on sections such as floors, flats, shops of a completed building according to this law.

A rapid apartment building process was staged in Turkey between 1950 and 1980. Before the 1950s, single-family houses with gardens or small apartment blocks were produced for the bureaucratic or military elite of the early republic. After the 1950s, the need for housing for a mass market in Turkey (Sezginalp, 2017). Apartment blocks became the residential typology in Turkey in the early 1950s and continuing this period. After the 1980s, housing policies and architectural approaches took on a different dimension in Turkey (Hasol, 2017).

In 1951, a new urban plan for İzmir began to be implemented. The urban population remarkably increased in the first half of the 1950s. The phenomenon called “*gecekondu*” (*squatter settlements*) emerged in those years that immigration to cities increased to find a job. Unplanned and non-infrastructure buildings around the city increased in number. The right of three-story construction in İzmir in 1952 led to an increase in the number of “rental houses” built as “family apartments” by 1933 (Ballice, 2009). Family apartment blocks, especially with the surnames of the families built in this period, were considered as an investment for families. In 1952 a new urban plan was prepared again. With this plan, new buildings were built with five-stories. As a result of the new development rights, the buildings which were physically old began to be transformed with new ones in almost every part of İzmir. This caused transformed into the urban fabric and collective memory.

Construction and industry sectors accelerated in İzmir starting from the 1950s. With the effect of these developments, the population of the city increased rapidly. Accordingly, the modernist apartment buildings in İzmir were constructed.

Accordingly, the focus of this study was determined as the fact that the apartment buildings built between 1950 and 1980 were demolished before they fulfilled their economic lives. Therefore, architectural and cultural values were destroyed and this made a significant gap in the continuity of urban identity of the cities.

The housing examples of İzmir have great potential in the context of their architectural and interior features. The identification and documentation of them through the value system within the scope of modern heritage will also bring a holistic perspective to the sociological research question. Along with this study which aims to analyse the residential buildings as architectural culture objects, on housing policy, architectural

and interior details are achieved. After analysing the effects of the transformations in the social and economic life in İzmir in 1950-1980, some significant values of case apartment blocks were determined.

Conservation approaches of modern architectural products in Turkey are mostly carried out on public buildings and public spaces. However, residential buildings are generally neglected within conservation approaches although they consist of the majority of the physical environments of the cities. As a result, modern housing heritage is rapidly decreasing in number. Besides, the number of studies and thesis on housing which include interiors and the furniture is very few. However, residential buildings need to be studied holistically by considering urban fabric, architecture, and interior characteristics. Housing architecture is a medium in that changing residential patterns and cultural demands and expectations are expressed. At the same time, they define the meeting area by representing building practices and domestic cultures of different periods.

In this context, this thesis aims to reveal architectural and interior features of the apartment buildings of the 1950-1980 period. Moreover, the values of the apartment buildings are evaluated with the help of a modern housing heritage value system for twentieth-century architectural products of Turkey. In the first part of the research, characteristics of the housing architecture and interiors of the period are investigated together with the social, economic and political background of the society.

The identification and documentation of these buildings and their analysis through the value system within the scope of modern heritage will also bring a holistic perspective to the buildings of the period. One of the contributions of the research is revealing the interior characteristics of the residential buildings in terms of plan layouts, materials, furniture, and elements.

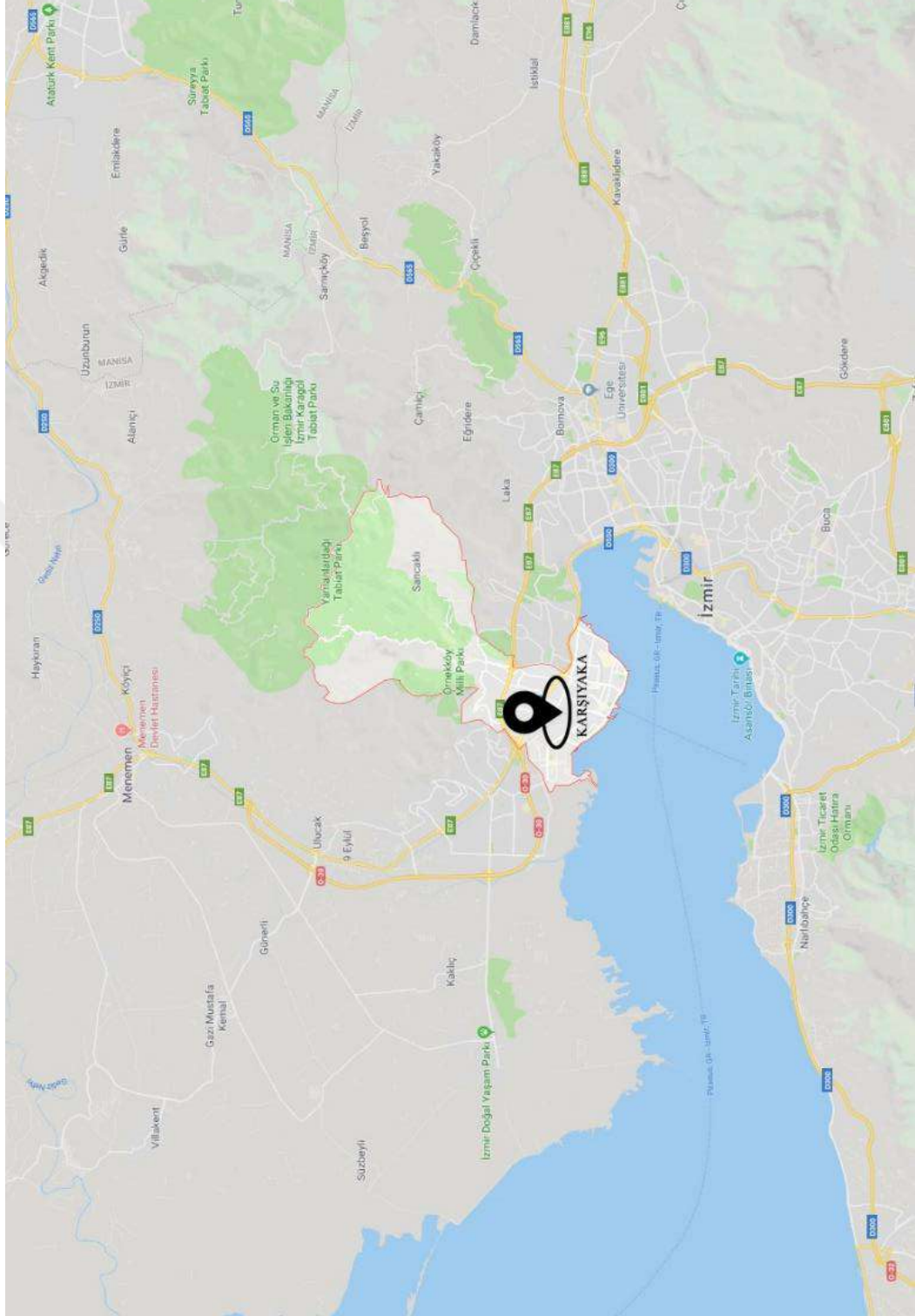


Figure 1.1. Location of Karşıyaka in İzmir. Souce: maps.google.com [Last accessed on 26.09.2019]

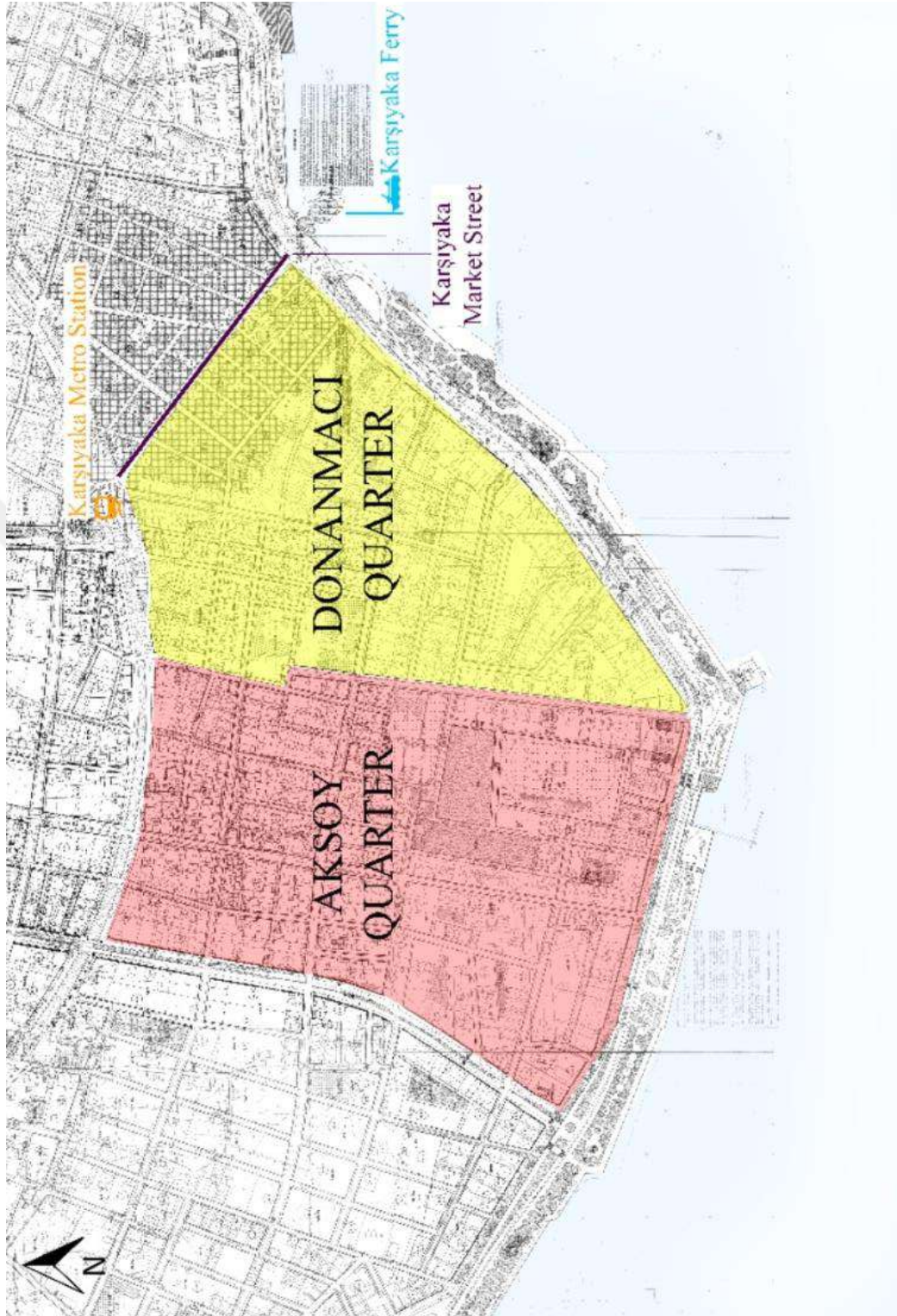


Figure 1.2. Aksoy and Donanmacı Quarters (Reproduced from the Karşıyaka Municipality archive by the author)

1.2. Methodology of the Study

The studies within the thesis were conducted in four stages as: on-site observation and identification of the buildings, archive reviews conducted for territory and building analyses, interviews with the people related to the territory/building and analysis of the selected buildings through modern housing heritage value system.

On-site observation and identification of the buildings: Aksoy and Donanmacı quarters were observed on-site and the buildings to be analysed within the modern housing heritage value system were identified. The information about location identification was obtained from the websites of İzmir Three-Dimensional City Guide³ and Land Parcel Inquiry⁴.

The analysis of the study is the result of the examination of 28 apartment blocks in total that were built during the different decades of the period from the 1950s to the 1970s. 28 apartment blocks in Donanmacı and Aksoy Quarters in Karşıyaka selected as examples of modern architectural heritage in the thesis (Figure 1.3). These apartment blocks built between 1950-1980 and mostly located on Fazıl Bey, 1743, and Cemal Gürsel Streets which are the main roads of Donanmacı and Aksoy Quarters. These apartment blocks' current photos were taken and original architectural projects were taken from Karşıyaka Municipality. Out of the 28 apartment blocks investigated, two apartment blocks were demolished, and the rest 26 are still standing (Table 1.1, Table 1.2). Due to the difficulty of permission to interview, only five apartment blocks among the ones that it was interviewed with flat owners and conserved their interior characteristics are analysed with the modern housing heritage value system (Figure 1.4, 1.5 and Table 1.5).

Archival reviews: Literature review⁵ about Karşıyaka within the territory analysis was conducted and old photos were investigated. Social media and city archives were used for these photos and also personal archives were obtained. The old photos about the

³ İzmir Three Dimensional City Guide Website: <https://www.İzmir.bel.tr/tr/uc-boyutlu-kent-rehberi/472/1047>

⁴ Land Parcel Inquiry Website: <https://parselsorgu.tkgm.gov.tr/>

⁵ Literature review in related terms of the study, see: Table 1.4

territory were found in the groups on Facebook called “City Rising from the Ashes”, “Old İzmir Photos” and “Old Karşıyaka Photos”. Researches were also conducted in Apikam (Ahmet Piriştina City Archive Museum).

Later, a research was conducted in Karşıyaka Municipality Housing Department archive in order to analyse architectural application projects of the selected apartment blocks and get information about the construction dates, architects and engineers of them. The original architectural application drawings obtained from the archive were drawn in the digital platform. Later on, the buildings were classified according to the construction dates. In this classification it was determined that three of the total 28 buildings were constructed between 1950 and 1960, nineteen of them were constructed between 1960 and 1970 and six of them were constructed between 1970 and 1980.

Interviews: Interviews included for this thesis should be considered as semi-structured. They are tape-recorded and designed as face-to-face interviews. This kind of interview is considered to set the interviewees freer during the flow from the question-and-answer session. The purpose of the face-to-face method for this study was to meet the interviewees in their flats. The direction of the interviews was structured by the questions; however, the order of the interview question did not force any specific focus on Karşıyaka. Questions were planned in order to learn the main atmosphere of the stated time span along with breaking points of the lives of the interviewees who lived or currently live in Karşıyaka.

Firstly, in order to analyse the interior of the apartment blocks, it was interviewed with especially the flat owners whose interior features were conserved. At the beginning of the interview, the author described the research, explained the aim. Firstly, the interviewees were asked about their personal data- i.e. age, place of birth, sex, profession. Then, the interviewees were asked about information about their domestic life in their residences, daily-life outside their residences, detail information about furniture, interior design elements, and materials.

Then, interior photos of the flats were taken and it was interviewed about the construction process of the apartment blocks. The videos taken during the interviews were transcribed. For Gökçeoğlu Apartment Block, it was interviewed with Ülkü Kayaalp, the owner of the flat 4; for Gediz Apartment Block, it was interviewed with

Muzaffer Aydemir, the owner of the flat 1 and with Süha Tarman, the owner of the flat 12; for Çağlayan Apartment Block, it was interviewed with Sedat Bozinal, the owner of the flat number 6 and also the son of the architect of the building and Şule İpekçioğlu, the owner of the flat 12; for Pıtrak Apartment Block, it was interviewed with Meral Özsoy, the owner of the flat 4 and Rezzan Özek, the owner of the flat 15. All interviews are tape-recorded and designed as face-to-face interviews.

There was a very limited interview because there are some people who do not allow the interview to be published. Interviews that are allowed to be published are given in appendix one⁶.

Apart from the flat owners, it was interviewed with Prof. Önder Küçükerman who lived in Karşıyaka in the 1950s. Detailed information about the changes in the city during the apartment building process and information about the social, cultural and political life in those years were obtained. Prof. Önder Küçükerman's photo archive in his book entitled "İzmir and Karşıyaka in the 1950s" and that he collected the photos he took in Karşıyaka together was utilized. Then, on January 14th, 2017 it was interviewed with Architect Güngör Kaftancı who was a member of the Society of İzmir Researches in his conversation called as "Our City, Our Citizen" in order to get information about that period.

From the apartments that were analysed specific to their interiors Gökçeoğlu Apartment, Pıtrak Apartment, and Gediz Apartment were attended to 2018 DOCOMOMO Turkey and Çağlayan Apartment and Saha Apartment were attended to 2019 DOCOMOMO Turkey with their posters and oral presentation.

Analysis of the selected apartment blocks: The analyses, architectural and interior architectural characteristics of the selected five apartment buildings will be presented upon the modern housing heritage value system in Chapter Four in detail.

⁶ See Appendix 1

Table 1.1. Apartment buildings examples in the period of 1950-1980 in Donanmaci Quarter (By the author)















DONANMACI NEIGHBOURHOOD	NO	PHOTO	NAME	BLOCK/ PLOT	BUILDING ACTOR	PROJECT DATE	CONS. YEAR	STANDING
	1		Gökçeoğlu Apartment Block	216/19	Architect FARUK SAN	19.06.1964	1966	Yes
	2		Yalı Apartment Block	216/63	Architect FARUK SAN	28.02.1966	1967	Yes
	3		Nilüfer Apartment Block	216/25	Architect ERGUN UNARAN	Unknown	1966	Yes
	4		Çağlayan Apartment Block	237/132	Engineer msc ARMAĞAN ÇAĞLAYAN	24.04.1970	1972	Yes
	5		Süller House	230/43	Architect FAHRİ NİŞLİ	17.03.1951	Unknown	Yes
	6		Ziya Esmer House	230/44	Engineer msc ABDULLAH PEKÖN	24.05.1962	Unknown	Yes
	7		Tahsin Aysu House	230/45	Architect FAHRİ NİŞLİ	06.03.1963	Unknown	Yes
	8		Ferah Apartment Block	229/74	Architect-Engineer SEDAT SONER	10.04.1964	1964	Yes
	9		Divrik Apartment Block	229/53	Engineer msc AYHAN TOKER	05.10.1967	1969	Yes
	10		Onur Apartment Block	229/82	Engineer msc GÜNER ELİÇİN	25.02.1964	1966	Yes
	11		Değer Apartment Block	229/75	Engineer msc FAHRETTİN TANIK	07.08.1963	1964	No
	12		Eyüp Özgiller Apartment Block	229/69	Unknown	Unknown	Unknown	Yes
	13		Çiçekçi Apartment Block	229/81	Architect NUR ÇAPA	31.12.1964	1965	Yes
	14		Gediz Apartment Block	216/65	Architect FARUK SAN	15.12.1966	1967	Yes
15		Pıtrak Apartment Block	216/66	Architect CAHİT AKAN	28.02.1974	1974	Yes	

Table 1.2. Apartment buildings examples in the period of 1950-1980 in Aksoy Quarter (By the author)

AKSOY NEIGHBOURHOOD	NO	PHOTO	NAME	BLOCK/ PLOT	BUILDING ACTOR	PROJECT DATE	CONS. YEAR	STANDING
	16		Saha Apartment Block	192/ 23	Engineer msc ARMAĞAN ÇAĞLAYAN	30.01.1970	1971	Yes
	17		House	26675/6	Architect CAVİT ÖLÇER	05.07.1955	Unknown	Yes
	18		Akbay Apartment Block	295/9	Architect FARUK AKTAŞ	08.05.1967	1968	Yes
	19		House	252/46	Architect msc AKİF KINAY	19.07.1954	Unknown	Yes
	20		Apartment Block	252/50	Architect msc ALİ SÜNER	25.08.1962	Unknown	Yes
	21		Apartment Block	264/29	Yüksek Mimar CAVİT ÖLÇER	06.11.1951	1952	No
	22		Divan Apartment Block	264/58	Engineer msc İHSAN AYHAN	13.07.1965	Unknown	Yes
	23		Filiz Apartment Block	264/53	Engineer msc FEHMİ TANGER	03.05.1965	1966	Yes
	24		Özlem Apartment Block	264/59	Engineer msc İHSAN AYHAN	18.11.1966	1968	Yes
	25		Palmiye Menekşe Karanfil Apartment Blocks	263/87	Engineer msc ÖNDER DAGISTAN	01.01.1972	1972	Yes
	26		Umut Apartment Block	373/65	Architect EMRE KARAOĞLU	12.07.1970	1971	Yes
	27		Dörtler Apartment Block	373/77	Engineer msc ALTAN ARRAÇ	18.12.1973	1975	Yes
28		House	267/46	Engineer ASAF SINA	17.02.1956	Unknown	Yes	

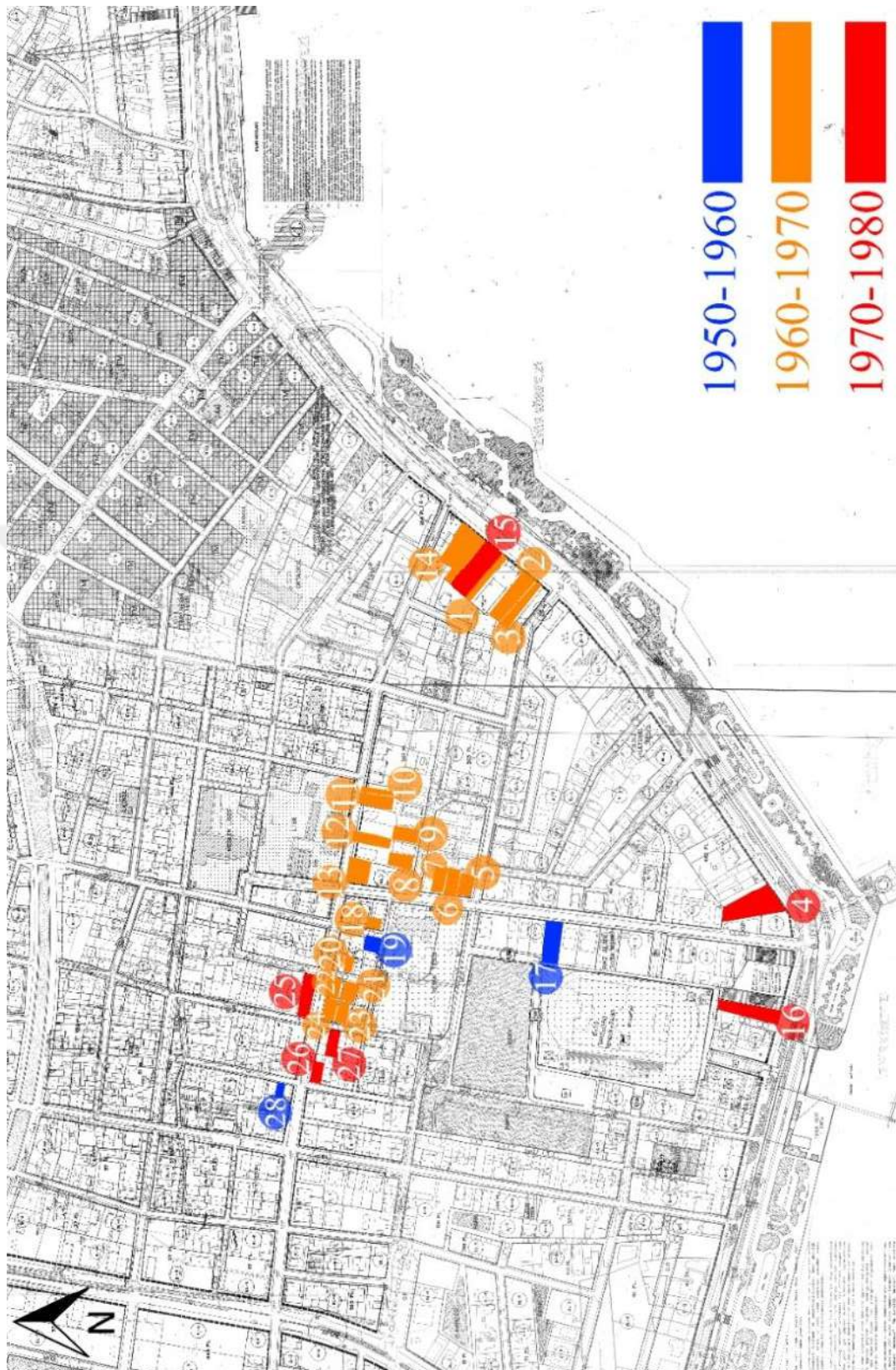


Figure 1.3. Apartment buildings' examples in the period of 1950-1980 in Aksoy and Donanmacı Quarters. Mostly located on Fazıl Bey, 1743, and Cemal Gürsel Streets. (Reproduced from the Karşıyaka Municipality archive by the author)

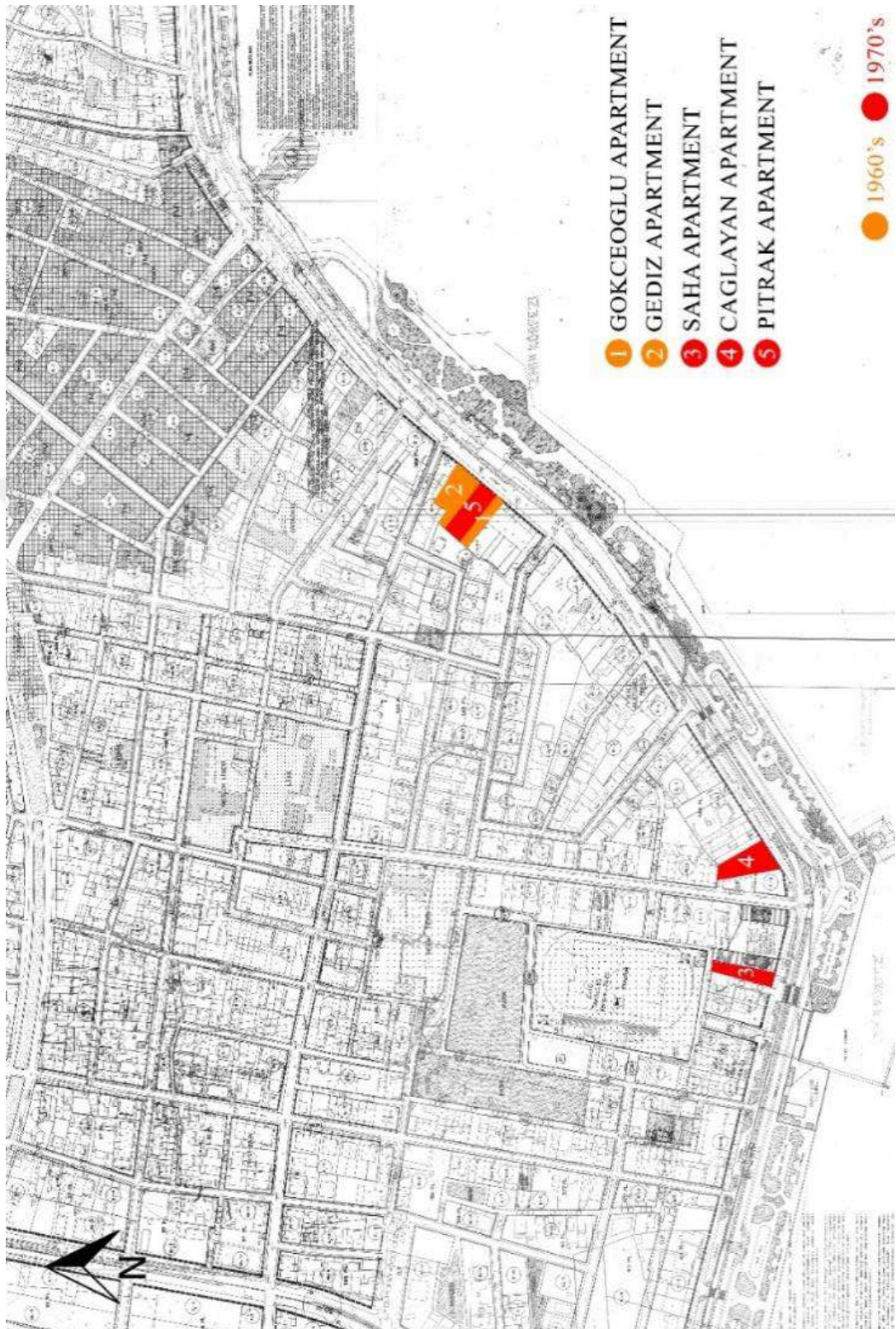


Figure 1.4. Construction dates and location of the case study apartment blocks in the city plan (Reproduced from the Karşıyaka Municipality archive by the author)

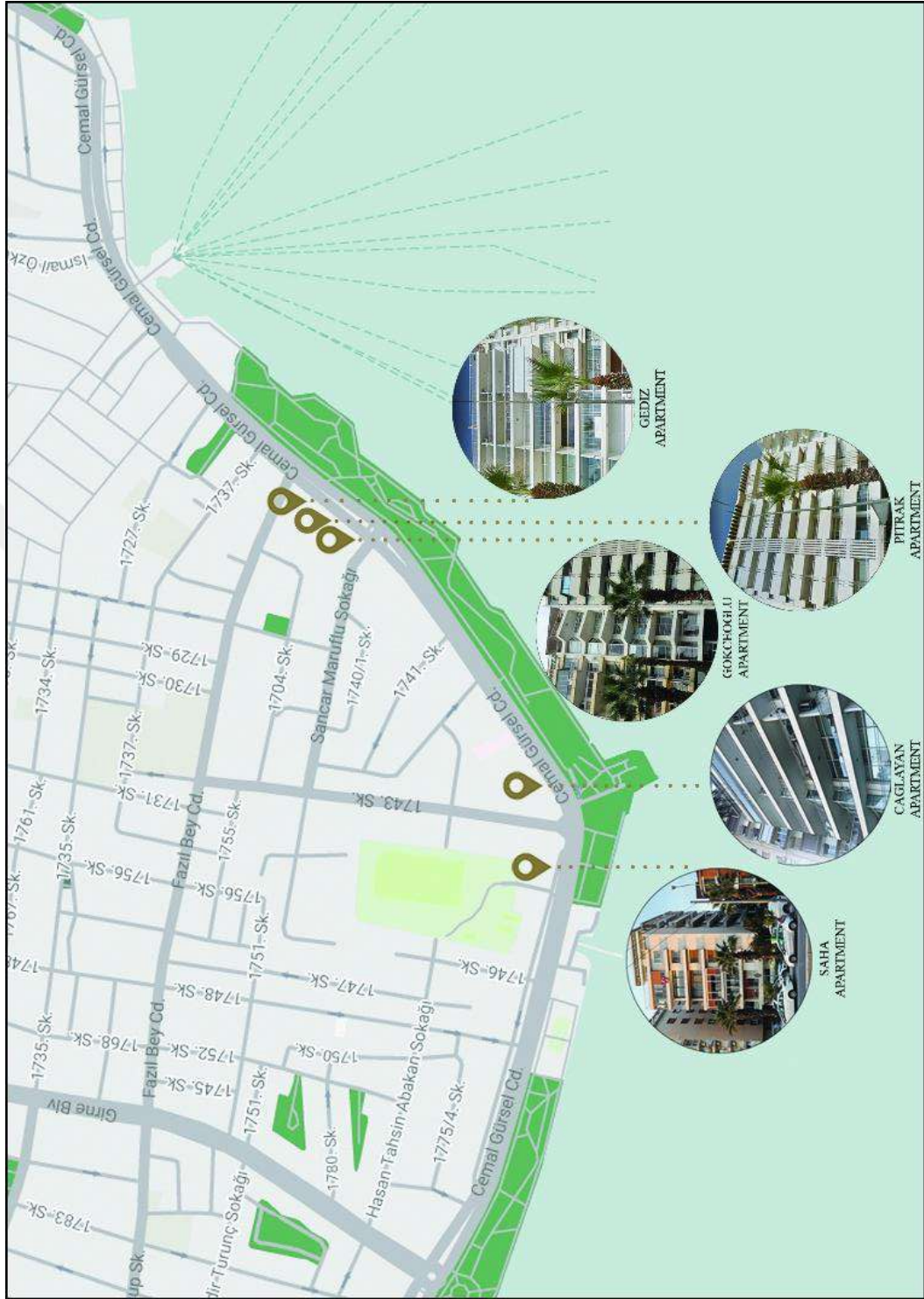


Figure 1.5. Location of the case study apartment blocks in the Karşıyaka Map (Reproduced from the Yandex Map by the author)

Table 1.3. Studied apartment buildings (By the author)

NO	PHOTO	NAME	ADDRESS	BUILDING ACTOR	PROJECT DATE	CONST. YEAR
1		Gökçeoğlu Apartment Block	Cemal Gürsel Street No: 296 216 Block 19 Plot, Donanmacı Neighbourhood,	Architect Faruk SAN	19.06.1964	1966
2		Gediz Apartment Block	Cemal Gürsel Street No: 290-292 216 Block 65 Plot, Donanmacı Neighbourhood	Architect Faruk SAN	15.12.1966	1967
3		Saha Apartment Block	Cemal Gürsel Street No: 388 192 Block 23 Plot, Aksoy Neighbourhood	Engineer MSc Armağan ÇAĞLAYAN	30.01.1970	1971
4		Çağlayan Apartment Block	Cemal Gürsel Street No: 380 237 Block 132 Plot, Donanmacı Neighbourhood	Engineer MSc Armağan ÇAĞLAYAN	24.04.1970	1972
5		Pıtrak Apartment Block	Cemal Gürsel Street No: 294/1 216 Block 66 Plot, Donanmacı Neighbourhood	Architect Cahit AKAN	28.02.1974	1974

1.3. Structure of the Study

In this study, the most critical issue was catching up with the case study buildings, as the apartment buildings of the selected period have rapidly demolished. Another obstacle was convincing the flat owners for taking photographs from the inside of the flats and interviewing. Following this step, the selected apartment buildings were analyzed according to the modern housing heritage value system that was improved with interior elements. In the end, architectural and interior characteristics of the period were revealed. General information about the research topic was given in the introduction part of the thesis.

Following the explanation of the problem statement, aim, method and the structure of the study in Chapter One, Chapter Two will examine the development of modern residential architecture in Turkey through the literature review. The issue is considered under three main titles as the 1923-1950 period, the 1950-1980 period, and housing in Karşıyaka.

The eighteen residential examples that represent these periods and have specific interior details in *Arkitekt* and literature were included. The examples of the 1923-1950 period are as follows: Rental House⁷ (Kemal Tetik, 1930's), Hasan Nuri Bey Apartment Block⁸ (Necmettin Emre, 1930-33), Ragıp Devres Villa⁹ (Ernst Egli, 1932), Üçler Apartment Block¹⁰ (Seyfi Arkan, 1935, İstanbul), Tüten Apartment Block¹¹ (Adil Denктаş, 1936, İstanbul), A Rental House¹² (Zeki Sayar, 1941), Dr. Belen's House¹³ (Maruf Önal, 1943) and Emin Necip Uzman Apartment Block¹⁴ (Emin Necip Uzman, 1940's). For the 1950-1980 period, the following examples were

⁷ Tetik, K. (1937). Kira Evi. *Arkitekt* (04), p.105-106.

⁸ Necmettin, M. (1933). Hasan Nuri Bey Apartmanı. *Arkitekt* (09-10), p.273-277.

⁹ Hızlı, N., & Kırbaş Akyürek, B. (2015).

¹⁰ S. Arkan. (1935). Kira Evi "Ayazpaşa". *Arkitekt* (05), p.130.

¹¹ A. Denктаş. (1936). Kira Evi. *Arkitekt*, 05-06, p.133-138

¹² Sayar, Z. (1941). Bir Kira Evi. *Arkitekt* (42/3-4), 57-58

¹³ Ötkünç, A. (2012).

¹⁴ Necip Uzman, E. (1951). Nişantaşı'nda Bir Apartman. *Arkitekt* (09-10), 163-164

included: Mithat Güldü House¹⁵ (Kadri Eroğan, early 1950s), Hami Çon's Villa¹⁶ (Haluk Baysal & Melih Birsnel, 1954, İstanbul), Melih Pekel Apartment Block¹⁷ (Melih Pekel, 1956), Natuk Birkan Apartment Blocks¹⁸ (Haluk Baysal & Melih Birsnel, 1955, İstanbul), Fuar Apartment Block¹⁹ (Fahri Nişli, 1960s), Ataköy Housing Development²⁰ (1957-1962), Cinnah 19 Apartment Block²¹ (Nejat Ersin, 1958), Hukukçular Apartment Block²² (Haluk Baysal & Melih Birsnel, 1960), Çankaya Apartment block²³ (Vedat Özsan, 1970) and Yeşilköy Mass Housing²⁴ (Haluk Baysal & Melih Birsnel, 1973).

The developments and breaking points in the history of the built environment in Karşıyaka were analyzed in chapter two for the background of the apartment type houses. Selected residential examples are as follows: Beyazıt Apartment Block (1930-34), Özsaruhan House (Ziya Nebioğlu, 1950-53), Paya Apartment Block (Ziya Nebioğlu, 1950) and Süller Villa (Fahri Nişli, 1950).

Conservation approaches and values of modern architectural heritage are emphasized in Chapter Three. In the first part of Chapter Three, these approaches and values will be analyzed in the international area and Turkey as organizational and theoretical approaches. The second part of Chapter Three will be presenting the assessment of the existing values. The third part of Chapter Three will be reconstructed the modern housing heritage value system for the modern housing heritage by adding interior design values and classifying values as tangible and intangible.

In Chapter Four, the case study apartment blocks in Karşıyaka are analyzed according

¹⁵ Eroğan, K. L. (1954). Bay Mithat Güldü Evi. *Arkitekt*, 269-272

¹⁶ Moralı, A. (1970). Hami Çon Villası. *Arkitekt* (04), 171-172

¹⁷ (Ünverdi & Gökçen Dünder, 2001)

¹⁸ Unknown. (1959). Birkan Apartmanları (Bebek). *Arkitekt* (3246), 5-10

¹⁹ Nişli, F. (1961). Bir Apartman "İzmir. *Arkitekt*, 6-8

²⁰ (Gürel, 2008)

²¹ (Gürel, 2008)

²² Unknown. (1961). Hukukçular Sitesi. *Arkitekt* (4), 163-172

²³ (Hasol, 2017)

²⁴ (Bozdoğan, 2013)

to the modern housing heritage value system. The final chapter of the thesis includes the assessment, conclusions, and recommendations for further studies.

1.4. Literature Review

This section introduces the literature about the study period, modern architecture heritage, conservation approaches and values of modern architecture, and Housing Architecture in İzmir. Table 1.1 presents the references employed in each section of the study to provide an overview of prior research in these fields. Some of the underlying references are also briefly described.

Modern architecture has been referred by many researchers in different aspects, while some notable writers' studies such as Akcan & Bozdoğan (2012), Aslanoğlu (2010), Atay (1978), Balamir (2014), Batur (1984), Birol (2006), Bozdoğan (2002 & 2013), Colquhoun (2002), Eldem (1984), Frampton (2007), Gül (2009), Güner (2005), Gürel (2008, 2009 & 2012), Habermas (1996), Hasol (2017), Holod & Evin (1984), Kortan (1997), Küçükerman (2014), Özgönül (2011), Raizman (2010), Sey (1984 & 1998), Şumnu (2018), Tanyeli (2001), Tapan (2005), Tekeli (2009), Vanlı (2007) Yılmaz (2007), and Yücel (1984).

First of all, it is necessary to review the concept of “modernism” while analyzing the concept of Modern Architecture. “Modern” as the word meaning refers to appropriate to the understanding and conditions of the present age, contemporary, new and independent from the products of the past (Turkish Language Association). According to Habermas; the word of “Modern” or “Modernus” in Latin was used for the first time in 5th century that Christianity was officially accepted in order to indicate that this period was different from the past (Habermas, 1996).

Birol explains that fundamentals of modernism were laid with Renaissance, the beginning of positive thinking and technological developments. Following the invention of steam machines, agricultural society began to be turned into industrial society and these developments influenced the changes in art and architecture (Birol, 2006).

Modern architecture is an architectural understanding which spread in the first half of the twentieth century and looks for appropriate solutions for up-to-date needs of the

society, art understanding and building technology of the age (Biol, 2006; Hasol, 2017). According to Tanyeli, Modern Architecture is a period that lasted approximately 100 years for both the formation of intellectual background and figuration attitudes. It is difficult to say when this period began. Tanyeli also mentions that the modern architecture period began with the engineering buildings designed by 19th-century designers using new techniques and buildings and the technological developments significantly influenced architecture (Tanyeli, 2008).

According to Boyla; it is accepted that modernism or Modern Movement began with the Bauhaus School founded in Germany in 1920 and spread to the world following World War II. (Boyla, 2008). Bozdoğan explains that this revolutionist and scientific discipline began in Europe also influenced the countries in different parts of the world. It can be listed that the principles of Modern Architecture as the use of reinforced concrete, steel and glass; the use of cubic and geometrical shapes, Cartesian rasters and decorations and non-existence of stylistic motives, and traditional details (Bozdoğan, 2002).

Bozdoğan (2002) discusses the architectural culture in the early Republican period in Turkey in her book of “Modernism and Nation Building”. Besides the architectural culture, she also emphasizes the political, economic and social developments. She gives information about modern housing and domestic culture.

Colquhoun (2002) architecturally analyses the modern architectural products in his book “Modern Architecture”, and also gives insight about the political, technological and ideological developments of the period.

Hasol (2017) mentions the developments in the pre-modern and post-modern period in Turkey and analyses the public buildings and housing building representing the period in his book of “20th Century Turkey’s Architecture”. Hasol explains that the design of interiors and plan layouts became as important as the appearance in all design fields in accordance with modernism understanding in the first half of the twentieth century. Non-artificial, functional, honest and direct analyses were carried out through this understanding (Hasol, 2017).

Kortan (1997) analyses the buildings and their architects in the 1950s in his book of “Architectural Anthology of 1950s Generation” in detail.

Raizman (2010) in his book “History of Modern Design” considers design history in terms of products and furnishing.

Several organizational studies were conducted within conservation approaches of Modern Architectural heritage. Venice Charter (1964), ICOMOS (1965), English Heritage (1997) and DOCOMOMO International (1993, 1998) are among these studies. DOCOMOMO (Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement) is a non-profit organization dedicated to documentation and conservation of buildings, sites and neighbourhoods of the Modern Movement²⁵. ICOMOS (International Council on Monuments and Sites) analysed the meetings for the conservation of cultural heritage in the international area and the charters, recommendations and intention documents by sub-committees²⁶. These documents are Nara Document (1994), The Burra Charter (1999 & 2013), Madrid Document (2011), ISC20C Heritage Alert (2012) and DOCOMOMO ISC/Register (1998). Madrid Document (2011) with the title of “Approaches for the conservation” emphasizes that twentieth-century architectural heritage should be conserved along with the landscape, outdoor arrangements, all interior components and artistic works of the related period.

Poster presentations, panels, conferences, workshops by DOCOMOMO International and DOCOMOMO Turkey were analysed. The theoretical studies conducted within architectural heritage and modern architectural heritage and analysed within this thesis are as the following; Cengizkan (2003), Elmas (2005), Feilden & Jokilehto (1998), Frey (1997), Henket (1998), Kayın (2011), Lipe (1984), Madran (2006), Mason (2002), Omay Polat (2008), Özgönül (2011), Özkaban (2014) Van Oers (2003) and Riegl (1903).

Feilden and Jokilehto (1998) in the study called “Management guidelines for world cultural heritage sites” proposed two main criteria system as ‘cultural values’ and ‘present-day socio-economic values’ for the cultural assets to be included in the scope of world heritage. Mason (2002) in the study called as “Assessing Values in

²⁵ More information about DOCOMOMO see: <https://www.docomomo.com/> [Last accessed 03.11.2019]

²⁶ More Information about ICOMOS see: <https://www.icomos.org/fr> [Last accessed 03.11.2019]

Conservation Planning: Methodological Issues and Choices” collected the values shaping the heritage fields and conservation decision processes under two titles as ‘socio-cultural values’ and ‘economic values’ similar to Feilden and Jokilehto (1998). Riegl (1982) in the article called as “The modern cult of monuments: Its character and its origin” collects the conservation values under two main titles. These values are commemoration and present-day values.

DOCOMOMO Turkey, VEKAM (Vehbi Koç Ankara Studies Research Center), DATUMM (Documenting and Archiving Turkish Modern Furniture) and Chamber of Architects are among the organizational studies about conservation approaches and values of modern architecture in Turkey.

Research on civil architectural cultural heritage, documentation and conservation criteria development project developed in Ankara between 1930 and 1980 and supported by Tubitak and Vehbi Koç and VEKAM attracts attention to civil architectural products specific to housing and found a virtual city archive by documenting these buildings²⁷. Within this study, the cultural heritage characteristics of these buildings presented and conservation criterias were developed. Balamir (2014) and Bayraktar (2014) discussed the conservation problem of civil architectural products within Ankara Civil Architectural Memory Project in 2014 in the study called “Civil Architecture in Conservation: Workshop Notes”.

Three doctoral dissertations concerning the conservation of modern architecture were overviewed that could be briefly described as follows: Omay Polat (2008) doctor of philosophy theses called “Conservation of modern architectural heritage in Turkey: An evaluation within the concept of theory and methodology” is a theoretical study focusing on the conservation problems. Özkaban’s (2014) doctor of philosophy theses called “Conservation problem of the heritage of modern architecture: Residential architecture of İzmir” aims to analyse low-rise-housing buildings in terms of the modern housing heritage value system. In addition, three doctoral dissertations concerning modern architecture and interior spaces were overviewed that could be

²⁷ More information about “Ankara Civil Architectural Memory 2014”, see: <http://sivilmimaribellekankara.com/> [Last accessed on 24.09.2019]

briefly described as follows: Gürel (2007) doctor of philosophy theses called "Domestic Space, Modernity, and Identity: The Apartment in mid-20th Century Turkey" is a theoretical study focusing on the apartment blocks in Turkey. Sezginalp's (2017) doctor of philosophy theses called "Transformation of residential interiors in the Moda district of İstanbul, the 1930s-1970s" aims to analyse residential buildings in Moda in terms of the interior spaces and their transformation through the years.

Architectural products/buildings published in *Arkitekt*, *Betonart*, *Mimarlık*, *Ege Mimarlık*, *Tasarım Kuram*, and *İzmir Kent Kültürü* magazines and representing the period among the apartment projects were analysed. *Arkitekt* is the first architectural publication of the Turkish Republic that documented modern architecture and published in 1931. *Arkitekt* is the first architectural publication of the Turkish Republic that documented modern architecture and published in 1931. It was investigated the residences, drawings, and photographs with *Arkitekt* journal²⁸.

In addition to the photographic collection gathered from the interviewees. Significant visual documents of their residences taken in the 1950s, 1960s, and 1970s. These are substantial data to signify the transformation of spaces.

²⁸ For the pages of the journal see: <http://dergi.mo.org.tr/detail.php?id=2>

Table 1.4. Literature review in related terms of the study

No	Author' s	Title of work and year of publication	Modern Architecture Heritage	Conservation Values	İzmir Housing Architecture
1	Akcan, E. & Bozdoğan, S.	Turkey: Modern Architectures in History (2012)	x		
2	Altan Ergut, E. & İmamoğlu, B.	Cumhuriyetin Mekânları Zamanları İnsanları (2010)	x		
3	Atay, Ç.	Tarih İçinde İzmir (1978)			x
4	Balamir, A.	Korumada Sivil Mimarlık: Çalıştay Notları (2014)		x	
5	Batur, A.	A Concise History: Architecture in Turkey During the 20th Century (2005)	x		
6	Birol, G.	Modern Mimarlığın Ortaya Çıkışı ve Gelişimi (2006)	x		
7	Bozdoğan, S.	Modernizm ve Ulusun İnşası (2002)	x		
8	Bozdoğan, S.	Residential Architecture and Urban Landscape in İstanbul since 1950 (2013)	x		
9	Colquhoun, A.	Modern Architecture (2002)	x		
10	Eldem, S.H.	Turkish Houses Ottoman Period. İstanbul (1984)	x		
11	Evin, A. & Holod, R.	Modern Turkish Architecture (1984)	x		
12	Feilden, B. M., & Jokilehto, J.	Management Guidelines For World Cultural Heritage Sites (1998)		x	
13	Frampton, K.	Modern Architecture: A Critical History (2007)		x	
14	Frey, B.	The Evaluation of Cultural Heritage: Some Critical Issues(1997)		x	
15	Gül, M.	The emergence of Modern İstanbul: Transformation and Modernization of a City (2009)	x		
16	Güner, D.	İzmir Mimarlık Rehberi (2005)			x
17	Habermas, J.	Modernity: An Unfinished Project (1996)	x		
18	Hasol, D.	20 th CenturyModern Turkish Architecture (2017)	x		
19	Henket, H. J.	The icon and the ordinary (1998)		x	

No	Author' s	Title of work and year of publication	Modern Architecture Heritage	Conservation Values	İzmir Housing Architecture
20	Kayın, E.	Yirminci yüzyılın mimarlık mirasının belirlenmesine ilişkin kriterler ve koruma alanındaki "yapı değeri" kavramı üzerine bir irdeleme (2001)		x	
21	Kortan, E.	1950'ler Kuşağı Mimarlık Antolojisi (1997)	x		x
22	Küçükerman, Ö.	1950'li Yıllarda İzmir ve Güzel Karşıyaka (2014)			x
23	Lipe, W.	Value and Meaning in Cultural Resources (1984)		x	
24	Madrid Document	Approaches For The Conservation: Madrid Document (2011)		x	
25	Madrid New-Delhi Document	Approaches For The Conservation: Madrid New-Delhi Document		x	
26	Mason, R.	Assessing values in conservation planning: Methodological issues and choices (2002)		x	
27	Nara Document	Nara Document (1994)		x	
28	Nuttgens, P.	The Story of Architecture (2003)	x		
29	Özgönül, N.	Cumhuriyet Dönemi Mimarlık Mirası İçinde (2011)	x		x
30	Raizman, D.	History of Modern Design (2010)	x		
31	Riegl, A.	The modern cult of monuments: It's vharacter and its origin (1982)	x		
32	Serçe, E., Yılmaz, F., & Yetkin, S.	Küllerinden Doğan Şehir: The City Which Rose From The Ashes (2003)			x
33	Sey, Y.	To House The New Citizens: Housing Policies and Mass Housing (1984)	x		x
34	Sey, Y.	Cumhuriyet Döneminde Türkiye'de Mimarlık ve Yapı Üretimi. In Y. Sey, 75 Yılda Değişen Kent ve Mimarlık (1998)	x		x
35	Sparke, P.	In A Century of Design: Design Pioneers of the 20th Century (1998)	x		
36	Şumnu, U.	Mimarlar ve Apartmanları: Ankara'da Konut ve Barınma Kültürü nden Örnekler (2018)	x		
37	Tanyeli, U.	Sedat Hakkı Eldem (2001)	x		

No	Author' s	Title of work and year of publication	Modern Architecture Heritage	Conservation Values	İzmir Housing Architecture
38	Tapan, M.	International Style: Liberalism in Architecture. In R. Holod, & A. Evin, Modern Turkish Architecture (2005)	x		
39	Tekeli, İ.	Modernizm,Modernite ve Türkiyenin Kent Planlama Tarihi (2009)	x		x
40	The Burra Charter	The Burra Charter (1999)		x	
41	The Burra Charter	The Burra Charter (2013)		x	
42	Van Oers, R.	Introduction to the Programme on Modern Heritage (2003)		x	
43	Vanlı, Ş.	Türk Rasyonalizminin Seçkin İkili: Haluk Baysal- Melih Birsal (2007)	x		
44	Yılmaz, F.	The Other Side of İzmir: KARŞIYAKA (2007)			x
45	Yücel, A.	Pluralism Takes Command: The Turkish Architectural Scene Today (1994)	x		

CHAPTER 2

HOUSING IN TURKEY: 1950-1980

The built environment reflects the economic, politic, technological and social characteristics of a country. Changes in the social realm influence the development of cities. According to Tapan; urban fabric is affected by changes in family structure, governmental system, economic policies and even by the international relations of a country (Tapan, 2005).

Although the period between 1950 and 1980 will be analyzed within the thesis, the developments and the breaking points experienced before these years are also presented in this chapter to create a conceptual background for the formation of the apartment buildings. The development of modern residential architecture in Turkey and İzmir is discussed in two periods: 1923-1950 and 1950-1980. Socio-economical changes in each period and the effects of these changes on housing architecture and interiors are discussed.

2.1.1923-1950 Period

The 1920s were characterized by transformations with the abolition of the Ottoman political structure, the 1930s were characterized by Kemalist ideology in Turkey. Networks like railroads, ports, and telephone companies were nationalized and major national banks were established. Until 1929, the domestic industry could not be protected and hard currency reserves were spent on purchasing consumer goods from Europe. In 1923, Liberal economic policies began with the İzmir Economic Congress and had to be abandoned with the coming of the Great Depression at the end of the decade. In 1930, the Central Bank was established (Batur, 1984). According to Batur the new economic policies had a major effect on shaping the built environment of the decade.

The building program, which was further developed in the 1930s, as formulated in the early years of the Republic called for the reconstruction of the war-stricken Anatolian cities, the founding of new capital, and the construction of bridges and railroads. The precedences of the period of 1930-1940 included developing the capital city, installing service and industrial buildings throughout Turkey, and generating models for educational buildings. Above all, the energies of central and local authorities were spent on the construction of public works in the main cities in Turkey (Batur, 1984).

Since the establishment of the Republic of Turkey, the government has tried to implement a “modernization” or “modernity” program. Tekeli explains that this project has four main processes. The first of these is to approach knowledge, morality, and art within the framework of a rational-universalist tradition of enlightenment. The second dimension is economic. This dimension includes capitalist development, industrialization, and institutionalization of private property. The third dimension is the institutionalization of the nation-state and representative democracy. The fourth dimension is the creation of a free citizen who is equal to the law and is aware of his rights and responsibilities in society (Tekeli, 2009). According to Sezginalp; the new Turkey could only be modernized by social transformation and urban planning (Sezginalp, 2017).

According to Gül the new government applied three main strategies for “modernisation”. These are; making Ankara the capital city to built modern and national capital, railways to provide a network to link every city, and building new industrial and residential buildings and in Anatolian towns (Gül, 2009).

According to Aslanoğlu in the early 1930s, village projects were constructed in Anatolian towns to support healthy, clean and beautiful lives. In addition, 69 ideal village projects were designed in Ankara in 1933 (Aslanoğlu, 2010). It was emphasized that these village projects were advertised useful, cheaper and healthy in the 1929 edition of *Muhit* magazine (Figure 2.1).



Figure 2.1. Muhit Magazine 1929 “Kullanışlı, ucuz ve sıhhatli evler serisi” (“A Cubic House” published in the “Practical, Economical, and Healthy Houses”). Adapted from *Modernizm ve Ulusun İnşası* (p.204), by S. Bozdoğan, 2002, İstanbul: Metis Yayınları.

In 1923, when the Republic was founded, there was a rich cultural heritage, an underdeveloped construction industry, an insufficient number of architects and technical staff. Although the young state had lots of work to do, resources were insufficient. Two important issues were on the agenda in this period. These were the construction of Ankara, the new capital, and the living spaces of immigrants moving to the country after the population exchange. Reconstruction of Ankara as a modern city was a prestige project. While public buildings of the state were built in the capital city Ankara in these years, office buildings and commercial buildings belonging to individuals were built in big cities such as Istanbul and İzmir (Sey, 1998).

In this period, the need for housing was very high in Ankara, where the population was rapidly increasing and in other provinces where the migrants were settled. Except for an apartment building built for public personnel in Ankara, there was no significant production. Rent allowance law was established for civil servants in Ankara where new buildings could not be built due to the limited construction materials (Sey, 1998).

According to Batur; single-family housing and, to a much lesser extent, apartment blocks were constructed in this period (Batur, 1984).

In the 1920s, First National Architecture Movement led by Mimar Kemalettin and Vedat Bey is especially observed in official buildings. The first National Architecture movement remained as an elective, formal, emotional academic movement that was free from adapting to new technology and meeting the needs and expectations of the young entrepreneur Republic in modern understanding (Hasol, 2017).

In 1923 when the Republic was found the number of architects was very limited in Turkey. In this period, planners, engineers, and architects were brought from abroad and young people were sent abroad for training in various fields. As a consequence of the external migration which started due to the growing oppressive regimes in European countries, the young entrepreneur Republic of Turkey became an attractive location for authorities (Bozdoğan, 2002).

Foreign architects, who performed most of their works in Ankara especially for state buildings, were beneficial for Turkey in many ways (Hasol, 2017). Modern architecture majorly came to Turkey via Middle European and German architects who were invited to the country as authorities, designers and educators in the 1930s (Bozdoğan, 2002). The term “apartment” commonly used in the 1930s refers to ‘rental house’ that corresponds to a multi-unit building with only one owner whose various units are rented for revenue (Bozdoğan, 2002).

In the 1920s in İzmir, houses were started to be built through cooperatives to meet the housing needs of the population increase due to migrations. Also, two or three story apartments with gardens and family apartments were started to be built through individual investments. Via barter and exchange, families with good economic status settled in neighborhoods such as Kordon, Güzelyalı and Karşıyaka where Levantines and non-Muslims lived in the past (Ballice, 2009).

Lack of investments and resources after the War of Independence, the economic crisis and World War II caused great poverty and troubles. Besides, İzmir suffered a lot of damage by the disaster of the great fire in 1922 (Figure 2.2). Moreover, this fire led the foreign population keeping the economy of the city alive, to leave the city (Ballice, 2009).



Figure 2.2. This chart of İzmir’s fire zone was published in March 1933 issue of the French magazine L’Illustration. Adapted from “*Küllerinden Doğan Şehir: The City Which Rose from The Ashes*” (p.69), by E. Serçe; F. Yılmaz; S. Yetkin, 2003, İzmir: İzmir Büyükşehir Belediyesi Kültür Yayını.

The Fire in İzmir in 1922 was an opportunity to create a new city. A city plan was prepared by René and Raymond Dangér brothers known as “Geometricians” on the damaged areas of the fire (Figure 2.3). This city plan was the first in designing a modern environment in Turkey (Eyüce, 1999).



Figure 2.3. İzmir’s Settlement Plan, before the great fire. Adapted from “*Küllerinden Doğan Şehir: The City Which Rose from The Ashes*” (p.62), by E. Serçe; F. Yılmaz; S. Yetkin, 2003, İzmir: İzmir Büyükşehir Belediyesi Kültür Yayını.

After the great fire of İzmir reconstruction works were carried out for highly damaged settlements in 1930's. In this process the municipality provided great convenience for those who purchased land and would build house. Another purpose of these conveniences to make the construction applications widespread is to create healthy spaces. There is one of the houses called as "medical house" at that time (Figure 2.4), (Serçe, Yılmaz, & Yetkin, 2003).

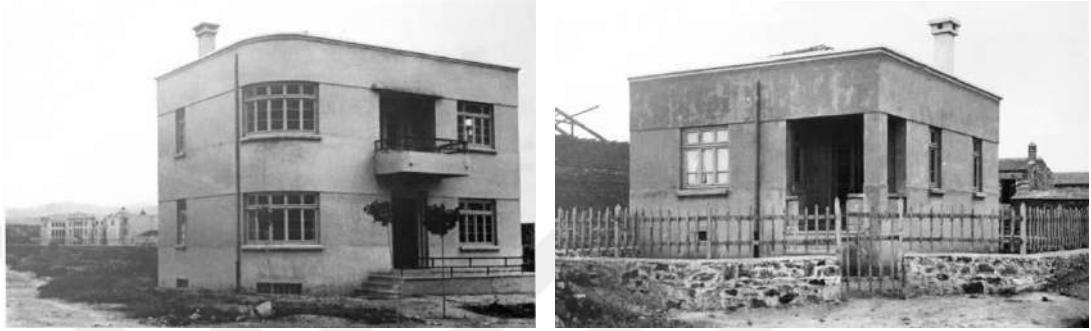


Figure 2.4. "Sihhi Ev", a. b. General view. Adapted from "*Küllerinden Doğan Şehir: The City Which Rose from The Ashes*" (p.238), by E. Serçe; F. Yılmaz; S. Yetkin, 2003, İzmir: İzmir Büyükşehir Belediyesi Kültür Yayını.

The developing trade volume and rapidly increasing population in the 19th century caused housing deficit. Following the fires, the houses with two storeys were built in İzmir as a rapid solution to housing deficit. Some of these houses of that period are still alive today. A part of construction materials of this type of houses in Frenk Quarter, in Kordon area, was imported and some part of them was produced in İzmir. *Cumba*, metal window shutters, cast-iron entrance doors, door discusses and floor tiles are among the materials produced in İzmir (Yentürk, 2017).



Figure 2.5. 19th century housing texture. Adapted from *Bir Osmanlı Kentinin Modernleşme Adımları: 19. Yüzyılda İzmir* (p.54), by A. Yentürk, 2017, İzmir: Doğan Burda Dergi Yayıncılık ve Pazarlama A.Ş.

Before the Republican Period, there was a “cosmopolite” texture in İzmir with the buildings under the dominant effect of Levantine buildings with foreign architectural characteristics and the houses expressing the lives of local Muslim people. Therefore, the fact that different cultures lived together in a friendly way prevented the evolution of an apparent architectural style. “Chios Housing” type prioritized by legal obligations developed in İzmir in that period (Eyüce, 2005).

Ballice grouped these structures of that period in İzmir in 4 categories:

- i. Kiosk type of upper- and middle-class houses,
- ii. Mansions of upper class in Buca and Bornova (and other places),
- iii. Houses of Turks and Jewish,
- iv. Substructure and state buildings

During this period, the wealthy Turkish families settled in abandoned Levantine houses and empty plots in the fire area by purchasing them. In this period, the aim was to create a modern, new national identity in İzmir as in the whole country. Levantine families whose population decreased substituted in commercial life to the Turkish population. During this period, there was a return to the nuclear family from large families in family life (Ballice, 2006).

The houses with less than 4 stories stand out in İzmir in the 1940s (Figure 2.6). In these years, the Second National Architecture movement, which can be seen especially in the architecture of public buildings in Ankara, is observed in residential buildings in İzmir. The reason for this is that there is no need for state buildings in İzmir during this period. It can be seen that items such as wide eaves, indoor consoles similar to *cumba* and repeating rectangular windows were used in the residential buildings. These effects lasted until the mid-1950s. Harbi Hotan, Suat Erdeniz, Fahri Nişli, Melih Pekel, Ziya Nebioğlu, Alp Türksoy, Necmettin Emre and Rıza Aşkan can be mentioned among the architects who designed residential buildings with the principles of modern architecture in İzmir in the 1950s. The buildings of the Early Republican period in İzmir can be analysed in two groups:

- i. Single-family houses with garden
- ii. Apartment Blocks (Ballice, 2006)



Figure 2.6. A section of the Plevne Boulevard in the 1940's. Adapted from "*Küllerinden Doğan Şehir: The City which Rose from the Ashes*" (p.101), by E. Serçe; F. Yılmaz; S. Yetkin, 2003, İzmir: İzmir Büyükşehir Belediyesi Kültür Yayını.

The works with the titles of "Today's Turkish Architects" and "Educating architects is by employing architects" in *Arkitekt* 1933 journal were analysed. In these works, it is especially emphasized that almost all of the buildings in Ankara were designed by foreign architects. It has complained about the authority of foreign architects in the country and it is indicated that Turkish architects had enough technical and aesthetic capabilities and they should be allowed to work (Abidin, 1933).

Social, cultural, economic and physical changes were experienced in this period that single-party central government was effective. The most important change was the establishment of Ankara-centered railway network instead of the railways clustering around harbors before the Republic. Due to this railway network, industrial facilities were constructed and modern mass houses were built (Eyüce, 1999).

In the 1930s, following the Purist principle of Bauhaus, there were buildings including the modernist lines of the period such as horizontal windows, sill strips, jambs, side-coating with scraped rendering with colored plaster mortar, plain facades, round-cornered balconies and hidden roofs behind parapets. In these buildings, the

characteristics of the “cubic house” type can be seen from the plan scheme and facade. In that period, technical equipment such as elevators and central heating could not be used except for some imported materials due to material limitations (Ballice, 2009). The term of the apartment was used in the 1930s as “house for rent” that had one owner and whose various volumes were rented for revenues (Bozdoğan, 2002).

In the 1931 edition of *Arkitekt* magazine life in apartments and new functions added to interior in apartments were emphasized for the first time in the work with the title of “Architect in Building”. It was emphasized that housing designs should not only be regarded in terms of architecture but also should be regarded in terms of interior design (Figure 2.7). In this work, detailed information is given on the plan about the architectural and interior design organizations of the study, living, dining and bedrooms and where the guests should be hosted. In this study, there was a plan for an apartment and it is also emphasized that each user may have different needs (Ziya, 1931).

When the plan designed by architect Abdullah Ziya is analysed, it can be seen that guests are welcomed in the hall. In the plan schema, this area for guests is defined as "Misafir" (Figure 2.7). This section is separated from other volumes via a cloak in order to prevent guests to see living spaces and bedrooms. The floor is tile coating. There are brass railings and wool curtains between the guest zone and the volume specified as a working room in the plan. There is no wall between these two volumes. There are two lighting elements under the window (Figure 2.8). Between the study room and dining room, there is a window wall that can be opened on request. The bedstead was located in the corner of the room and was separated from the room with a curtain. Also, there is lighting in the bedstead. There is a cabinet on the left of the bedstead instead of a bedside table. There is a direct pass to the bathroom from the bedroom (Ziya, 1931).

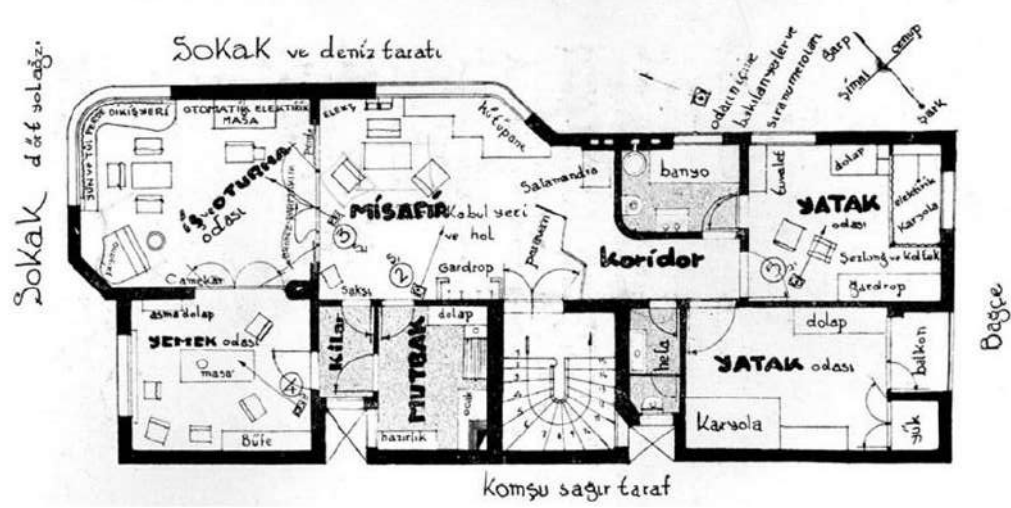


Figure 2.7. Apartment Floor Plan. Adapted from “Bina içinde mimar”, by A. Ziya, 1931, *Arkitekt*, 1, p.14-20.

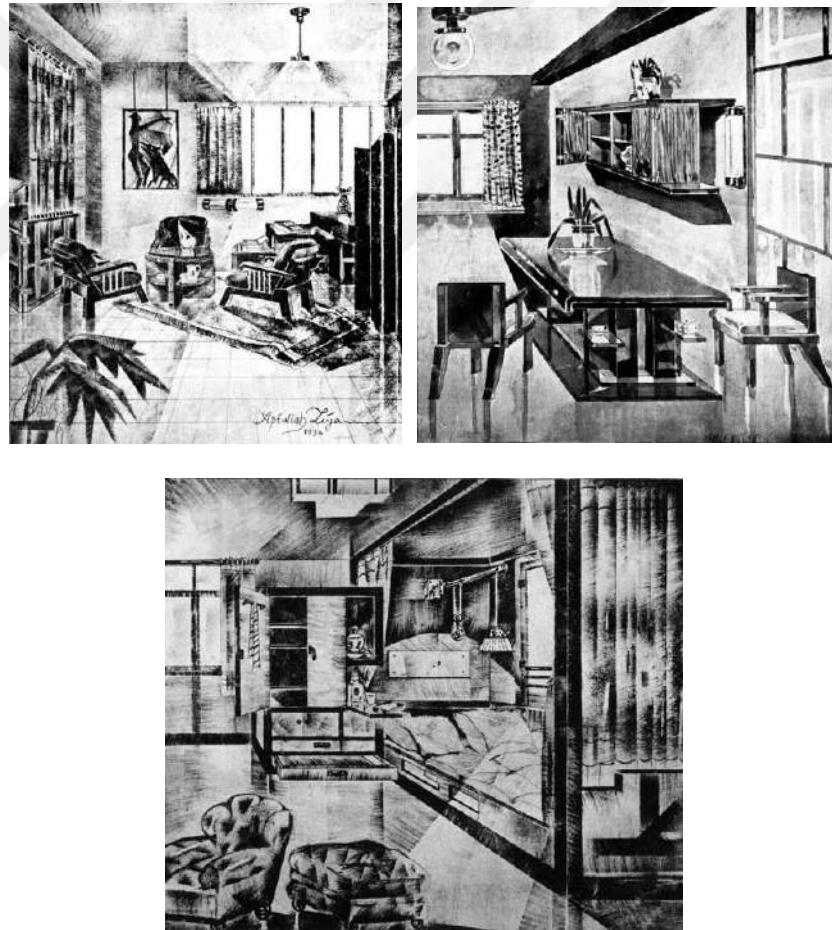


Figure 2.8 a. Entrance and guest hall, b. Dining Room, c. Bedroom. Adapted from “Bina içinde mimar”, by A. Ziya, 1931, *Arkitekt*, 1, p.14-20.

The furniture designed by architect Sedat Hakkı Eldem were analyzed in the study with the title of ‘Furniture’ published by Arkitekt magazine in 1931 (Figure 2.9). In this study, architect Sedat Hakkı Eldem emphasizes that furniture should be simple and appropriate for needs and they should be designed by architects (Eldem S. , 1931).

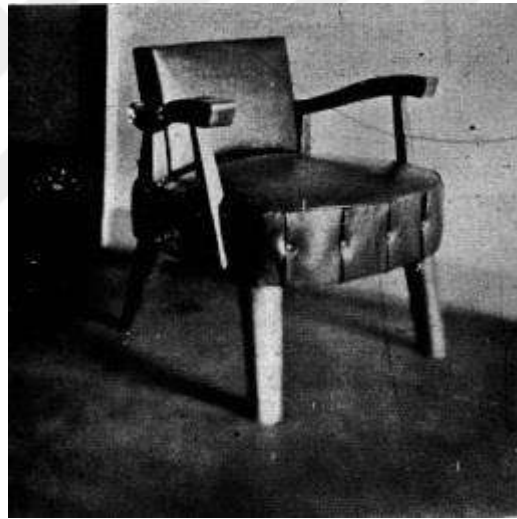
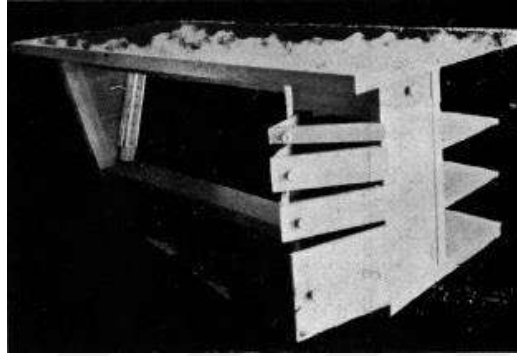


Figure 2.9 a. Working desk by Architect Abidin, **b.** Working desk by Architect Abidin. Adapted from “Mobilya”, by S. Hakkı, 1931, *Arkitekt*, 8, p.273-274.

In this period modern architectural and interior architectural designs reached the people through magazines. Via the magazines called as *Muhit*, *Yedigün*, *Yenigün*, *Modern Türkiye Mecmuası*, and *İnkılap* modern lifestyles were introduced (Figure 2.10, 2.11, 2.12). It is seen that the modern kitchen in “ev ve eşya” (house and goods) chapter of *Yedigün* magazine published in 1933 (Figure 2.13). This kitchen is similar to “Frankfurt Kitchen” (Figure 2.13b) in terms of design style. *Yedigün* Magazine's (1938) page, “Evimizin İçi” (Inside our House) emphasizes that modern, multi-purpose and comfortable items stand out again in this period (Bozdoğan, 2002).



Figure 2.10. Yedigün Magazine “Evlerimizin İçi”. Adapted from *Modernizm ve Ulusun İnşası* (p.231), by S. Bozdoğan, 2002, İstanbul: Metis Yayınları.

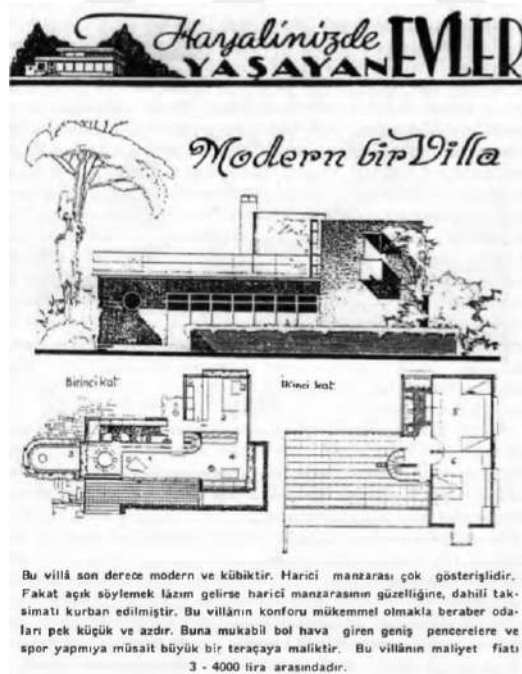


Figure 2.11. Yedigün Magazine no 221 (1937) “Modern Cubist Villa”. Adapted from *Modernizm ve Ulusun İnşası* (p.231), by S. Bozdoğan, 2002, İstanbul: Metis Yayınları.



Figure 2.12. Modern Türkiye Mecmuası no 2 (8 March 1938) “Ev nedir ve Bir Ev Nasıl Kurulmalı?” (What is House and How it is Organized?). Text below the dining table: “A dining room in a modern house”. Adapted from *Transformation of residential interiors in the Moda district of İstanbul, 1930s-1970s* (p.238), by P. Sezginalp, 2017.



Figure 2.13 a. Yedigün Magazine “Ev ve Eşya”. Adapted from *Modernizm ve Ulusun İnşası* (p.220), by S. Bozdoğan, 2002, İstanbul: Metis Yayınları. **b.** Grete Schütte-Lihotzky, the Frankfurt kitchen, 1924. Germanisches Nationalmuseum, Retrieved from

https://www.moma.org/interactives/exhibitions/2010/counter_space/the_frankfurt_kitchen/ [Last accessed on 28.09.2019]

After the 1930s, there are examples of housing constructed with modernist approaches commonly in İstanbul, Ankara and a few in İzmir. Among these buildings, there are different types such as detached houses, family apartments, houses for rent and lodging sites.

Among the examples of apartment buildings from the period of 1923 to 1950, the buildings were selected from İstanbul, which have enough document on interiors: Rental House (1930), Hasan Nuri Bey Apartment (Necmettin Emre, 1930-33), Ragıp Devres Villa (Ernst Egli, 1932), Üçler Apartment (Seyfi Arkan, 1935), Tüten Apartment (Adil Denктаş, 1936), A Rent House (Zeki Sayar, 1941), Dr. Belen’s House (Maruf Önal, 1943) and Emin Necip Uzman Apartment (Emin Necip Uzman, 1940’s).

The examples of other houses built in this period are presented in the table at the end of the chapter (Table 2.1, Table 2.2).

Rental House, İzmir, 1930: The Rental House, designed as four stories by architect Kemal Tetik in the mid-1930s (Tetik, 1937). The building reflects the modern style of the period with concrete balcony parapets, terrace roof hidden with concrete parapet in the attic, unending sill line, and nook Windows (Figure 2.14). One of the architectural characteristics of İzmir was emphasized with the rounded indoor console. Sliding windows were designed by considering the climatic characteristics of the city (Ballice, 2006).



Figure 2.14. General view of Rental House, Adapted from “Kira Evi”, by K. Tetik, 1937, *Arkitekt*, 04, p.105-106.

In a symmetrical plan setup, which was designed by a functionalist design approach, the living room, dining, bedrooms, and bathroom were gathered around a common hall (Figure 2.15), (Ballice, 2006). This planning scheme is a reflection of the *traditional house*²⁹ plan type “sofa”.³⁰ According to Gürel, the main spatial feature of traditional houses, the sofa, was a part of the apartment blocks until the 1960s as well (Gürel, 2007). In Table 2.2, it is seen that relationship with sofa and functions in the plan of Villa in Karantina in the 1930s.

²⁹The term of “Turkish House” was not used in the thesis, because the word “Turkish” attaches nationalist meaning (Sezginalp, 2017). Tanyeli writes that Sedad Hakkı Eldem used the word “traditional” to refer to Turkish houses (Uğur, 2001).

³⁰ According to Eldem, the word “sofa” to refer to “the hall”. According to an analysis of Eldem; sofa is one of the main features of traditional houses in Turkey. The rooms are opened to the sofa, as a public square (Eldem, 1984).

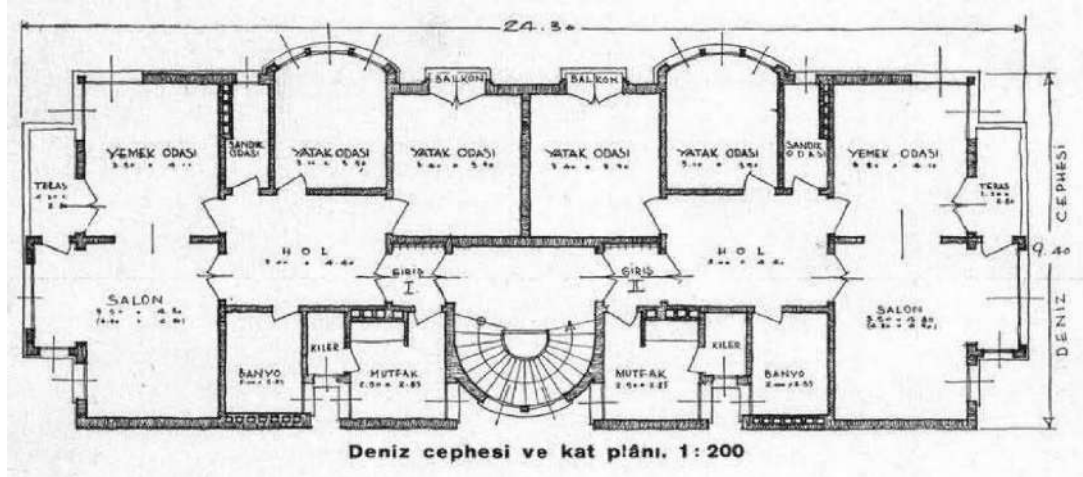


Figure 2.15. Floor plan of Rent House. Adapted from “Kira Evi”, by K. Tetik, 1937, *Arkitekt*, 04, p.105-106.

Hasan Nuri Bey Apartment Block, İzmir (1930-1933): This building designed by architect Necmettin Emre, was the first rental house constructed with reinforced concrete in İzmir. This building was built on the land between Göztepe Street and the sea in 1930-1933 (Necmettin, 1933). In this building, it can be seen that stylistic features specific to modernism suitable for the understanding of the period such as balconies with rounded corners, outdoor sills, nook windows, compositions consisting of cubic volumes (Figure 2.16) (Ballice, 2006). Sunblinds of the building were brought from Germany (Necmettin, 1933).

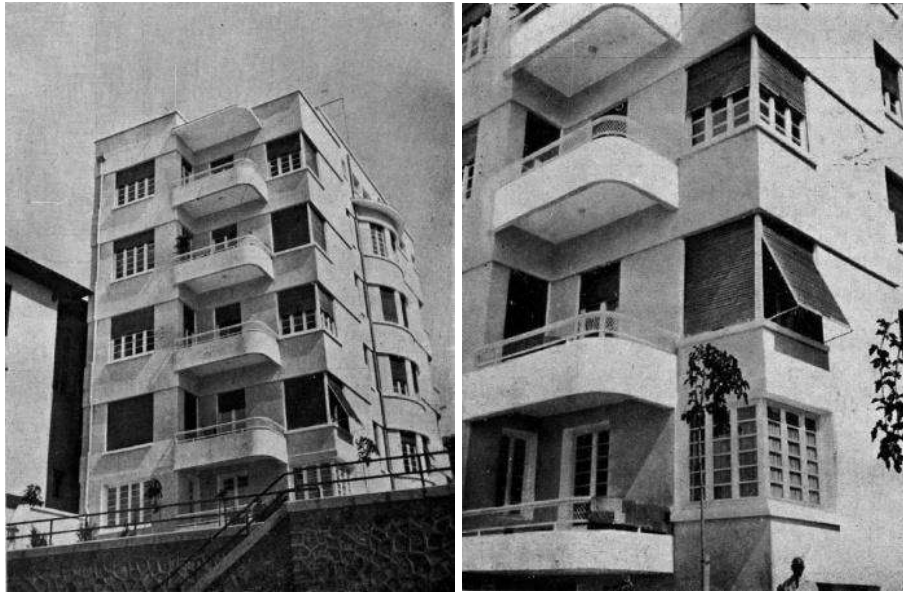


Figure 2.16. Hasan Nuri Bey Apartment Block, **a, b.** General view. Adapted from “Hasan Nuri Bey Apartmanı”, by Necmettin, 1933, *Arkitekt*, 09-10, p.273-277.

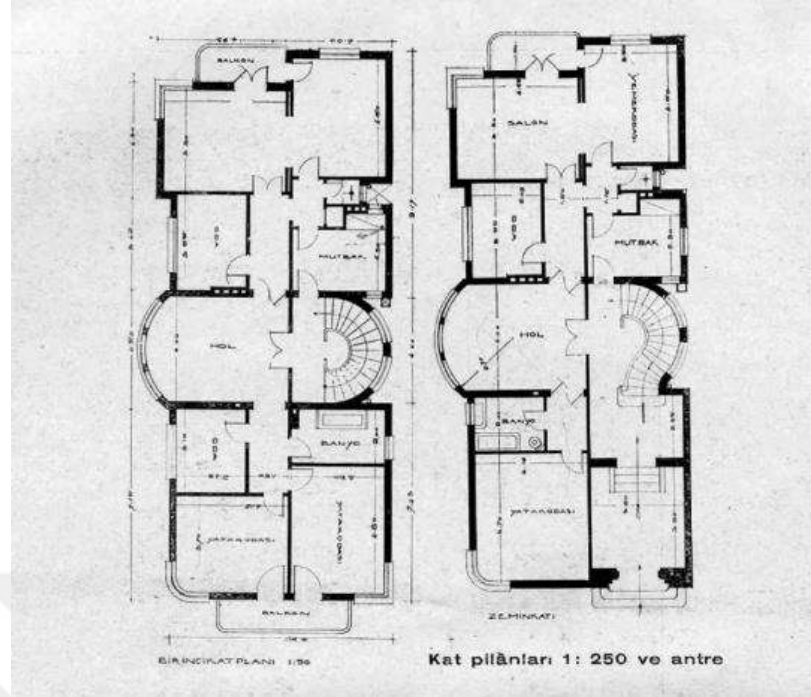


Figure 2.17. Floor Plan. Adapted from “Hasan Nuri Bey Apartmanı”, by Necmettin, 1933, *Arkitekt*, 09-10, p.273-277.

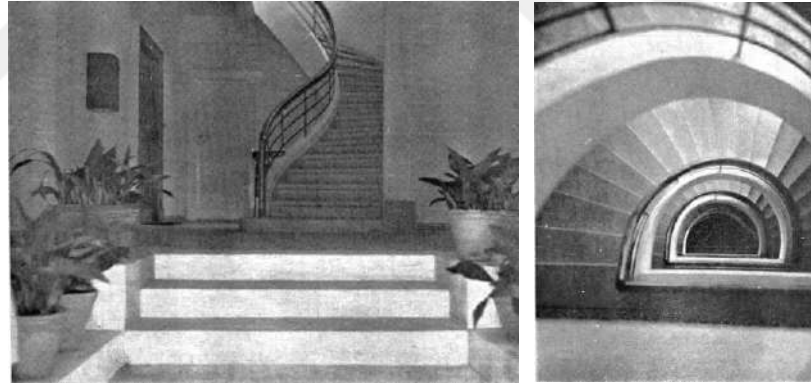


Figure 2.18. Hasan Nuri Bey Apartment Block **a.** Entrance lobby, **b.** Stair. Adapted from “Hasan Nuri Bey Apartmanı”, by Necmettin, 1933, *Arkitekt*, 09-10, p.273-277.

Ragıp Devres Villa, İstanbul, (1932-33): Ragıp Devres Villa, designed in 1932 by architect Ernst Egli for certified engineer Ragıp Devres, was one of the modern villa examples of Istanbul. It is located in Bebek by the Bosphorus. It was built with reinforced concrete. The building still used by Devres family today consists of basement, ground and first floors. On the ground floor, there is a wide veranda facing the sea, study room, and service units; while, on the first floor there are balconies, bedrooms and service units (Figure 2.19) (Hasol, 2017).

The balconies on the facade of the building with modest design and the roof console on the left facade in modern understanding are carried by tubular steel pillars (Figure 2.19), (Hasol, 2017). Modern construction techniques were used in this building. The fact that window joinery, interior wainscotings, doors, and railings were repeated in a certain manner enabled ease of production. This building became an iconic building of the 1930s, not only with its architectural features but with its modern family lifestyle (Figure 2.20) (Hızlı & Kırbaş Akyürek, 2015).



Figure 2.19. Ragıp Devres Villa, a., b. Floor plans. Retrieved from https://www.researchgate.net/publication/302963792_Istanbul_Ragip_Devres_Villas i (Last accessed 19.09.2019)



Figure 2.20. Ragıp Devres Villa, a., b. Interiors. Retrieved from https://www.researchgate.net/publication/302963792_Istanbul_Ragip_Devres_Villas

Üçler Apartment Block, İstanbul (1935): Designed by architect Seyfi Arkan in 1935 with an architectural approach by modern understanding, Üçler Apartment Block was built on the side facing the sea on Ayazpaşa Street over and next to Engineer İ.Galip' s rental house built in 1933 as an annex (Arkan, 1935). Perpetual horizontal and

vertical moldings on the facade of the building refer to Art Deco style (Sayı, 2006). Also, these horizontal and vertical moldings have similar characteristics with İ. Galip rental house built in 1933 (Arkan, 1935). The terrace canopy on the top floor is carried by columns. The architectural style of the building has similarities with Le Corbusier' s building constructed in 1927 in the Weissenhoff settlement (Figure 2.21), (Sayı, 2006).

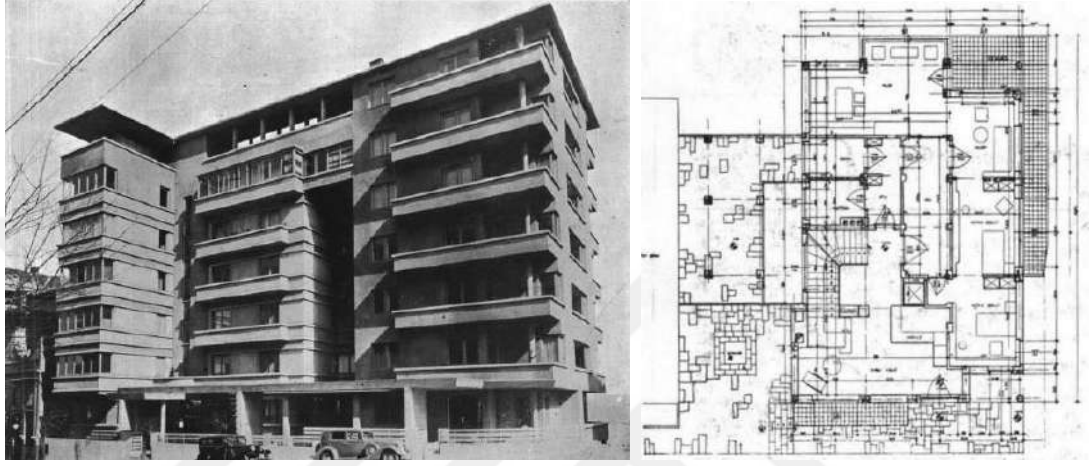


Figure 2.21. Üçler Apartment Block, **a.** General view, **b.** Ground floor plan. Adapted from “Kira Evi: Ayazpaşa”, by S. Arkan, 1935, *Arkitekt*, 05, p.130.

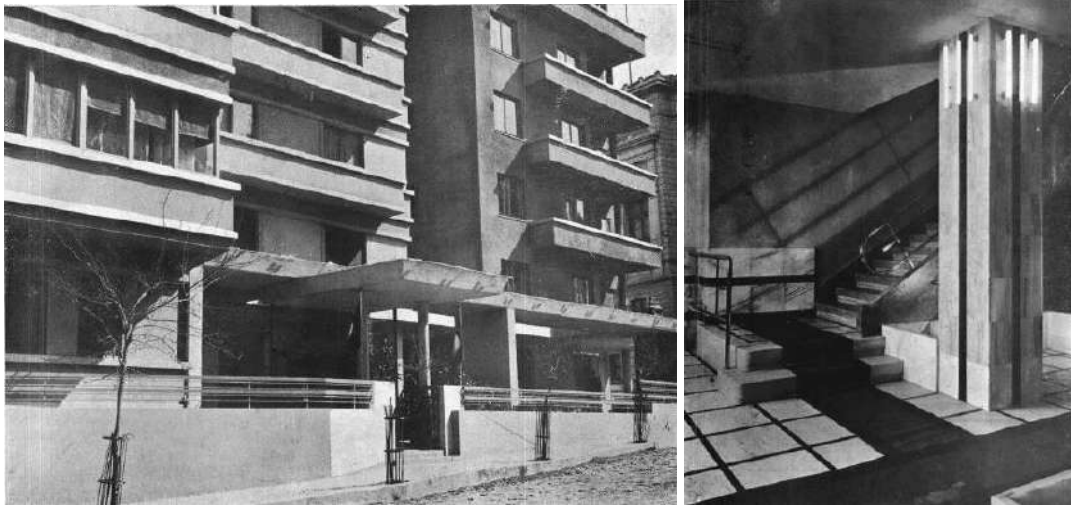


Figure 2.22. Üçler Apartment Block, **a.** Front façade and entrance door, **b.** Entrance lobby. Adapted from “Kira Evi: Ayazpaşa”, by S. Arkan, 1935, *Arkitekt*, 05, p.130.

Üçler Apartment was designed as six floors (Arkan, 1935). A holistic design approach was seen with a pool and garden located between Galip and Üçler Apartment on its contiguous facade (Sayı, 2006).

Arkan designed the furniture of flats by himself. Interiors and furniture have Art Deco and Bauhaus influences (Sayı, 2006). Simple furniture and lightings indicate Bauhaus's influence on interior design (Figure 2.23, 2.24, 2.25). The dividing wall in the living room resembles Bauhaus's principles of transparency and functionality in the interior (Figure 2.26).



Figure 2.23. Üçler Apartment Block, **a.**, **b.** Interior view from the entrance lobby. Adapted from “Kira Evi: Ayazpaşa”, by S. Arkan, 1935, *Arkitekt*, 05, p.129-140.

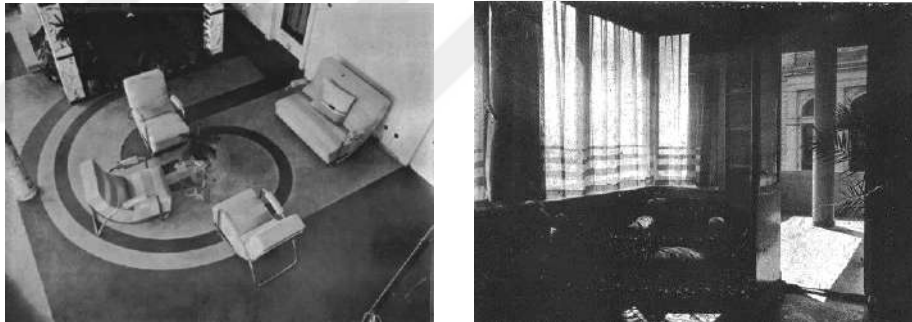


Figure 2.24. Üçler Apartment Block, **a.** Living room, **b.** Dining room. Adapted from “Kira Evi: Ayazpaşa”, by S. Arkan, 1935, *Arkitekt*, 05, p.129-140.

Circular and nook windows which are common in modern architecture were also observed in Üçler Apartment Block. The round columns designed in balconies reflect the “principle of honesty in material and technique” which is one of the principles of modern architecture (Sayı, 2006).

The original facade of the building, which is still standing today, could not be preserved as original due to the interventions of the residents on the balconies.

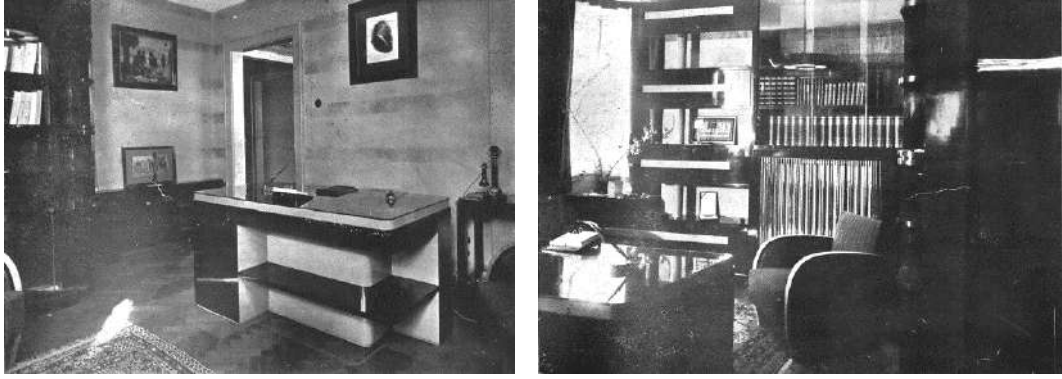


Figure 2.25. Üçler Apartment Block **a.**, **b.** Study room. Adapted from “Kira Evi: Ayazpaşa”, by S. Arkan, 1935, *Arkitekt*, 05, p.129-140.

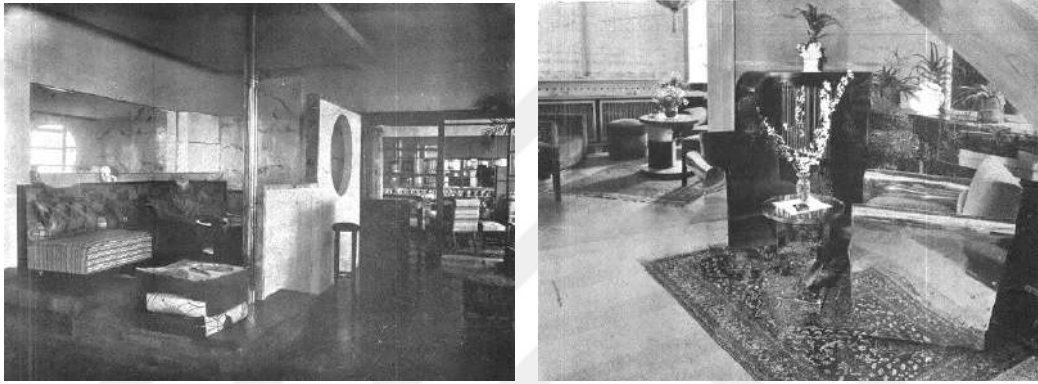


Figure 2.26. Üçler Apartment Block, **a.**, **b.** Interiors. Adapted from “Kira Evi: Ayazpaşa”, by S. Arkan, 1935, *Arkitekt*, 05, p.129-140.

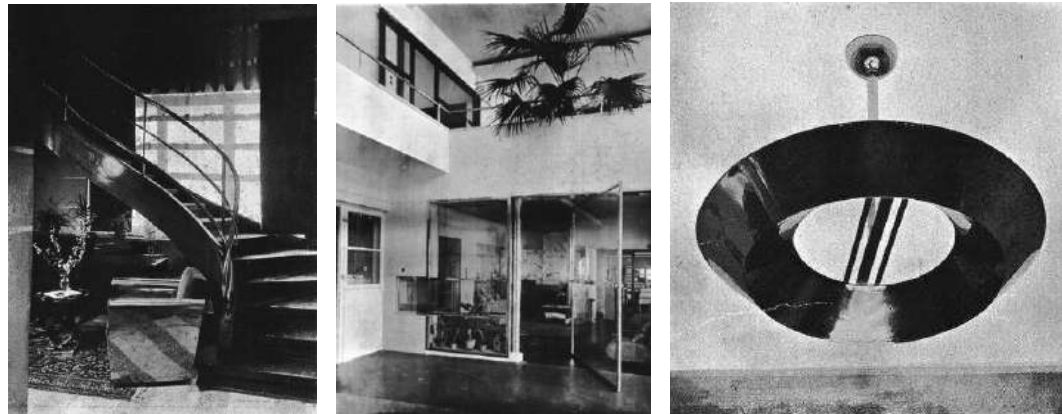


Figure 2.27. Üçler Apartment Block, **a.** Stair, **b.** View of the living room from hall, **c.** Lighting. Adapted from “Kira Evi: Ayazpaşa”, by S. Arkan, 1935, *Arkitekt*, 05, p.129-140.

Tüten Apartment Block, İstanbul (1936): Tüten Apartment Block is one of the first examples of Modern Turkish Architecture. It was designed by architect Adil Denктаş in 1936 for Sabri Tüten. With a double T-shaped plan arrangement in a narrow parcel with a depth of 32 meters, all volumes could benefit from natural light. The building has a reinforced concrete frame and brick was used on the walls as filler. On the street side, strip windows are ending with half circles and there is a circular window on each floor (Figure 2.28) (Hasol, 2017).

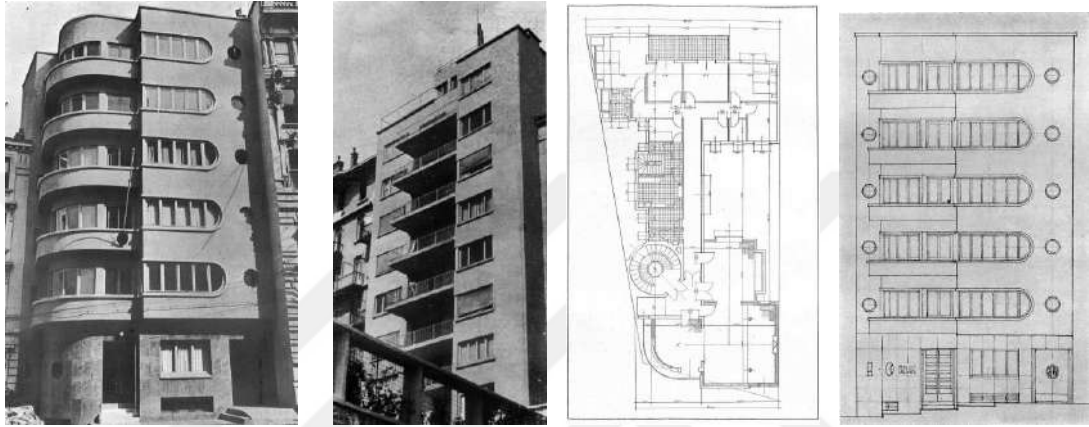


Figure 2.28. Tüten Apartment Block, **a.** General view, **b.** Facade, **c.** Floor plan, **d.** Original facade drawings, Ayaspaşa- İstanbul 1936. Adapted from “Kira Evi: Ayazpaşa”, by A. Denктаş, 1936, *Arkitekt*, 05-06, p.133-138.

The apartment has 10 floors in total and each floor is 350 square meters. On typical floors, there are three big lounges, six bedrooms, a bathroom, a shower, two restrooms, an ironing room, a kitchen, and an office. On the 1st and 2nd basement floors there are two flats and on the 3rd basement floor, there is a laundry room. On the attic, there are bedrooms and bathrooms of the maid’s room and hot water, electricity and central heating installation rooms (Denктаş, 1936).

The floor material of Tüten Apartment’s lounge volumes is Russian parquetry and one of the rooms is domestic parquetry (Figure 2.29). Embedded domestic cabinets were made from walnut veneer wood (Figure 2.30). Electrical installations are hidden in many places. Walls of the bathrooms and showers are covered with tiles (Denктаş, 1936).

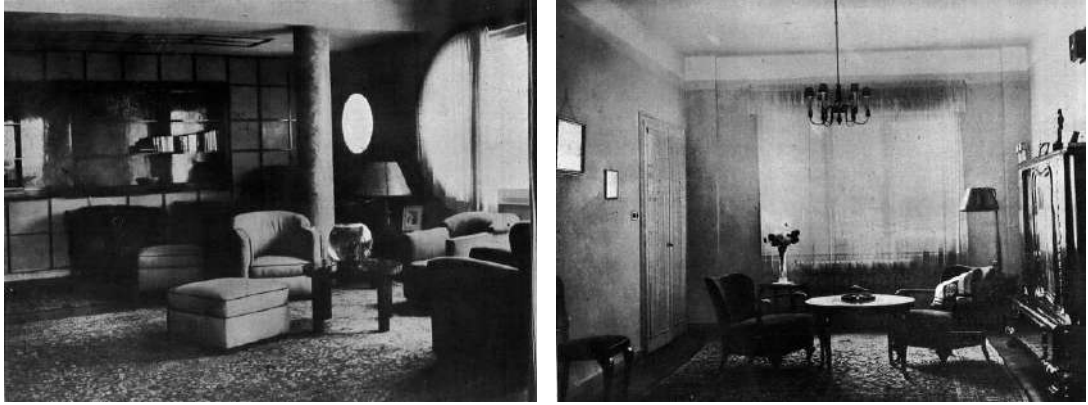


Figure 2.29. Tüten Apartment Block, **a.**, **b.** Interiors. Adapted from “Kira Evi: Ayazpaşa”, by A. Denктаş, 1936, *Arkitekt*, 05-06, p.133-138.



Figure 2.30. Tüten Apartment Block, **a.** **b.** Interiors. Adapted from “Kira Evi: Ayazpaşa”, by A. Denктаş, 1936, *Arkitekt*, 05-06, p.133-138.



Figure 2.31. Tüten Apartment Block, **a.** Entrance door, **b.** Study room, **c.** Dining area. Adapted from “Kira Evi: Ayazpaşa”, by A. Denктаş, 1936, *Arkitekt*, 05-06, p.133-138.

A Rental House, İstanbul (1941): Zeki Sayar designed an apartment block for tenants on a very narrow plot in İstanbul. The living room was designed on the street façade and bedrooms were designed on the back façade (Figure 2.32), (Sayar Z. , 1941). Each floor is longitudinal between the front facade and the garden in the back. The entrance hall separates the public area from the private area.

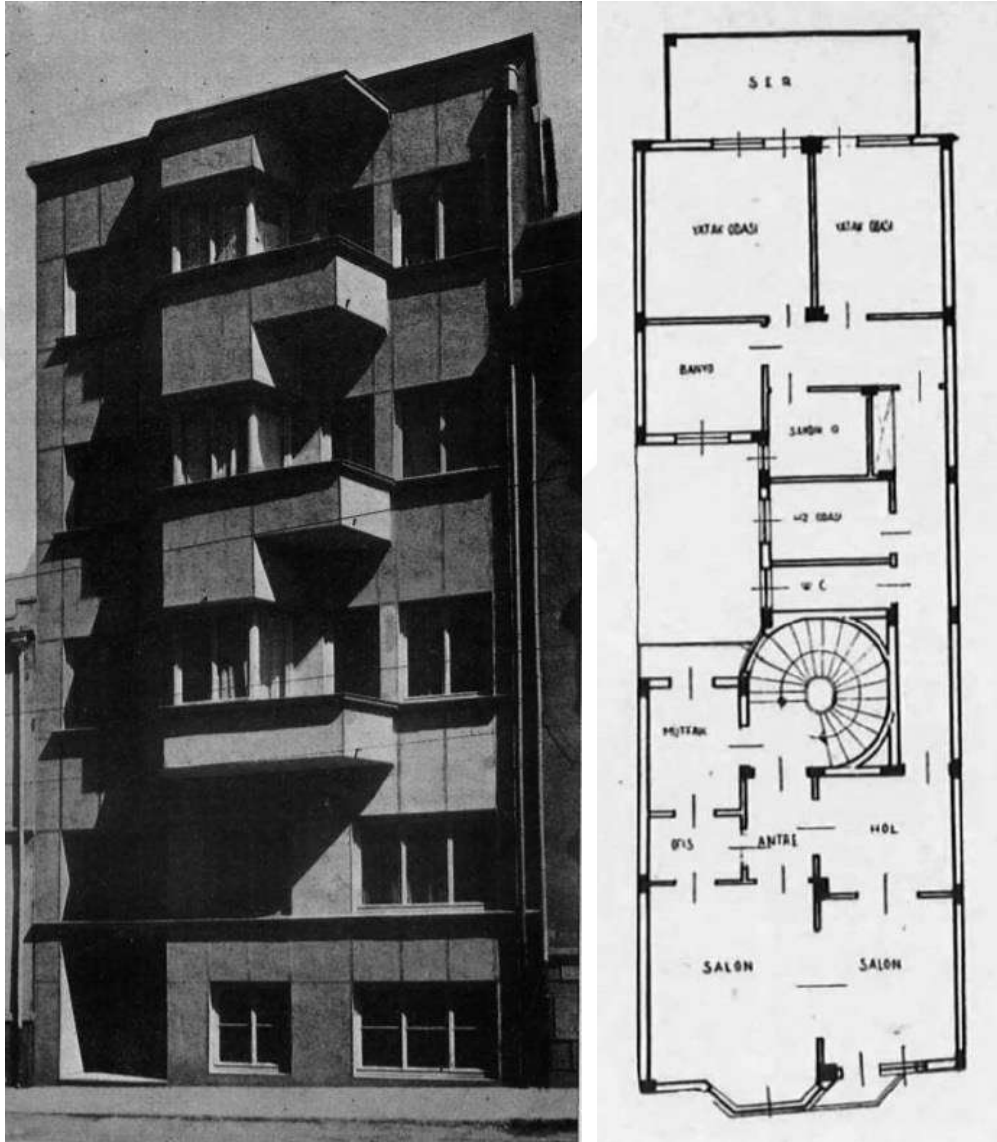


Figure 2.32. “Bir Kira Evi”, **a.** Original Facade, **b.** Floor Plan. Adapted from “Bir Kira Evi”, by Z. Sayar, 1941, *Arkitekt*, p.57-58

Dr. Belen’ s House, İstanbul (1943-44): Although it was built in the period of the Second National Architecture movement, it is a 3-story modernist house that does not comply with the movement. The building designed by architect Maruf Önal which was

the first building of him. The front facade of the building which is located on a narrow parcel in a contiguous facade layout is simple (Figure 2.33) (Hasol, 2017).



Figure 2.33. Dr. Belen House, **a.** Original Facade, **b.** General view in 2010, **c.** Living room. Adapted from “Modernist Bir İlk Yapıt: Mimar Maruf Önal’ın Dr. Fahrettin Evi”, by A. Ötkünç, 2012, *Tasarım Kuram*, p.82-92.

The ground floor of the building belonging to Pediatrician Fahrettin Belen was designed as a clinic for children. The living room is situated on the first typical floor facing the front facade. The windows of the bedrooms facing the front facade on the 2nd typical floor are lined up smaller and rhythmical (Figure 2.34). Dr. Belen House, which has an important place in modern Turkish architecture history, is important not only in terms of appearance but also in interior design features (Ötkünç, 2012).

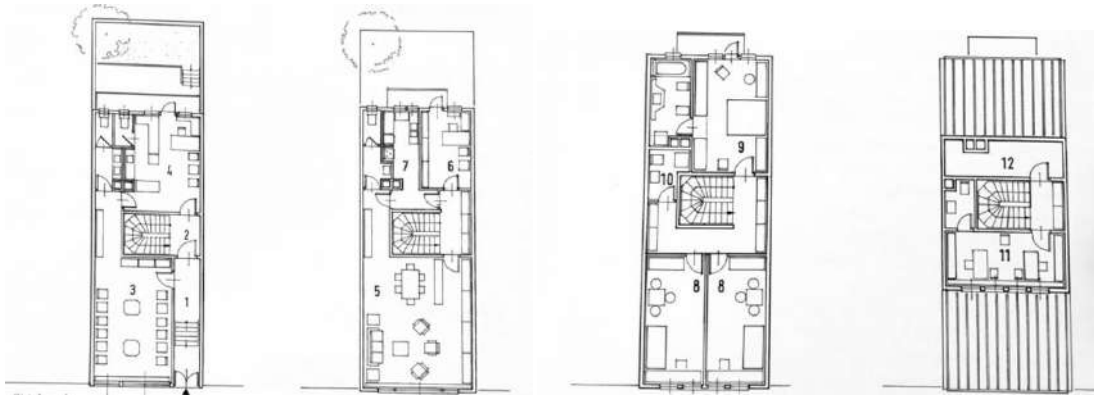


Figure 2.34. Dr. Belen House, **a, b.** Floor Plans. Adapted from *1950’ler Kuşağı Mimarlık Antolojisi* (p.147), by E. Kortan, 1997, İstanbul: Yem Yayın.

Emin Necip Uzman Apartment Block, İstanbul, (late 1940’s): This building was designed by architect Emin Necip Uzman in Nişantaşı. The building was designed as an adjacent building layout (Necip Uzman, 1951). With the large window openings,

wooden parquet floorings and the European style furniture, the building reflects the characteristics of the modern apartment interiors of the period (Figure 2.35) (Akcan & Bozdoğan, 2012).

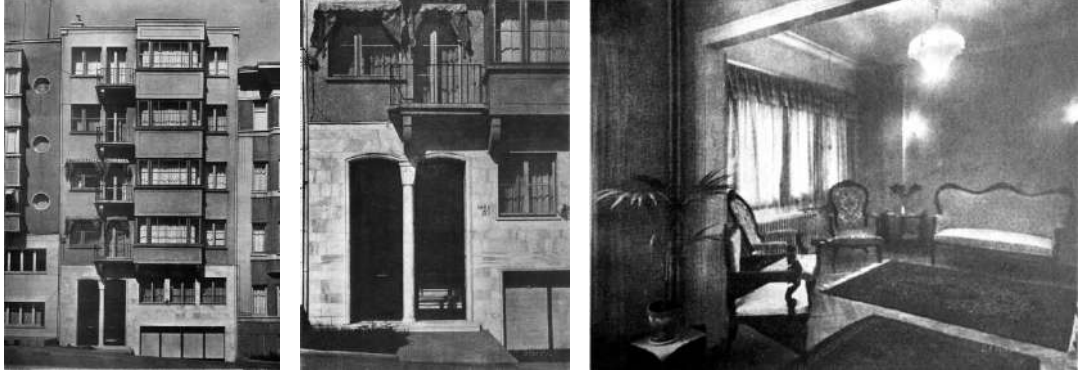


Figure 2.35. Emin Necip Uzman Apartment Block, **a, b.** General view and entrance door. Adapted from “Nişantaşı'nda Bir Apartman”, by E. N. Uzman, 1951, *Arkitekt*, 09-10, p.163-164. **c.** Interiors. Adapted from *Turkey: Modern Architectures in History* (p.159), by S. Bozdoğan; E. Akcan, 2012, London: Reaktion Books Ltd.

When the plan of the building is analyzed, it can be seen that rooms are located on the front and back facades and in the middle section there is a luminaire and there are wet volumes and service units. The front and back rooms are connected with a hall (Figure 2.36). Besides, it can be seen that the volumes whose functions are close to each other have the transition between them without a hall. This reflects the flexible use in the planning scheme (Necip Uzman, 1951).

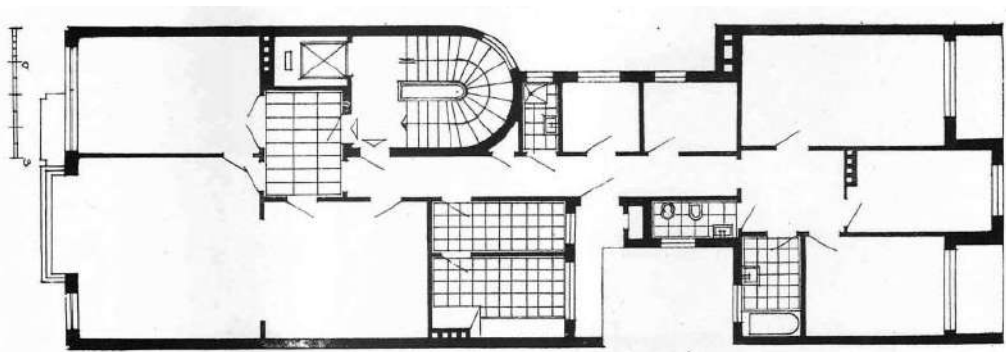


Figure 2.36. Emin Necip Uzman Apartment block Plan. Adapted from “Nişantaşı'nda Bir Apartman”, by E. N. Uzman, 1951, *Arkitekt*, 09-10, p.163-164.

Table 2.1. Other housing examples in the period of 1923-1950 in Turkey


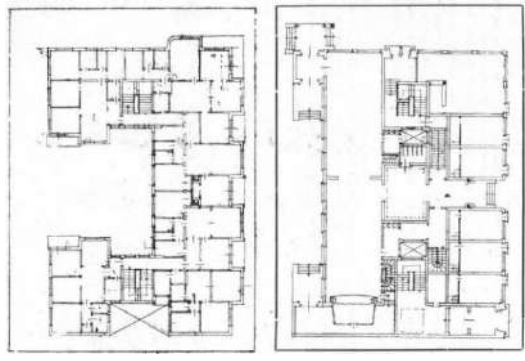

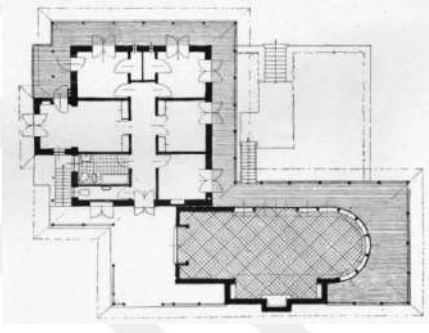



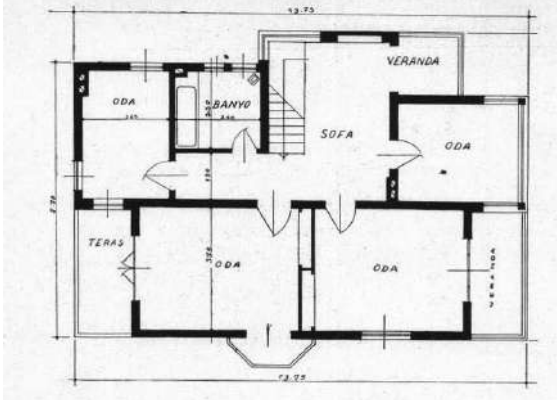



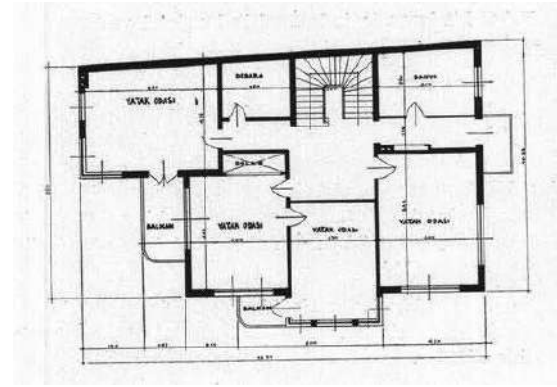
	
<p>Soysal Apartment Block, 1935, Çankaya-Ankara, Architect: Bekir İhsan a. General view, b. Floor plans, Retrieved from http://sivilmimaribellekankara.com/ (Last accessed on 19.09.2019)</p>	
	
<p>Fethi Okyar House, 1936, Büyükkada-İstanbul, Architect: Sedat Hakkı Eldem a. General view, b. Floor plans (Hakkı Eldem, 1938).</p>	
	
<p>İnönü House, 1940, Maçka-İstanbul, Architect: Rükneddin Güney a. General view (Doğan Hasol Archive) b. Front facade (Cemal Emden archive) (Hasol, 2017).</p>	

Table 2.2. Other housing examples in the period of 1923-1950 in İzmir

	
<p>Villa in Karantina, 1937, İzmir, Architect: Necmettin Emre a. General view, b. Floor plan (Emre, 1937)</p>	
	
<p>I.Kordon, İzmir, 1940's (C. Onaran Archive) Berki Apartment block, the end of the 1940s, Talatpaşa Bulvarı-İzmir, Architect: Fahri Nişli (C. Onaran Archive)</p>	
	
<p>House in İzmir, before 1937, Architect: Necmettin Emre, a. General view, b. Floor plan (Emre, 1937)</p>	

2.2. 1950-1980 Period

In Turkey, the decade of the 1950s was a period of major transformations in many aspects. A two-party system was established in 1946 (Tapan, 2005). With the election of the Democrat Party on 14 May 1950, populist democracy and private enterprise were promoted by Democrat Party. In 1952, Turkey joined NATO and received packages of development aid and technical assistance with joining NATO (Bozdoğan, 2013). The law of Encouragement of Foreign Capital³¹ of 1947 was amended in 1951 and was replaced by an even more liberal law in 1954. According to Tapan; this law was a preparation for the Law of Condominium of flat ownership in 1965 (Tapan, 2005).

In the 1950s, Menderes government-sponsored landmark buildings like Hilton Hotel (1952-55). İstanbul became the center of attraction for migration from rural Anatolia. With this migration, its population increased and urban housing became the main problem. Before the 1950s, villas or small apartment blocks were produced for the bureaucratic or military elite of the early republic. After the 1950s, the need for housing for a mass market in İstanbul, as well as other major cities. Reinforced-concrete frame apartment blocks (five to seven stories) became the residential typology in İstanbul and other cities in the early 1950s and continuing this period (Bozdoğan, 2013). According to Bozdoğan; three developments made the apartment blocks construction increase (Bozdoğan, 2013). These are:

i. The small contractor (“yap-sat” in Turkish, “builder-seller” in English) is the new actor in the housing market.

ii. Building materials such as cement, glass, tiles, pipes, and iron reinforcement were produced by way of National development strategy after 1960.

iii. In 1965, the “Condominium of flat ownership” Act allows investors the property rights to individual units within a multi-unit apartment block (Bozdoğan, 2013).

May 27, 1960, Revolution in Turkey is the beginning of a new period in terms of political and social areas. With the Condominium Ownership Act issued in 1965

³¹ Yabancı Sermayeyi Teşvik Kanunu in Turkish.

blocks of buildings began to be separated into independent parts. With this act, “build and sell” (“Yap-Sat” in Turkish) type of construction model increased.

According to Sezginalp; the buy-and-sell period changed the quality and identity of houses. The apartment blocks began to have a standard and monotonous characters. Living rooms facing the street, bedrooms designed in the back of flats and similar windows (Sezginalp, 2017). Balamir stated that the residential productions had a serial and one-language process in this period (Balamir, 2003).

According to Sey; the 1961 Constitution, which contained specific articles relate to housing, called for the establishment of the State Planning Organization. In 1963, Turkey entered a new period of planning. After 1963, the Four Five-Year Development Plans enforced for housing. Yet, with the change of governments, changes were made in these plans (Sey, 1984).

The first Five-Year Development Plan conducted housing from the viewpoint of economic and social development and studied to attain a rational balance between housing demand and resources. A manual of standards for economical housing was prepared and legislation was produced to supply tax relief only for housing (Sey, 1984). During this period, banks advertised the new apartment blocks. It can be seen that the advertising poster of the three-story apartment block in İstanbul (Figure 2.37). The poster described the apartment blocks as “Kuşların Bile İmrendiği Yuva” (The house that birds even admire”).

In the first Five-Year Development Plan defined that unless alternative housing could be provided to *gecekondu* (*squatter settlements*) families, their houses were not to be destroyed (Sey, 1984). These Five-Year Development Plans are listed below;

The Second Plan limited government investment in housing to seventeen percent of total investments and described the role of the state as that regulator rather than a financier.

In the Third Plan, which placed less importance on housing, investment was further limited to 15.7 percent of the total. The most important idea of this plan in terms of residential buildings was the support of cooperatives and the encouragement of entrepreneurs.

The Fourth Five-Year Plan was produced, the annual need for housing had achieved 300.000 units. These Plans dwell on the demand for new technology. In practice, residential building production between 1960 and 1981 did not complete in the five-year plans (Sey, 1984).



Figure 2.37 a. Tutum Bankası announcement poster . Poster writes as follows: “Kuşların Bile İmrendiği Yuva” (“The house that even birds admire”), Retrieved from https://twitter.com/Seda_Ozen/status/1193989574609063936, **b.** T.C. Ziraat Bankası Lottery Announcement Poster, Retrieved from <https://usumnu.wixsite.com/ikramiye/ikramiye-suereci>

According to Yücel; in the 1950s, Turkey gets in touch with closer and multilateral economic relations with the West. These relations, with the Council of Europe, empowered the process of democratization in Turkey. With this resulting atmosphere, there was a proliferation of various publications unknown in Turkey until then. The general tendency was a new “opening to the left”, and this left-wing movement influenced not only architecture but also all intellectual and artistic activities (Yücel, 1984).

The close relationship to the Western world affected lifestyle and intellectual life. At the same, the newly developing industries produced consumer goods for the domestic market. Cars, TV sets, fashion goods, and costly building materials were becoming an inseparable part of the new urban way of life. Despite the developmental goals of the Five-Year Plans, this consumer prodigality was beyond the capacity of the national economy. Thus, major social problems created by the rapid industrialization and urbanization stayed unsolved. These included urban growth, housing insufficiency, environmental and ecological problems, as well as those created by the rapid cultural change and changing values (Yücel, 1984).

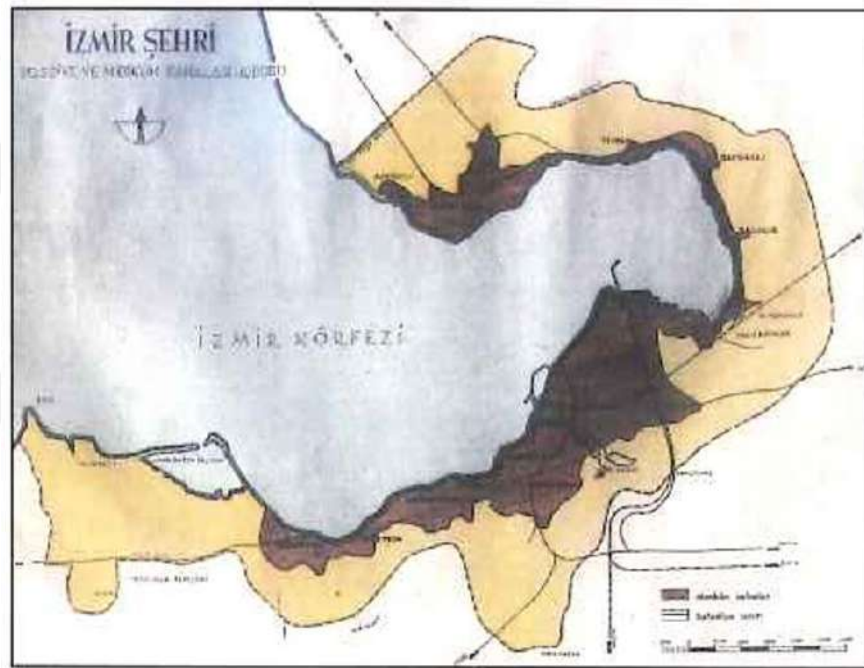


Figure 2.38 Boundaries of the Municipality and the residential areas of İzmir, 1951 (Hülya Koç archive)

In 1951, a new urban plan for İzmir began to be implemented. The urban population remarkably increased in the first half of the 1950s. The phenomenon called “slum” emerged in those years that immigration to cities increased to find a job. Unplanned and non-infrastuctured buildings around the city increased in number. In 1952 a new urban plan was prepared again. With the 1952 Urban Plan, new buildings were built with 5-stories and 15.80 m heights with the maximum construction height increases. “In return for a flat” or “build and sell” type of order emerged with the Condominium Ownership Act issued in 1965. As a result of the rent from the height increase and

build and sell order, the buildings which were not physically old began to be destroyed in almost every part of İzmir due to economic obsolescence. This caused damages in urban fabric and collective memory. As İzmir rose with the increasing building heights and without any plan on the infrastructure established according to 3-storeys, by the 1970s the coastal areas of the city center were like uninterrupted walls (Figure 2.39), (Güner, 2005).



Figure 2.39 a. Kordon 1940's (C. Onaran archive, 1940's), **b.** Kordon 2005 (Ballice archive, 2005)

Construction and industry sectors accelerated in İzmir in the 1950s. Also, these years are considered as the beginning of a period when rural to urban migration to cities increased. According to Batur; urban land in the big cities gained financial value, due to migrating to big cities. With these migrations, society structure changed in terms of “class” (Batur, 2005). In addition, the demand for residential buildings increased rapidly. By 1965 with the influence of the Condominium Ownership Act³², the number of apartment blocks was increased rapidly. Modernist apartment buildings in İzmir were constructed in Karşıyaka, Alsancak, Hatay, Göztepe, Bornova, and Buca. The housing need for the increasing population was tried to be solved by the increase in density and height. The architects such as Fahri Nişli, Ziya Nebioğlu, Armağan Çağlayan, Faruk San, Melih Pekel, Akif Kınay, Rıza Aşkan, Emin Balın, Emin Canpolat, Orhan Akbaş, Harbi Hotan ve Alp Türksoy are among the architects who built buildings in İzmir in this period. These architects made a lot of contributions to form the modern architecture in İzmir. The majority of the family buildings that were

³² Kat Mülkiyeti Kanunu in Turkish

the most remarkable buildings of that period do not exist today. By modern architecture principles prismatic compositions, flat roofs, symmetrical facade installations, continues sill lines, horizontal windows, and circular corner solutions are observed in the designs of these apartments (Coşkunoğlu Mete, 2009).

Construction and industry sectors accelerated in İzmir starting from the 1950s. With the effect of these developments, the urban population increased. The right of 3-story construction in İzmir in 1952 led to an increase in the number of “rental houses” built as “family apartments” by 1933 (Ballice, 2009). This type of buildings that emerged in İzmir, different from the rental houses in Ankara is known as “family apartment blocks”. Family apartment blocks, especially with the surnames of the families built in this period, were considered as an investment for families. These family apartment blocks with especially 3 or 4 stories were designed in a modernist style. The new apartment concept substituted for these apartments built until the Condominium Ownership Act in 1965 (Coşkunoğlu Mete, 2009).

The 1960s and 1970s were the periods that the conservation awareness began to be spread in architecture. The Supreme Council of Monuments and Real Estate Ancient Arts was founded in 1951. They became an independent council between 1960 and 1970 and developed in terms of registry and supervision activities (Hasol, 2017).

World wide known architects in the 1960s such as Mies van der Rohe, Frank Lloyd Wright, Alvar Aalto, Oscar Niemeyer, and Le Corbusier influenced Turkish architects significantly. Modern architecture came to Turkey as a perspective, but they're not been sufficient materials and technological opportunities yet (Hasol, 2017).

New materials and technologies began to be used in the 1970s in architecture with the gradual development of foreign affairs and the economy. The developments influencing the architecture were in glass and metal industries in this period. This led the curtain walls to spread. In those years individual entrepreneurs and municipalities began to build mass housing. Or-An Housing Estate, Çankaya Cooperatives, and Batı Housing Estate in Ankara and Kent-Koop Mass Housing in Kocaeli are some of the mass housing projects designed by Architect Şevki Vanlı in those years (Hasol, 2017).

In the following part, apartment building examples in İstanbul and Ankara are examined with their interior characteristics. The selected housing examples of the period are presented in the tables at the end of the chapter (Table 2.3, 2.4, 2.5).

Bay Mithat Güldü House (the Early 1950s): This building was designed by Kadri Eroğan in the 1950s (Eroğan, 1954). The house was designed as a family house. It is seen that furniture of the early 1950s (Figure 2.40). Detailed information is given on the plan about the architectural and interior design organizations of the study, living, dining, and bedrooms (Figure 2.41). It is seen that the façade of the building (Figure 2.42).



Figure 2.40. Furniture of Bay Mithat Güldü House in the 1950s. Adapted from “Bay Mithat Güldü Evi”, by K. E. Eroğan, 1954, *Arkitekt*, 03-06, p.57-59.

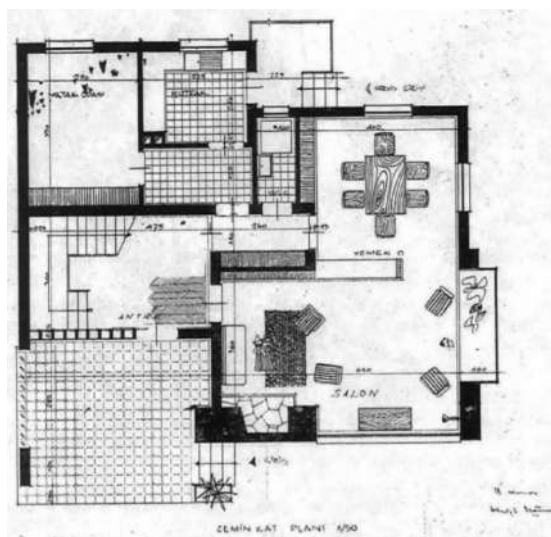


Figure 2.41. Ground floor plan of Bay Mithat Güldü House, Adapted from “Bay Mithat Güldü Evi”, by K. E. Eroğan, 1954, *Arkitekt*, 03-06, p.57-59.

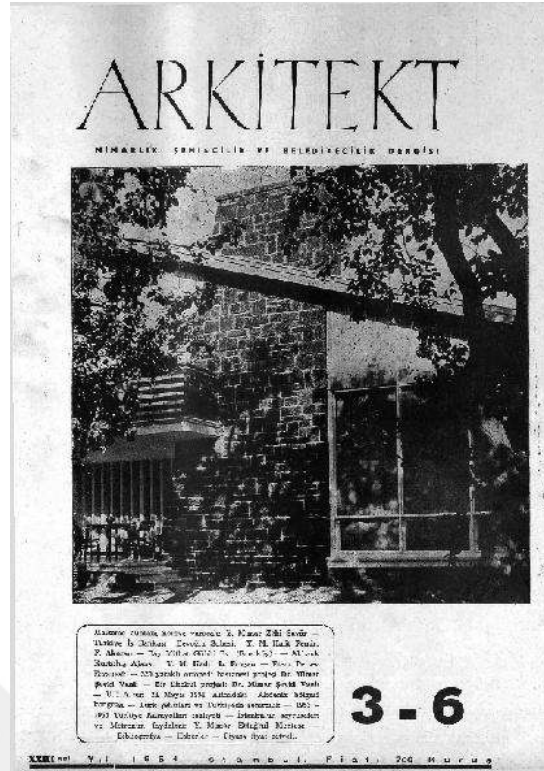


Figure 2.42. The façade of Bay Mithat Güldü House. Adapted from “Bay Mithat Güldü Evi”, by K. E. Eroğan, 1954, *Arkitekt*, 03-06, p.57-59.

Hami Çon’s Villa, Küçükçamlıca-İstanbul (1954): This building was designed by Haluk Baysal and Melih Birsnel for Hami Çon’s family. There are 1000 m² of construction area on 4000 m² of land. On the ground floor of the house, the living areas, services, and terraces were situated at two different levels. There are bedrooms, rooms for breakfast, bathrooms, and terrace upstairs (Vanlı, 2007).

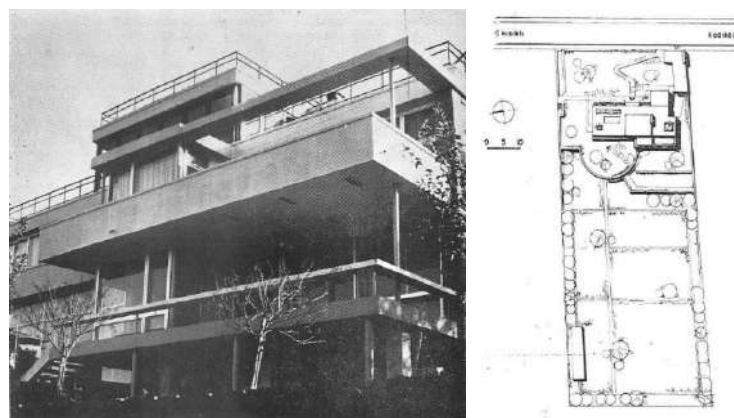


Figure 2.43. Hami Çon Villa, **a.** General view, **b.** Site plan. Adapted from “Hami Çon Villası”, by A. Moralı, 1970, *Arkitekt*, 04, p.171-172.

Hami Çon Villa exhibits a functional architecture originated from the 1920's Europe and with the accumulations of the 1930's Turkey rather than a trial similar to Villa Savoye (1929). When the plan is analysed, it can be seen that a contemporary and original living space was designed (Figure 2.44).

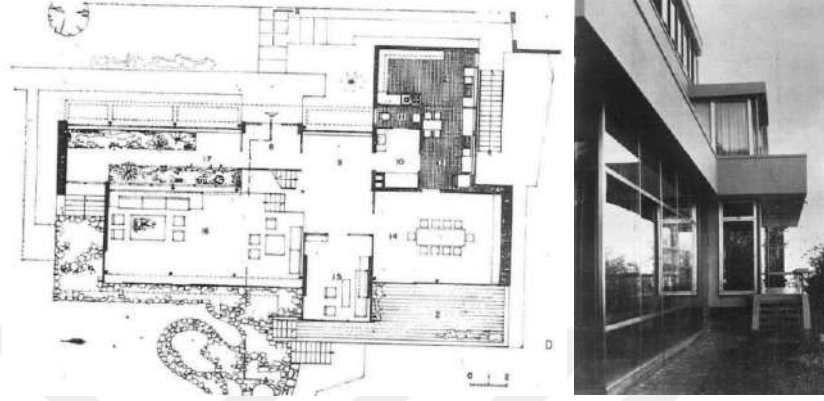


Figure 2.44. Hami Çon Villa, **a.** Ground floor plan, **b.** General view. Adapted from “Hami Çon Villası”, by A. Moralı, 1970, *Arkitekt*, 04, p.171-172.

Melih Pekel Apartment Block, İzmir (1956): It was designed by Melih Pekel to live with his family (Figure 2.45). The modular design of the facade reflects the modern design approach of the period. The abstract figure of a woman in the entrance hall of the apartment has become the symbol of this building (Figure 2.45). This abstract figure of a woman was designed by Architect Cahit Akan who worked at Melih Pekel Architectural Studio in the 1950s. Also, the abstract design on the lateral facade of the apartment consisting of the initials of the architect indicates that the sign of the architect was adapted to the building with a sense of humor (Coşkunoğlu Mete, 2009). The building has a characteristic of traditional house plans. A hall was designed and this hall crosses with the console on the facade. Transitions among the rooms were provided through the flexibility in the plan layout (Ünverdi & Gökçen Dünder, 2001).



Figure 2.45. Melih Pekel Apartment Block, **a.** General view. Adapted from “Kente Yolculuk”, by L. Ünverdi; Ş. Gökçen Dünder, *İzmir Kent Kültürü Dergisi*, p.77. **b.** Abstract woman figure at the entrance hall of building, Adapted from Facebook Group of Turkish Modernism

Natuk Birkan Apartment Blocks, İstanbul (1955-59): They are built as two blocks on the coastal road of Arnavutköy- Bebek by the architects Haluk Baysal and Melih Birsal. Although it was planned as 3 blocks, the 3rd block could not be built (Figure 2.46). The blocks were located on different levels in the project with 27,4 meters of elevation difference between the land and the road. You can get the block near to the sea from the coastal road and the other one from the forest road. These blocks were connected with each other by a bridge (Hasol, 2017).

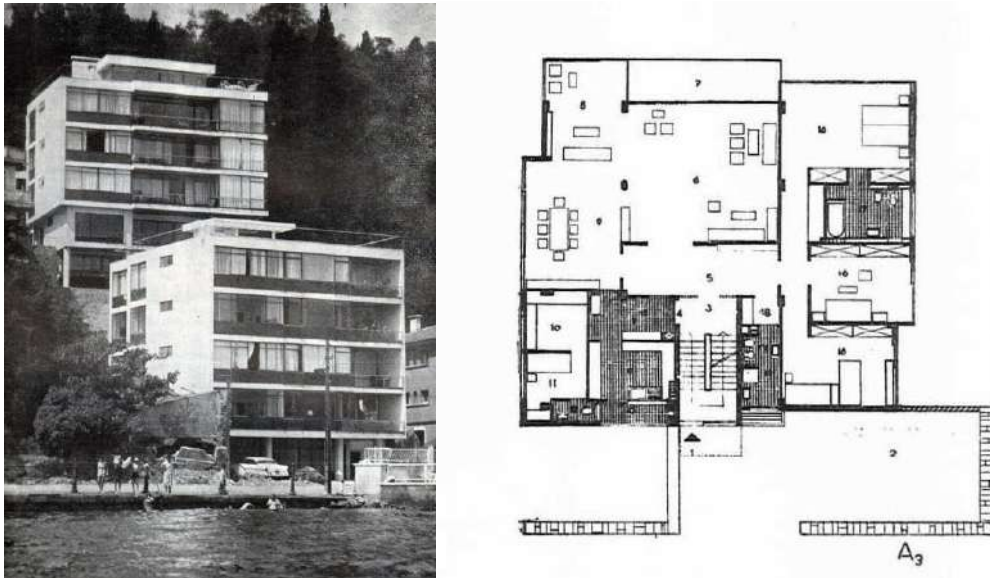


Figure 2.46. Natuk Birkan Apartment block, **a.** General view, **b.** Floor plan, Adapted from *Arkitera*, by E. M. Yılmaz, 2013, Retrieved from <http://www.arkitera.com/haber/12729/gecmisin-modern-mimarisi---3--bogazici>

There are 3 different areas around the entrance hall in their plans. These areas are lounge (dining room and music corner), bedrooms (dressing room, bathroom, restroom, etc.), and services (kitchens, ironing room, and maid's room). There are 9 flats in two blocks. They were built with the reinforced concrete structural system (Unknown, 1959). Natuk Birkan Apartments which was on the cover of the 294th edition of *Arkitekt* in 1959 reflects the 1950s modernist rationalist with their wide glass surfaces, balconies, and terraces facing the scenery. In Figure 2.46, it is seen that the plan of Birkan Apartment Blocks has a maid's room and a service door.

Fuar Apartment Block, İzmir (1960s): Fuar Apartment Block was designed by Architect Fahri Nişli. It is one of the rare buildings in İzmir that has been published in *Arkitekt* (Figure 2.47), (Güner, 2006).



Figure 2.47. a. Façade of Fuar Apartment Block, Adapted from “Bir Apartman: İzmir”, 1961, *Arkitekt*, 04, p.6-8, **b.** Fuar Apartment Block (Gülnur Ballice Archive, 2005)

In the apartment block plans of the 1950s and the early 1960s, architects did not design a space for the washing machine, despite promoting the new interiors as symbols of modernization. Washing machines were put into the bathrooms or space was created by renovations, later by housewives (Figure 2.48, 2.49) (Gürel, 2009).

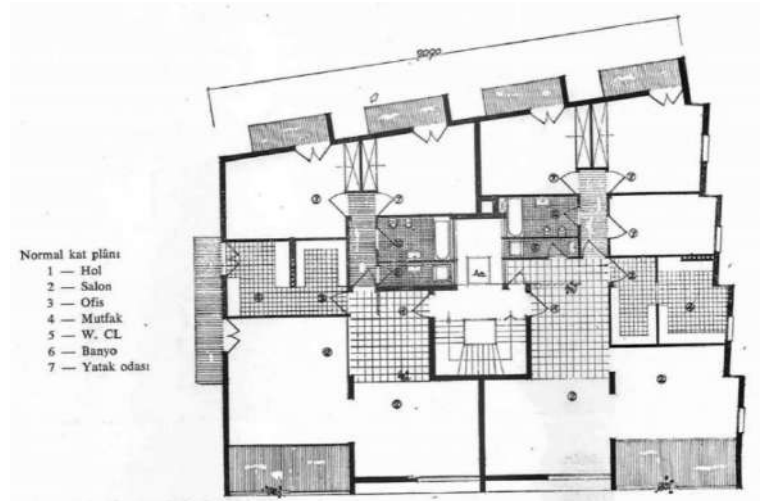


Figure 2.48. Floor plan of Fuar Apartment Block, Adapted from “Bir Apartman: İzmir”, 1961, *Arkitekt*, 04, p.6-8.

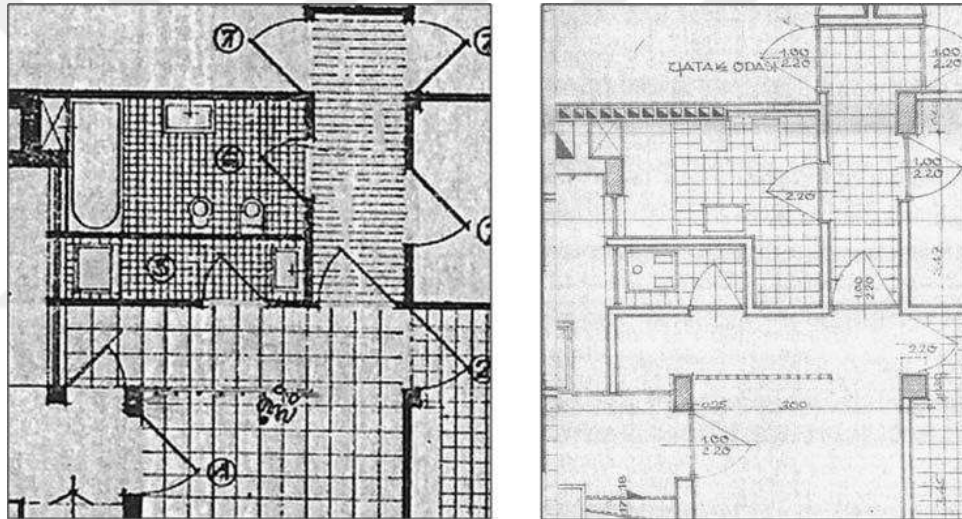


Figure 2.49. Bathroom plans of Fuar Apartment Block **a.** The architect’s design, Adapted from “Bir Apartman: İzmir”, 1961, *Arkitekt*, 04, p.6-8b. **b.** Changes after the female client’s intervention to accommodate a washing mashine (Gürel, 2009).

Ataköy Housing Development, İstanbul (1957-1962): Ataköy Housing Blocks is one of the earlier Modernist apartment blocks. It was built for middle and upper-class occupants in İstanbul. This government-initiated residential project comprised 10 phases and continued until 1991 (Gürel, 2012). Ataköy Housing Development is one of the experiments realized with credit from Emlak Kredi Bank (Real Estate Credit Bank). Emlak Kredi Bank intended to provide credit for apartment blocks constructions (Bozdoğan, 2013).

Block D of Ataköy Housing Development was designed by E. Menteşe in İstanbul (Gürel, 2008). In Figure 2.50 it is seen that there is spatial segregation between the bathrooms. According to Gürel, many of the 1950s and 1960s plan schemas include a maid's room that appears to be that it adjacent to a small wet space (Figure 2.50).

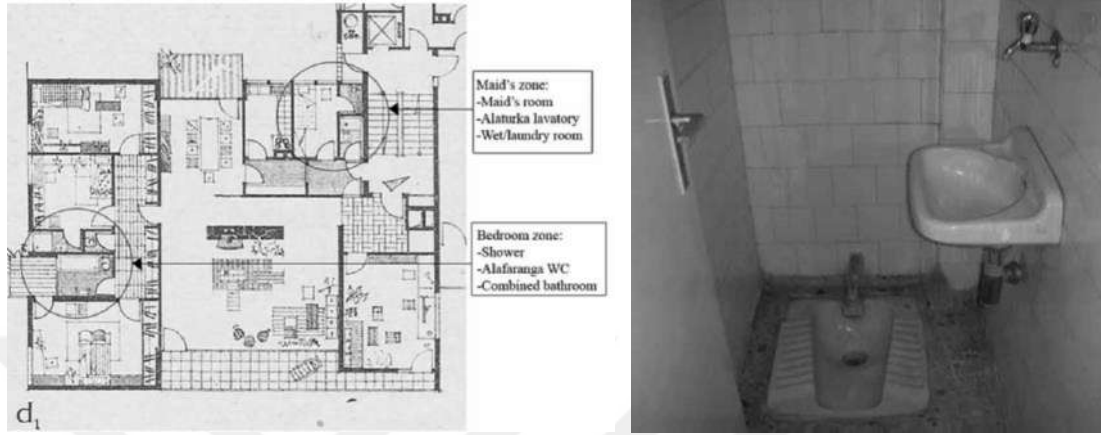


Figure 2.50. a. Plan of Block D in Ataköy Housing Development Phase 1, Adapted from “Bathroom as a modern space”, by M. Gürel, 2008, *The Journal of Architecture*, p. 225. **b.** Alafra WC (Gürel Archive, 2006)

In addition, the Ataköy flats had shower basin in the family bathrooms, but the maid's rooms had not shower basin. The maid was only provided with a showerhead which was squeezed into the small alaturka lavatory room (Figure 2.51), (Gürel, 2008).



Figure 2.51. a. A maid's room in Ataköy Block D unit, **b.** A wet space accessed from the maid's room in Block D unit. Adapted from “Domestic Arrangement: The Maid's Room in the Ataköy Apartment Blocks, İstanbul, Turkey”, by M. Gürel, 2012, *The Journal of Architectural Education*, p. 115-126.

Cinnah 19 Apartment block, Ankara (1958): It was designed by Nejat Ersin in Ankara (Figure 2.52). The block of flats has duplex units and a roof garden (Figure 2.53).

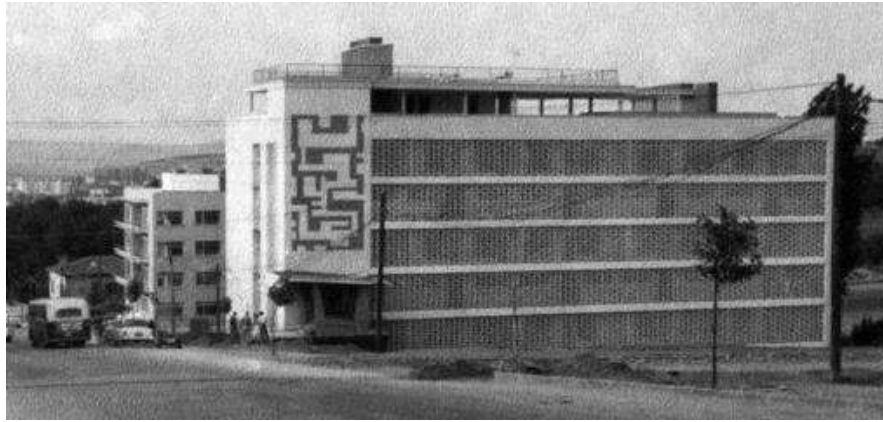


Figure 2.52. General view of Cinnah Apartment Block. Retrieved from <https://www.arkitektuel.com/cinnah-19/#jp-carousel-9427>

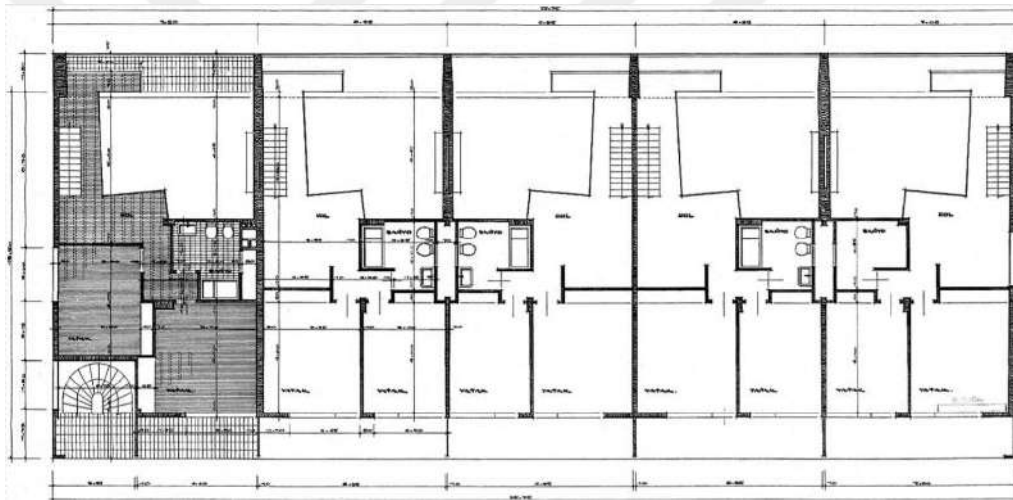


Figure 2.53. Floor plan of Cinnah Apartment Block. Retrieved from <https://www.arkitektuel.com/cinnah-19/#jp-carousel-9427>

According to Gürel; a built-in bath was a must for the modern bathroom and it stood for social status as much as Westernization (Gürel, 2008). The bathroom equipped with a bath with seat, alufranga wc, bidet, and sink. Bidet situated beside the alufranga lavatory (Figure 2.54, 2.55). Gürel stated that designers used bidets not only because they were modern, but also because they provided hygiene (Gürel, 2008).

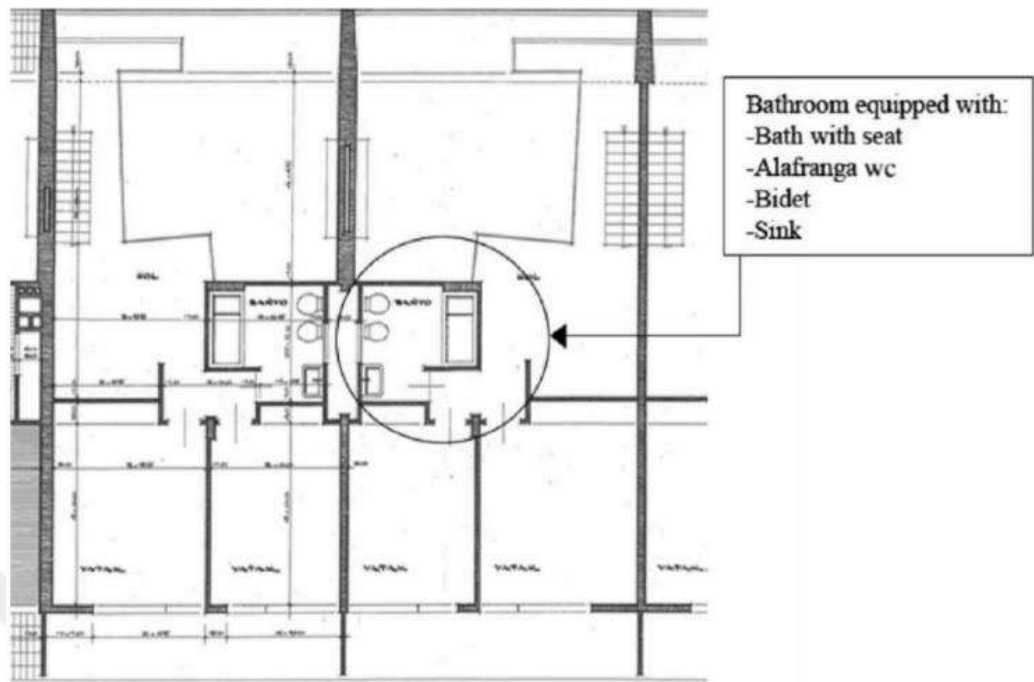


Figure 2.54. Floor Plan of Cinnah Apartment Block. Adapted from “Bathroom as a modern space”, by M. Gürel, 2008, *The Journal of Architecture*, p. 227-228.



Figure 2.55. a. Bidet and alafranga lavatory, **b.** Bath with a seat designed by architect. Adapted from “Bathroom as a modern space”, by M. Gürel, 2008, *The Journal of Architecture*, p. 227-228.

Hukukçular Apartment Block, İstanbul (1960-67): It was designed by Haluk Baysal and Melih Birsal on Mecidiyeköy Büyükdere Street with 66 flats (Figure 2.56). In addition, there are social facilities and commercial parts on the ground floor and technical units in the basement (Hasol, 2017). There are four different programs/functions as housing block, social facilities, commercial parts, and technical services in the blocks.

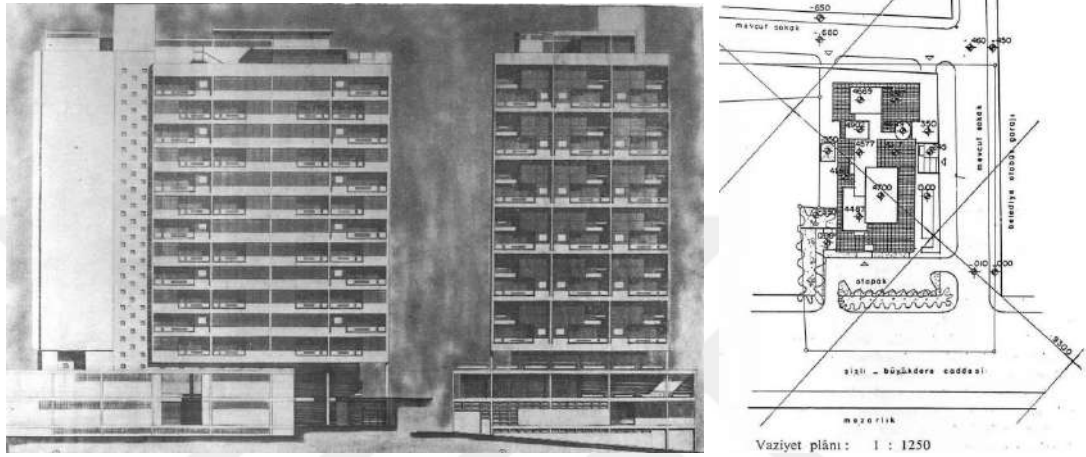


Figure 2.56. Hukukçular Apartment Block, **a.** Facades, **b.** Site plan. Adapted from “Hukukçular Sitesi”, 1961, *Arkitekt*, 04, p.163-172.

Flat types are divided into four. There are 12 types of flats and each of which is 117 m² and are located in a single elevation. There are 30 types of B flats and each of which are 147 m² and are located on their different sides of the blocks. The entrance is in the middle block. There are 24 types of C flats and they are 151 square meters and 147 square meters and located on different sides (Unknown, 1961).

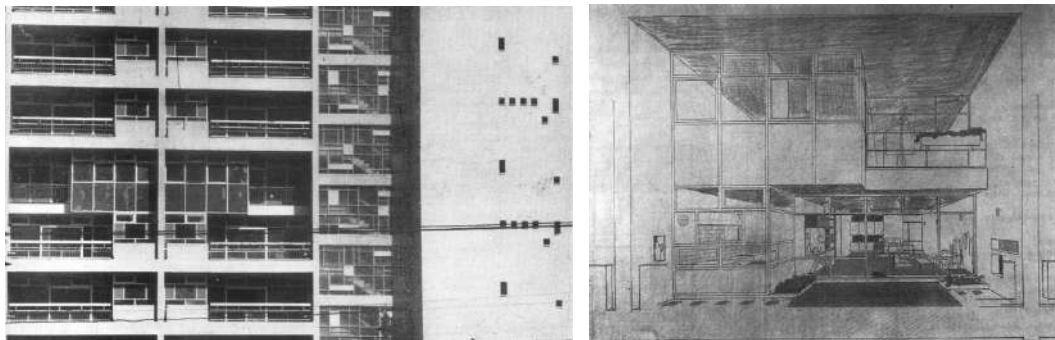


Figure 2.57. Hukukçular Apartment Block, **a.** Facade, **b.** Original drawing. Adapted from “Hukukçular Sitesi”, 1961, *Arkitekt*, 04, p.163-172.

The design of the building is inspired by Le Corbusier's "Unite d'Habitation" project. However, the design of the building should not be considered the replication of the project of "Unite d'habitation" (Vanlı, 2007). The similarity in interior design indicates that architect utilized an important international background. With the interventions in balconies, the authenticity could not be preserved today.

Çankaya Apartment Block, Ankara, (1970's): The building designed by architect Vedat Özsan, was built as ground floor+3 typical floors and a penthouse. The facade of the building designed in accordance with the shape of the parcel consists of fragmented prisms (Figure 2.58). The floor plans of the building, which is one of the original examples of modern architectural heritage in Ankara, consist of flats located at different angles around the middle core (Hasol, 2017).



Figure 2.58. Çankaya Apartment Block, **a.** Facade **b.** Facade detail. Adapted from Sivil Mimari Bellek Ankara 1930-1980, Retrieved from <http://sivilmimaribellekankara.com/YapiDetayi.aspx?anah=279>

The entrance of the building was featured with the help of a soffit by raising with stairs (Figure 2.59). It is one of the important examples of civil buildings with its success in transferring its details and architectural harmony to design and with its adaptation to environment and terrain (Hasol, 2017).



Figure 2.59. Çankaya Apartment Block, **a.** Entrance hall, **b.** Stairs, **c.** Entrance door. Adapted from Sivil Mimari Bellek Ankara 1930-1980, Retrieved from <http://sivilmimaribellekankara.com/YapiDetayi.aspx?anah=279>

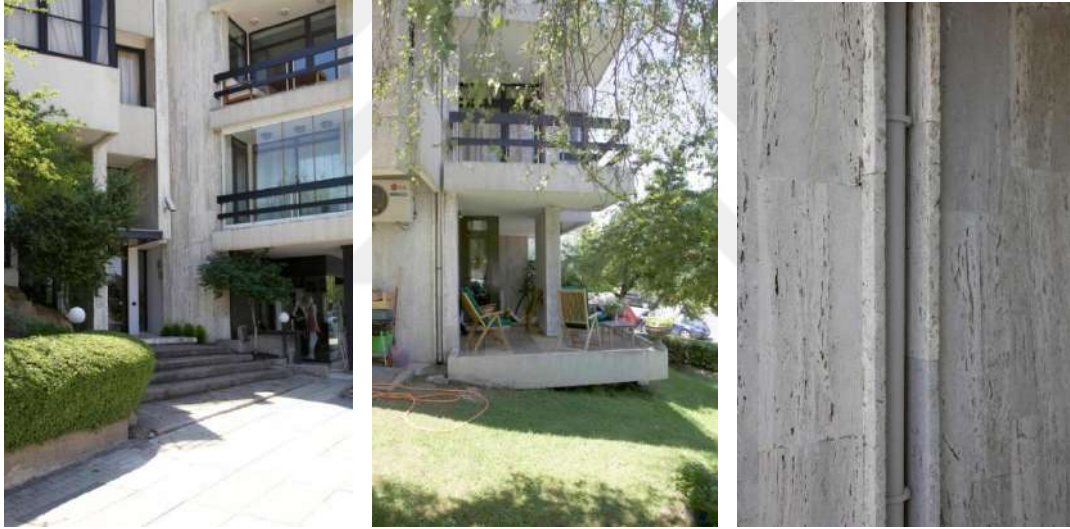


Figure 2.60. Çankaya Apartment Block, **a.** Entrance view, **b.** Harmony with site, **c.** Detail of facade. Adapted from Sivil Mimari Bellek Ankara 1930-1980, Retrieved from <http://sivilmimaribellekankara.com/YapiDetayi.aspx?anah=279>

Yeşilköy Housing Blocks, İstanbul (1973): This building was designed by Haluk Baysal and Melih Birsal in Yeşilköy-İstanbul (Figure 2.61). Low-rise, high-density housing with duplex units on two levels was built by Mass Housing Authority Office (Bozdoğan, 2013).

Yeşilköy Housing Blocks organized with an untested typology in Turkey before. The Housing Blocks were connected with public spaces in different scales (Hasol, 2017).

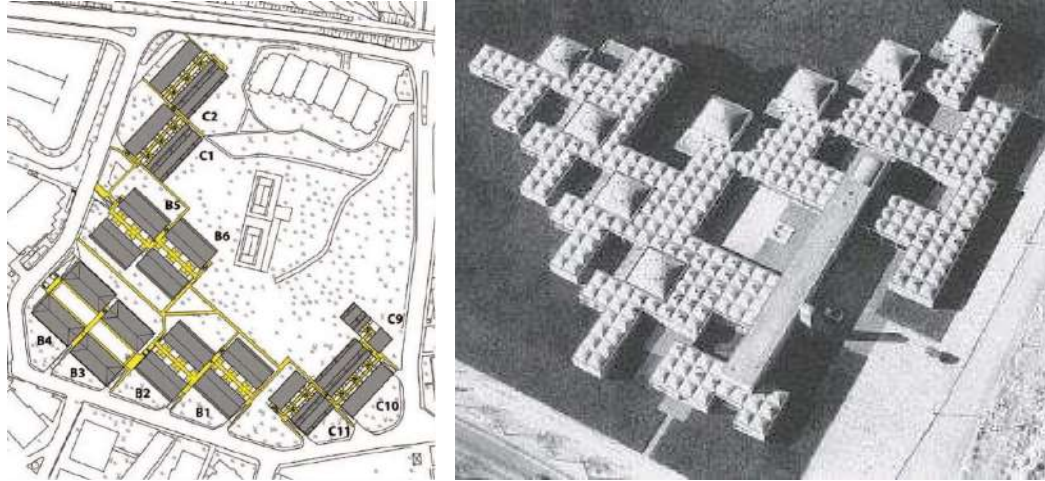


Figure 2.61. Yeşilköy Housing Complex, **a.** Site plan, **b.** Concept Model. Adapted from “Yeşilköy Toplu Konut Sitesi: Çevresi ile Yaşayan Bir Mimari”, İ. Akkuzu, 2019, *Betonart*, p.32-37.



Figure 2.62. Yeşilköy Mass Housing Complex, **a.** General view, **b, c.** Inner street and courtyard, Adapted from “Yeşilköy Toplu Konut Sitesi: Çevresi ile Yaşayan Bir Mimari”, İ. Akkuzu, 2019, *Betonart*, p.32-37.

Table 2.3. Other housing examples in the period of 1950-1980 in Turkey


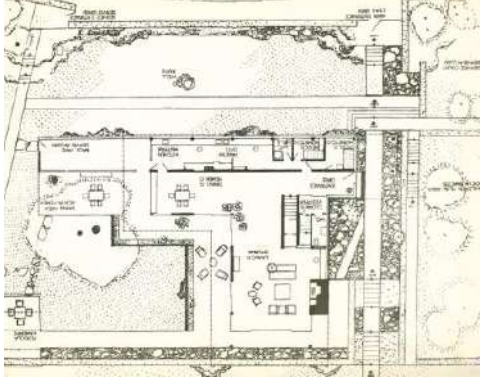

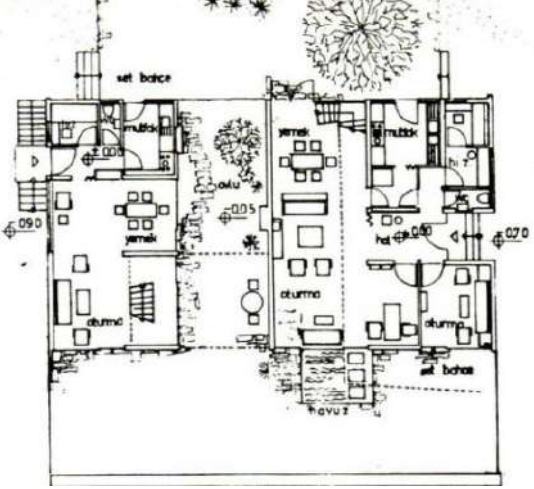
	
<p>Rıza Derviş House, Büyükada-İstanbul, 1956-57, Architect: Sedat Hakkı Eldem, a. General view, Retrieved from http://ofhouses.tumblr.com/post/149113702764/339-sedad-hakki-eldem-r%C4%B1za-dervi%C5%9F-house, b. Floor plan Retrieved from http://www.flickrriver.com/photos/saltonline/14667544394/</p>	
	
<p>Haluk Şaman Villa, Feneryolu- İstanbul, 1959, Architect: Utarit İzgi a. General view, Retrieved from https://tr.pinterest.com/pin/430445676874810062/?lp=true, b. Floor plan, Retrieved from https://www.flickr.com/photos/saltonline/29873378115/in/photostream/</p>	

Table 2.4. Other housing examples in the period of 1950-1980 in Turkey

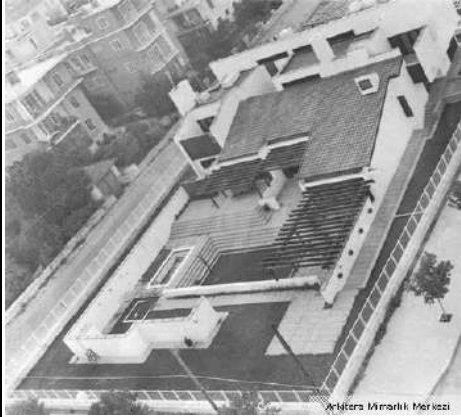




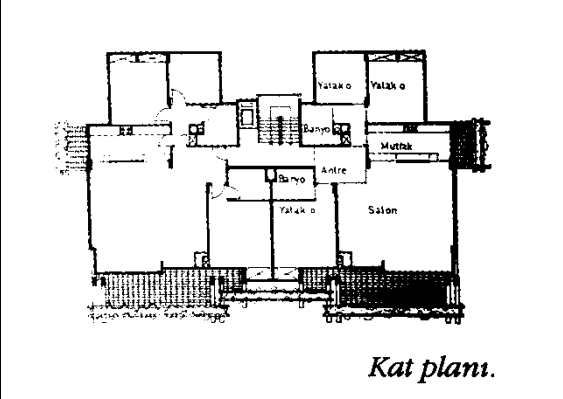






	 <p>Personal Space Service Space Transitional Space</p>
<p>Türker House, Adana, 1964, Architect: Şevki Vanlı, Doruk Pamir a. General view, Retrieved from http://v3.arkitera.com/diyalog.php?action=displaySession&ID=59&year=2003&aID=532 b. Floor plan, Retrieved from https://www.emaze.com/@ACRWWFRR</p>	
	
<p>Ali Aksel House, İstanbul, 1972, Architect: Abdurrahman Hancı a. General view, b. Front facade (Akcan & Bozdoğan, 2012)</p>	
	 <p><i>Kat planı.</i></p>
<p>Apartment in Kanlıca, Kanlıca-İstanbul, 1978-80, Architect: Kaya Tecimen, Ali Çiçek a. General view, b. Floor plan (Kortan, 1997)</p>	

Table 2.5. Other housing examples in the period of 1950-1980 in İzmir

	
<p>Beyaz Apartment Block, Alsancak-İzmir, 1954 Architect: Fahri Nişli (Güner, 2005)</p>	<p>Cevher Apartment Block, Alsancak-İzmir, 1954 Architect: Emin Balin (Güner, 2005)</p>
	
<p>Akad Apartment block, Alsancak-İzmir, 1955 Architect: Emin Canpolat (Cemal Emden archive)</p>	<p>Karagözlü Apartment block, İzmir, 1957, Architect: Faruk San (Hande Coşkunoğlu Mete archive)</p>
	
<p>Koza Apartment block, Köprü-İzmir, 1960s, Architect: Cavit Ölçer (Gülnur Ballice archive, 2004)</p>	<p>Atav Apartment block, Alsancak-İzmir, 1970, Architect: Sadi Tugay (Terim, 2006)</p>

2.3. Housing in Karşıyaka

The fact that İzmir became an international trade center by turning into a foreign trade port following the conquest of Chios Island and Cyprus in the 16th century; directly affected the increase in the population of the city. The settlement of the city began to be expanded rapidly to northern and southern parts from Kadifekale and Kemeraltı in the last quarter of the 19th century. In the same period, along with the start of ferry and railway transportation population density of the territory increased. In 1865 İzmir-Kasaba (Turgutlu) railway was completed and in 1884 ferry voyages began and therefore the connection of İzmir with Karşıyaka became strong (Kıldıř, 2006). Along with the construction of the railway, new settlements occurred around the railway station and the settlement here expanded towards the pier in time. With the start of the gulf ferries and the settlement developed between Karşıyaka Pier and Karşıyaka Railway Station in 1883, Karşıyaka bazaar started to form. In 1905, trolleys started to work on Karşıyaka Kordon like Alsancak Kordon. Immigration to Karşıyaka increased in these periods. Karşıyaka where was visited from İzmir for hunting before became a small town at the beginning of the twentieth century. It can be seen that Karşıyaka which was a small coastal town in the Republic Period (Figure 2.63, 2.64) (Yılmaz, 2007).



Figure 2.63. Karşıyaka Bazaar in 1930's. Karşıyaka Bazaar is in Kemalpařa Street today. Adapted from *History Written on Glass* (p.268), by F. Yılmaz, 2007, İzmir: İzmir Ticaret Odası Kùltür, Sanat ve Tarih Yayınları-4.



Figure 2.64. Karşıyaka in 1930's. Adapted from *History Written on Glass* (p.268), by F. Yılmaz, 2007, İzmir: İzmir Ticaret Odası Kültür, Sanat ve Tarih Yayınları-4.

The places seen as sea of Karşıyaka Pier to Bostanlı in the first half of the 1930s are in the coastal line of Karşıyaka today (Figure 2.65). Only one of the buildings in this photo is still alive today (Yılmaz, 2007).



Figure 2.65 a. Karşıyaka Pier in 1930's, **b.** Karşıyaka Melek Cinema. Adapted from "*Küllerinden Doğan Şehir: The City Which Rose from The Ashes*", by E. Serçe; F. Yılmaz; S. Yetkin, 2003, İzmir: İzmir Büyükşehir Belediyesi Kültür Yayını.

There were three music halls in Karşıyaka in the 1930s. Famous singers appeared in these music halls that people came together in order to socialize. Another place for socialization in this period was Karşıyaka Yachting Club. Sailing was among the activities of this club which greatly supported water sports. It can be seen that the referee bench built for sailing in Karşıyaka Yachting Club in the 1940s (Figure 2.66) (Serçe, Yılmaz, & Yetkin, *Küllerinden Doğan Şehir: The City Which Rose From The Ashes*, 2003).



Figure 2.66 a. Karşıyaka İsmet Casino in 1930's, **b.** Karşıyaka Yacht Club. Adapted from “*Küllerinden Doğan Şehir: The City Which Rose from The Ashes*”, by E. Serçe; F. Yılmaz; S. Yetkin, 2003, İzmir: İzmir Büyükşehir Belediyesi Kültür Yayını.

Road connection to Karşıyaka at the beginning of the twentieth century strengthened the connection of Karşıyaka with other settlements (Atay, 1978). Liberal economic applications began with the new multi-party period in the 1950s in the country. Investments on industry increased with the integration to the West (Participation to NATO) and Marshall Aid Plan and immigration from rural to urban began. Economic external dependence increased in this period and this caused economic crises in the country. The crises in this period led to social disturbance and caused some problems in democratic life (Ballice, 2006). The urban population in İzmir hardly reached to 240.000-250.000 by the 1950s. (Ballice, 2009).

The scene of the coast of Karşıyaka at the beginning of the 1950s (Figure 2.67). Mustafa Altay's Mansion on the far-left and next to it İplikçizade Mansion where Mustafa Kemal was also guested and Dr. Şermet's House on the far-right (Figure 2.68). The place of the pine tree in Figure 2.68 is the entrance of Çamlık Street today (Yılmaz, 2007).

Both the physical and social use of Karşıyaka seaside changed in the 1950s. Public buildings in Karşıyaka increased. Karşıyaka was a place that could be swim on the shore and spent time in cafes on the coastal line (Figure 2.69) (Küçükerman, 2018).

Some of the architects of this period were Fahri Nişli, Ziya Nebioğlu, Faruk San, Akif Kınay, Cavit Ölçer, and Alp Türksöy. The architects in continuous communication with Istanbul and Ankara stood out with their simple and modern design approaches in Karşıyaka Seashore Territory (Sayar & Sormaykan Akdur, 2009).



Figure 2.67. Karşıyaka in the beginning of 1950s. The first building on the left: Beyazıt Apartment Block. Adapted from *History Written on Glass* (p.268), by F. Yılmaz, 2007, İzmir: İzmir Ticaret Odası Kültür, Sanat ve Tarih Yayınları-4.



Figure 2.68. Karşıyaka mansions in the beginning of 1950s. Adapted from *History Written on Glass* (p.268), by F. Yılmaz, 2007, İzmir: İzmir Ticaret Odası Kültür, Sanat ve Tarih Yayınları-4.



Figure 2.69 a. Karşıyaka Pier in 1950s, **b.** Karşıyaka in 1950s (Önder Küçükerman Archive, 1950s)

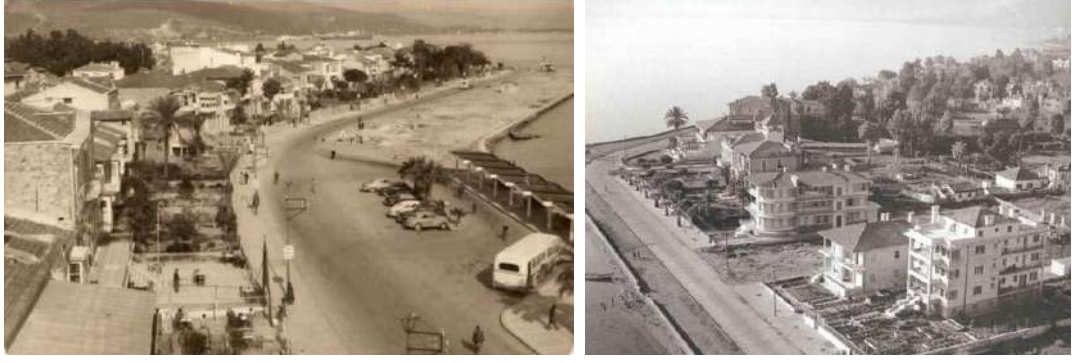


Figure 2.70 a. Karşıyaka in 1940's, **b.** Karşıyaka in 1950s (Önder Küçükerman Archive, 1950s)

Karşıyaka's coastal marshes were filled, the coastal line was enlarged as a main street and Karşıyaka became alive and prestigious district of İzmir after the construction of new reinforced concrete pier between 1930 and 1940s when Behçet Uz was the mayor (Gündüz, 2006). 3-story apartments called as rental houses increased in the period of 1950s (Figure 2.71, 2.72). Apartment blocks began to be constructed instead of these rental houses with the effect of the Condominium Ownership Act issued in 1965.



Figure 2.71. Karşıyaka in 1950s. Adapted from *History Written on Glass* (p.276-280), by F. Yılmaz, 2007, İzmir: İzmir Ticaret Odası Kültür, Sanat ve Tarih Yayınları-4.



Figure 2.72. Karşıyaka in 1950s. Retrieved from <https://www.facebook.com/groups/133446580010661/?ref=bookmarks>

Beyazıt Apartment Block (1930), Özsaruhan's House (Ziya Nebioğlu, 1950), Paya Apartment Block (Ziya Nebioğlu, 1950) and Süller's Villa (Fahri Nişli, 1951) were analysed in detail as the data about their interior designs were obtained. Other housing examples built in this period were presented in tables at the end of the chapter (Table 2.6).

Beyazıt Apartment Block, 1930-1934: It was designed for the merchant Suphi Beyazıt. It was located on 1725 Street in Karşıyaka Yalı and known as the first apartment of Karşıyaka was built between 1930 and 1934 (Figure 2.73). The facade of this reinforced concrete building whose architect was known to be a foreigner was curved and white (Gündüz, 2006). According to Gündüz; this apartment block was replaced two times. Çolak Apartment is located on the same plot today (Table 2.6), (Gündüz, 2006).



Figure 2.73. Beyazıt Apartment Block, Retrieved from <https://www.facebook.com/groups/133446580010661/?ref=bookmarks>

Özsaruhan House, 1950-53: It was designed by architect Ziya Nebioğlu on Yalı Street in Bostanlı Neighbourhood in Karşıyaka (Figure 2.74). The house was designed with the U plan scheme. In addition, technological innovations such as underfloor heating and a special binoculars system were used in this building. Özsaruhan's house reflects the general characteristics of F.L. Wright's houses (Figure 2.74). These features are large soffits, low pitched roof, natural materials and colour emphasis, the concern to the integration with the environment (Sayar Y. , 2006). Özsaruhan's house was destroyed in 2010. Ziya Nebioğlu went to the United States to study architecture. He started his education at the University of Florida-Gainesville (UFL) in Florida in 1925. He completed his education in 1943 and worked in the fields of design, application, and education until 1948 where he lived (Altun & Sayar, 2019). In his professional life, it is also possible to follow his fascination with F.L. Wright and the influences of American life culture.



Figure 2.74. Özsaruhan House, **a.** General view, **b.** Garden of Özsaruhan House. Adapted from “İzmir Modern Mimarlık Mirasından Bir Yıldız Kaydı: Özsaruhan Evi (1953-2011)”, by Y. Sayar; D. Akyol Altun, 2012, *Ege Mimarlık*, p.8-17.



Figure 2.75. Özsaruhan House, **a.** Bathroom, **b, c.** Kitchen. Adapted from “İzmir Modern Mimarlık Mirasından Bir Yıldız Kaydı: Özsaruhan Evi (1953-2011)”, by Y. Sayar; D. Akyol Altun, 2012, *Ege Mimarlık*, p.8-17.



Figure 2.76. Özsaruhan House, a, b. Binocular system, c. Laundry area. Adapted from “İzmir Modern Mimarlık Mirasından Bir Yıldız Kaydı: Özsaruhan Evi (1953-2011)”, by Y. Sayar; D. Akyol Altun, 2012, *Ege Mimarlık*, p.8-17.

Paya Apartment Block, 1950: It is located on Yalı Street in Aksoy Neighbourhood in Karşıyaka, and still alive today. It was designed by architect Ziya Nebioğlu. The living spaces (dining room, living room, and lounge) were located on the front facade; however, sleeping spaces were located on the back facade of the building (Figure 2.77) (Sayar Y. , 2006).

Asymmetrical facade, curved corner rotation, rhythmical window order, white horizontal borders and white round columns on balcony corners reflect the architectural design approaches of the period. Bricks were used in order to emphasize the curved surfaces on the façade (Figure 2.78, 2.79) (Sayar Y. , 2006). Paya Apartment Block was registered in 2010³³.



Figure 2.77. Floor plan. Retrieved from <http://v3.arkitera.com/h55135-gecmisin-modern-mimarligi---5-İzmir.html>

³³ More information see: <https://docomotr.wordpress.com/dosyalar/kayiplar-kazanimler/>



Figure 2.78. Paya Apartment Block, **a.** General view, **b.** Entrance detail of Paya Apartment Block



Figure 2.79. Paya Apartment Block, **a.** Original brick coating on the façade and wooden joinery, **b.** Steel V-Shaped columns on the balcony of the Paya Apartment Block

Süller Villa, 1951: It was designed by architect Fahri Nişli for Şakir Ünal. It was located on Çamlık Street in Karşıyaka and it protects its original design today. The housing structure, with 2 stories in which modernist and nationalist architecture style of the period were interpreted together, has an L type plan scheme (Figure 2.80). The rounded corner rotation on the facade reflects the architectural feature of the 1930s. The relation of living space by external spaces was provided with large windows (Figure 2.81) (Güner, İzmir Mimarlık Rehberi, 2005).

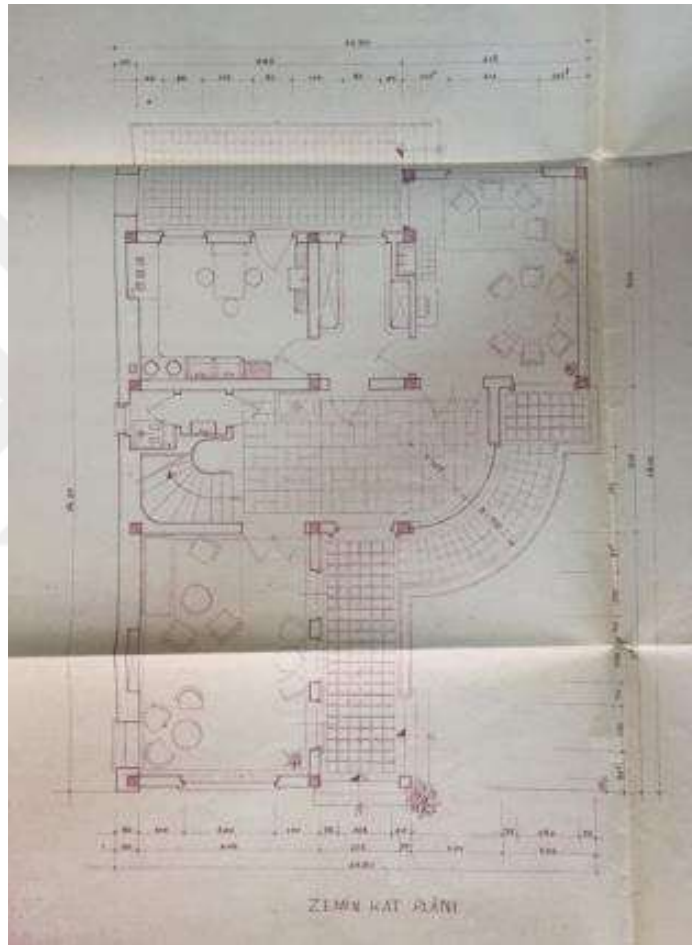


Figure 2.80. Süller Villa floor plan, Karşıyaka Municipality Archive 2018

Roller blinds and floor materials used in the building were imported. Tiles, washbasin, bathtub, and toilet in the bathroom were imported from Germany (Figure 2.82). The lighting in the lounge was bought from Europe (Esenalp, 2016).



Figure 2.81. Süller Villa, **a.** General View (Fatma Feyzal Özkaban archive), **b.** Entrance of Süller Villa (Emrecañ Eñenalp archive, 2015)



Figure 2.82. Süller Villa, **a, b, c.** Bathroom (Emrecañ Eñenalp archive, 2015)



Figure 2.83. Süller Villa, **a, b, c.** Kitchen cabinets (Emrecañ Eñenalp archive, 2015)



Figure 2.84. Süller Villa, **a.** Entrance hall furniture, **b.** Dining table, **c.** Living room, original showcase (Emrecan Esenalp archive, 2015)









Figure 2.85. Süller Villa, **a.** Floor material, **b.** Detail of stair (Emrecan Esenalp archive, 2015)

Şakir Ünal invited Mazhar Resmor, an interior designer and stained-glass artist who was educated in Paris School of Decorative Arts, to İzmir in the 1950s (Esenalp, 2016). Mazhar Resmor designed a special interior design for this building. Mazhar Resmor designed stained glass for the ceiling of the lounge and stair window (Figure 2.86 c) (Esenalp, 2016).



Figure 2.86. Süller Villa, **a.** Living room, **b.** Lighting of living room, **c.** Interior detail (Emrecan Esenalp archive, 2015)

Table 2.6. Other Housing examples in period of 1930-1980 in Karşıyaka

	
<p>Çolak Apartment Block, Karşıyaka-İzmir, 1950 Architect: Umberto Ferrari (Gündüz, 2006)</p>	<p>İkbal Villa, Karşıyaka-İzmir, 1950 Architect: Rüknettin Güney (Gündüz, 2006)</p>
	
<p>a.1934 Gedik House, 1728 Street, No:17, b.1948 Gedik House, Yalı Street, No:390 Architect: Necmettin Emre (Gündüz, 2006)</p>	
	
<p>a. Rahmi & Emine Kocagöz House (Left), Özsaruhan Villası (in the middle), Münir & Emin Birsal House (1927), Mübin Onaran House (1935) (Süha Tarman Archive), b.1961 Karşıyaka (Işıl-Göksel Sezer Archive)</p>	

CHAPTER 3

CONSERVATION APPROACHES AND VALUES OF MODERN ARCHITECTURAL HERITAGE

The reflections of modernism across the world, Turkey and İzmir have been discussed in previous chapters specific to housing. Conservation approaches and values of modern architectural heritage in the international area and Turkey are going to be discussed in this chapter. Then, the modern housing heritage value system is defined for the housing architecture between 1950 and 1980 that was built at the beginning of the modernism process in Turkey.

3.1. Conservation Approaches and Values of Modern Architecture Heritage in International Area

Modern Movement spread rapidly in the whole world from the 1920s to 1970s and was diversified with numerous examples, architectural language and attitude. The problem to appreciate a huge building stock built with modern understanding became a current issue with the discussion of modern architecture as a heritage (DOCOMOMO International, n.d.). There are two main approaches when we look at the discussions on this problem. The first approach argues that existing conservation theories are sufficient and the second approach argues that modern architectural products spread over very wide geography should be discussed in their contexts that they exist (Özkaban, 2014).

Conservation approaches and values in the international area are analysed under two main titles as organizational and theoretical studies (Table 3.1). The studies are listed according to their dates.

Table 3.1. Conservation approaches and values in international area

CONSERVATION APPROACHES AND VALUES IN INTERNATIONAL AREA		
	ORGANIZATIONAL STUDIES	THEORETICAL STUDIES
1	Venice Charter 1964	Riegl 1982
2	ICOMOS 1965	Lipe 1984
3	DOCOMOMO International 1993	Frey 1997
4	Nara Document 1994	Henket 1998
5	English Heritage 1997	Feilden & Jekilehto 1998
6	DOCOMOMO International 1998	Mason 2002
7	Burra Charter 1999	Van Oers 2003
8	Madrid Document 2011	
9	ISC20C Heritage Alert 2012	

3.1.1. Organizational Studies

Organizational studies in the international area are analysed under nine main titles as Venice Charter 1964, ICOMOS 1965, Nara Document 1994, Burra Charter 1999, Madrid Document 2011, ISC20C Heritage Alert 2012, DOCOMOMO International 1993, English Heritage 1997 and DOCOMOMO International 1998.

Venice Charter: The term “authenticity” is discussed in the Venice Charter in 1964. The concept of authenticity discussed in the Venice Charter in 1964 has become a main term in the conservation area (Venice Charter, 1964).

ICOMOS (International Council on Monuments and Sites): Icomos was established in 1965 in order to conserve the historical heritage. It was interested in modern heritage by the 2000s (Balamir, 2014). ICOMOS organizes meetings and studies of subcommittees for the preservation of cultural heritage and prepares charters, recommendation, and documents for the declaration of intention. These documents are the 1994 Nara Document, 1999 Burra Charter, 2011 Madrid Document. Among these studies, the Madrid Document published in 2011 argues that modern architecture products in preservation should be discussed together with all interior architecture elements.

- 1994 Nara Document: It deals with the value of “authenticity” in preserving cultural heritage. It emphasizes that cultural assets should be appreciated as a part of the cultural context that they exist (Nara Document, 1994).
- 1999 Burra Charter: It dealt with the conservation values under four titles within the cultural heritage. These are the aesthetic, historical, scientific and social values (The Burra Charter, 1999). When Burra Charter is evaluated within modern architecture, it enabled the values to be identified specific to “other moderns” that would reveal the modernism process experienced in each country in different conditions (The Burra Charter, 1999). Lastly, in 2013, Burra Charter was published in Australia. In this document, it is explained that the term of cultural significance is synonymous with cultural heritage significance and cultural heritage value. It means historic, social, scientific, aesthetic or spiritual value for past, present or future generations. (The Burra Charter, 2013).
- 2011 Madrid Document: ICOMOS International Scientific Committee on Twentieth-Century Heritage determined its targets and principles about the modernist heritage under threat within the heritage warnings program by “Madrid Document” in 2011 (Balamir, 2014). In this study focusing on the preservation of twentieth-century architectural heritage the use of existing values was proposed in order to preserve the heritage in this period. These values were defined under two main titles. These are tangible attributes and intangible attributes (Table 3.2). In this document it is stated that twentieth-century heritage should be appreciated with the relevant landscape, open space consolidation or pattern and all interior elements should be preserved together with artistic works. In the Madrid document, there is a conservation understanding developed for modern architectural products (in scales that can enlarge to all open space scales associated with the pattern from the scale of a single object or an item) with the awareness of holistic design understanding. There is no explanation about the evaluation of intercultural differences in this document (Özkaban, 2014). Lastly, in 2017, Madrid New Delhi Document was published in New Delhi. In this document, it is stated that modern architectural heritage is at risk today. It was emphasized that it is crucial to understand,

conserve, interpret and manage it well for future generations (Madrid- New Delhi Document, 2017).

Table 3.2. Conservation values of 2011 Madrid Document (Madrid Document, 2011)

TANGIBLE ATTRIBUTES	INTANGIBLE ATTRIBUTES
Fabric	Scientific Value
Aesthetic Quality	Spititual Value
Physical Location	Social Value
Use	Historical Value
Design	Creative Genius
Construction Systems and Technical Equipment	

ISC20C Heritage Alert 2012: ICOMOS twentieth-century heritage committee states that the heritage values can be determined through the idea of history, texture, form, function, usage, and design. According to Özkaban; what is subject to modern architecture heritage asserts that it is not enough to conserve building or landscape only with its texture, form, and functions but the underlying idea and philosophy should also be conserved (Özkaban, 2014).

DOCOMOMO International: DOCOMOMO (Documentation and Conservation of Buildings, Sites, and Neighbourhoods of the Modern Movement) was established in 1988 as a non-governmental organization in order to work on the documentation and preservation of modern architectural heritage in the Netherlands³⁴. It enables the problems of modern architectural heritage in different geographies and the recommendations for solutions to be shared by holding conferences in different countries in the world every year and provides the registration of these buildings. DOCOMOMO carries out the works in order to create international public opinion support for saving the modern architecture products under destruction threat and provide social awareness for modern period buildings with its agencies in 69 countries

³⁴ More information about Docomomo International see: <https://www.docomomo.com/about/organization/>

(DOCOMOMO International, n.d.). The aim of DOCOMOMO was determined in the opening conference in 1990 as “Eindhoven Notice” with the following titles:

- i. Attracting the attention of public, authorities concerning the environment of the buildings, professionals, and education community about the importance of modern movement,
- ii. Supporting the recording through the registry, drawing, photographs, archives and other documents by defining the products of the modern movement,
- iii. Encouraging the development of relevant techniques and conservation methods and disseminating this information to the professions,
- iv. Preventing the deterioration and destruction of important products of the modern movement,
- v. Supporting to provide financial resources for documentation and preservation and appealing the resources,
- vi. Researching and developing knowledge of modern movement (Balamir, 2014).

DOCOMOMO initially determined the time period of modern architectural products between 1920 and 1970 (Omay Polat, 2008). This time limit was accepted as 1975 in 2004 (DOCOMOMO International, n.d.). However, the time range for the definition of modern architectural heritage is not sufficient when the diversity of the buildings of this period in wide geography is thought (Özkaban, 2014). This limit should be extended to the 1980s for countries such as Turkey.

DOCOMOMO discussed the conservation criteria in 1993 under two main titles as fundamental and relative (Table 3.3).

Table 3.3. 1993 DOCOMOMO Conservation Criteria

FUNDAMENTAL CRITERIA	RELATIVE CRITERIA
Art and Aesthetic Value	Reference
Social Value	Canonical
Technological Value	

DOCOMOMO USA added to these criteria the “integrity/imparity” criteria. Conservation of architectural integrity is considered as a conservation criterion (Özkaban, 2014).

DOCOMOMO 1998 states that conservation of the design idea determining the form is more important because design, material, and craftsmanship are rather shaped in accordance with the expectations of occupants and economic conditions (Özkaban, 2014). DOCOMOMO 1998 assesses the concept of “authenticity” under 4 titles. These are “the authenticity of the idea”, “the authenticity of the form”, “the authenticity of building” and “detail and the authenticity of material”.

The priority in the works about conservation is usually carried out on iconic examples. For instance, in the 1964 Bauhaus (1924) building, in 1984 Sydney Opera House (1973) and in 1987 Brasil city center (1956) are among the buildings that were registered in that sense (Balamir, 2014). These conservation criteria adopted by DOCOMOMO are also Europe and USA centered, where modern architecture emerged, and they were rather developed on the leading examples. The countries out of the center such as Turkey need local or regional complementary criteria for modern architectural heritage (Özkaban, 2014).

English Heritage 1997: English Heritage discussed the categories of heritage value under 6 titles as cultural, educational and academic, economic, resource, recreational and aesthetic (Mason, 2002).

Other Organizations:

Apart from DOCOMOMO and ICOMOS, there are some organizations whose influences are widespread although their activity areas are local. The organizations that are not directly related to housing are listed as in the following;

-Modern Heritage Committee of the Association for Preservation Technology-APT activating in the 1990s.

-Occupational and government bodies in Europe and North America (Ex. US Park Service, English Heritage) contribute to the practice of conservation of modern architecture through conferences, workshops and technical publications they organize.

- Modern Asian Architecture Network-MAAN within local organizations.

- The Heritage Conservation Society in the Far East.
- Art Deco Societies established in cities and regions of Art Deco heritage draw attention with their contributions to creating awareness by focusing on the short life early modernism of the twentieth century.

In 2012 Getty Conservation Institute-GCI, a private-sector enterprise of conservation field started the missing twentieth-century step in a full-scale conservation program that continued with Conserving Modern Architecture Initiative-GMAI (Balamir, 2014).

3.1.2. Theoretical Studies About Conservation Values

Alois Riegl 1982: Riegl who worked on official conservation understanding of Austria in his article called “Modern Monument Cult: Quality and Sources” discussed the conservation values under two main titles (Riegl, 1982).

Table 3.4. Alois Riegl Conservation Values (Riegl, 1982)

DELIBERATE MONUMENTS	UNINTENTIONAL MONUMENTS
1. Commemorative Values	
Age Value	
Historical Value	
Deliberate Commemorative Value	
2. Present-Day Values	
Usage Value	
Newness Value	

When commemorative values, one of the values presented by Riegl at the beginning of twentieth century, are assessed within modern architecture products, present-day values become important rather than commemorative values (Özkaban, 2014).

Lipe 1984: Lipe discussed the heritage conservation values under four titles as economic, aesthetic, associative-symbolic and informational (Lipe, 1984).

Frey 1997: Frey discussed the heritage conservation values under six titles. These are monetary, opinion, existence, bequest, prestige and educational values (Frey, 1997).

Henket 1998: Henket specifies different intervention methods for each product according to their value. He discusses these methods under four groups as back to original conservation, pragmatic restoration, economic reuse and documentation only. He suggested the timing of conservation and intervention as immediate, short term and long term during the process. After this stage, he grouped the finance support as private-local, public-local, private-national, and public-national (Henket, 1998).

Table 3.5. Henket 1998 Value System Proposal

INNOVATION	STATUS	IMPORTANCE	STRATEGY	TIMING	FINANCE
Social	Icon	Local	Back to original	Immediate	Private-Local
Technical	Ordinary	National	Pragmatic	Short Term	Public-Local
Aesthetic		International	Economic Reuse	Long Term	Private-National
			Documentation Only		Public-National
					International

Feilden and Jokilehto 1998: They discussed the conservation values under two main titles. These are cultural values and present-day socio-economical values (Feilden & Jokilehto, 1998).

Table 3.6. Conservation Values, Feilden ve Jokilehto 1998

CULTURAL VALUES	PRESENT-DAY SOCIO-ECONOMICAL VALUES
Scarcity Value	Education Value
Identity Value	Economic Value
Art Value	Functional Value
Technical Value	Politic Value
	Social Value

Feilden and Jokilehto also discussed the concept of “authenticity” discussed since the Venice Charter (1964) under four titles. These are the authenticity of design, the authenticity of material, the authenticity of craftsmanship and the authenticity of

settlement (Feilden & Jokilehto, 1998). The materials used in most of the buildings within the scope of Modern Architecture are not produced anymore. Therefore, it is not possible to use authentic materials and craftsmanship in conservation practices. According to Özkaban; intangible meanings should be conserved rather than historical traces (Özkaban, 2014).

Mason 2002: It discussed the conservation values under two main titles similar to Feilden and Jokilehto. These are socio-cultural values and economic values (Mason, 2002).

Table 3.7. Mason 2002 Conservation Values (Mason, 2002)

SOCIO-CULTURAL VALUES	ECONOMIC VALUES
<p>Aesthetic Value</p> <p>Cultural /Symbolic Value</p> <p>Spiritual /Religious Value</p> <p>Social Value</p> <p>Historical Value</p>	<p>Use/ Market Value</p> <p>Nonuse / Nonmarket Value</p>

Van Oers 2003: In this study, the context and the criteria were all discussed, resulting in the general conclusion that the World Heritage Convention applies to properties of the Modern Movement also, and therefore to the wide body of twentieth-century architecture and town planning. The only minor adaptation involved the aspect of authenticity, for which a wider definition was proposed including;

- The authenticity of the idea,
- The authenticity of form,
- The authenticity of construction details
- The authenticity of materials (Van Oers, 2003)

Every culture should identify conservation values in its own modernity phenomena in the conservation of modern architectural products. According to Özkaban, ‘the authenticity of the main idea’ is of primary importance when the concept of authenticity discussed also by Venice Charter and Van Oers is discussed as the

authenticity of the idea, form, construction system, and details and materials (Özkaban, 2014).

All the analysed approaches are limited to a certain period and exclude civil architecture buildings of modern period. Lack of studies that especially interior design and furniture of the modern period housings are included indicates that the housing in this period was not approached holistically.

3.2. Conservation Approaches and Values of Modern Architectural Heritage in Turkey

Registry of twentieth-century architectural products in Turkey began in the first half of the 1970s with the public buildings in Ankara (Elmas, 2005). Conservation approaches and values in Turkey are analysed under two main titles as organizational studies and theoretical studies (Table 3.8). The studies are listed according to their dates.

Table 3.8. Conservation Approaches and Values in Turkey

CONSERVATION APPROACHES AND VALUES IN TURKEY		
Organizational Studies	Theoretical Studies	
1	Chamber of Architects 1954	Kayın 2001
2	Chamber of Interior Architects of Turkey, 1975	Cengizkan 2003
3	DOCOMOMO Turkey 2002	Elmas 2005
4	Datumm 2013	Madran 2006
5	Vekam 2014	Omay Polat 2008
6	Ankara Civil Architectural Memory 2014	Özgönül 2011
7	DOCOMOMO Türkiye Modern İç Mekan, 2019	Özkaban 2014

3.2.1. Organizational Studies

In Turkey, the Cultural and Natural Heritage Conservation Board is responsible for conserving cultural heritage and it guides the conservation policy with the decisions. When we look at the studies, it can be seen that no legislative or corporate regulations are conducted in terms of modern architectural heritage.

Local administrations cause the rapid destruction of modern architectural products through new zoning regulations and gabarite increases. The most effective studies on the conservation of modern architectural heritage in Turkey are carried out by DOCOMOMO Turkey National Working Team and TMMOB Chamber of Architects and Society of Architects.

DOCOMOMO Turkey: DOCOMOMO Turkey National Working Team³⁵ has been going on its activities since 2002. With a series of poster presentations with the title of “Local Expansions of Modernism in Turkey’s Architecture,” it started a well-attended study for the documentation and conservation of modern architecture examples in 2004. The poster presentations introducing and interpreting the modern architectural heritage with visual and written documents draw attention for civil architectural examples that could not be documented so far, especially to the productions out of big cities (Figure 3.1) (Balamir, 2014).

DOCOMOMO founded the committee of “the Modern Interior” working team in 2019 in Turkey. The studies to be carried out on the interior are highly required in order to deal with the modern spatiality ideology and aesthetic in a holistic way. The committee of “Modern Interior” aims to research and document the interiors historically, culturally and geographically in order to understand the role of interiors within the scope of Modern Movement and present the interior architecture as a research field in which different disciplines are discussed together.

DATUMM (Documenting and Archiving Turkish Modern Furniture): It carries studies to highlight modern furniture designed and produced in Turkey and fill the gap in this issue. When we look at the history of twentieth-century modern architecture, historiography in Turkey was discussed in detail in terms of history of architecture. However, the furniture, an important component of the interior was not emphasized sufficiently. DATUMM makes a significant contribution to the historiography about the modern furniture of twentieth-century in Turkey through the numerical archive.

³⁵ Docomomo Turkey Web Site: <http://www.docomomo-tr.org/>

VEKAM (Vehbi Koç Ankara Research and Application Center): VEKAM carries out studies for the research, documentation and conservation of cultural heritage, history and economy of Ankara and its surroundings (Vekam, 2014). It is an important organization for the conservation of modern architectural heritage.

Chamber of Architects: Following the application of the branches of the Chamber of Architects to the conservation committees of many cities with the support of DOCOMOMO Turkey Working Team, a group (despite less in number) of modern architectural products including the buildings of education, culture, industry, office, hotel, and housing could be registered. Some civil initiatives such as İzmir Branch of the Chamber of Architects and Society of Architects 1927 tried to be a model in conservation and practice by transferring their centers to the buildings of that period. İzmir Branch of Chamber of Architects brought a part of Alsancak Tekel Storage Buildings within the industrial heritage of the city into practice as “Architecture Center of İzmir Branch of Chamber of Architects” after restoration. Society of Architects 1927 moved to Cinnah 19 Apartment which is one of the iconic examples of modern architectural heritage and aimed to increase the awareness of the members to the buildings of this period by going on its activities targeting the modern architectural heritage (Özkaban, 2014).

Conservation studies of modern architectural heritage began in the world in the 1970s. The expansion of modern architectural understanding originating from Europe to the world led the conservation approaches to emerge as a process that each country has to assess with their own cultural and local characteristics. Özkaban, who stated that different modernization processes were experienced in each region due to the cross-national cultural autism during the World War II, emphasizes that this situation created expressions and solutions belonging to each country or region. The modernization process initiated and managed by the state in Turkey evolved in its own economic, political and social dynamics after the 1950s and the properties and differences specific to the country emerged in many fields. Therefore, in the approach to be developed for the conservation of modern architectural heritage, it is aimed that each product would be assessed within its own cultural and geographical differences and conservation values would be determined within its own modernism phenomena (Özkaban, 2014).

3.2.2. Theoretical Studies About Conservation Values

Kayın (2001), Cengizkan (2003), Elmas (2005), Madran (2006), O. Polat (2008), Özgönül (2011) and Özkaban (2011) conducted studies about conservation values system in Turkey. The conservation values of the buildings presented in the studies will be analysed in this section.

Kayın in her study with the title of “Criteria for Determination of Twentieth-Century” developed five main values (Kayın, 2001). These are;

- The values originated from original architectural qualities such as venue setup, aesthetic, material, detail, etc. of the building,
- The values originated from the qualities in the relations of building with its environment,
- The values originated from the qualities related to the characteristics of the culture to which the building belongs,
- The values originated from the qualities related to the ability of the building to transfer the knowledge to the life and events of the era of the building,
- The values originated from the qualities related to the ability of the building to personalize the city it is located (Kayın, 2001).

In 2003, Cengizkan conducted a survey prepared by the Chamber of Architects in order to determine Turkey’s perspective to twentieth-century architectural heritage. He determined the selection criteria of the buildings upon the answers of architects in this survey. He gathered these criteria under four main titles. These are historical value, functionality, authenticity and environmental adaptation and contribution to the environment (Cengizkan, 2003).

In Elmas’s study on the values specific to modern architectural heritage conservation values are listed as the following: historical value, document value, architectural value, environmental value, memorial value, symbolic value, aesthetic value, usage value, urban value, rarity value, to be a design of an important architect, to be a design of a world-famous architect, to be obtained through an architectural competition, to be pioneer at something, to be exemplary (Elmas, 2005). Elmas states that the first ten values are the ones that are used in traditional conservation systems before and the last

five values are the ones specific to modern architectural heritage (Elmas, 2005).

Madran indicates two different approaches in theoretical studies related to conservation values or legislative regulations in Turkey in 2006. The existing and established conservation understanding and the context of modern architecture are assessed in the first approach (Madran, 2006, Özgönül, 2011); however, the second approach is the determination of new conservation values through a new perspective to the concept of heritage by considering the emergence process of modern architectural products.

With the first approach, Madran emphasizes that the definition of cultural heritage also includes modern architecture products. The values such as document value, identity value, educational value, architectural value, functional and economic value, continuity value, memorial value, authenticity value belonging to the previous centuries can also be used for modern architectural products (Madran, 2006).

According to Omay Polat, aesthetic value and historical value considered as basic values in cultural heritage lost its importance within Modern Architectural Heritage. Newness value expressed by Riegl is emphasized as an outstanding value within modern architectural heritage (Omay Polat, 2008).

Özgönül discussed the cultural heritage values in his study in 2011 and discussed these values under three titles as internal, external and usage values (Özgönül, 2011).

Many building types such as public buildings, educational, and health institution buildings, railway stations, community centers, cinemas and sports facilities emerged in accordance with the needs of a new administration with the modernization movement initiated by the state in the process within Modern Architecture in Turkey. This building diversity increased more and more with banks, office blocks, offices, shopping center buildings, and mass housing practices after 1950. There was a great diversity in buildings of this period with these building types that were functionally different. This diversity complicates to assess these buildings of the period in a holistic way within modern heritage. Each building type should be analysed on its own and conservation values should be determined in accordance with the diversities specific to the building type. With such an approach it will be possible to present the construction process of these buildings and their similarities-differences and

differences in the international area in the context of architectural style by identifying the characteristics of architectural products belonging to twentieth-century in a country (Özkaban, 2014). Özkaban categorized the existing conservation values in the value system that she developed for low-rise housing under four main titles as emergence value, design language and architectural style value, construction properties value and urban context value.

Table 3.9. Cultural Heritage Values, Özgönül 2011

Internal Values	External Values	Usage Values
Memorable Value	Environmental Value	Economic Value
Artistic Value	Multiplicity Value	Functional Value
Document Value	Religious Value	Continuity Value in Use
Authenticity Value	Education Value	Market Value
Historical Value	Scarcity Value	
Technical Value	Aesthetic Value	
Age Value	Relative Art Value	
	Group Value	
	Homogeneity Value	
	Identity Value	
	Cultural Value	
	Mythological Value	
	Politic Value	
	Spiritual Value	
	Symbolic Value	
	Social Value	
	Uniqueness Value	

3.3. Assessment of Existing Values

Authenticity was used as the main concept in Venice Charter in 1964. Intercultural different meanings of authenticity began to be discussed with the expansion of

conservation approaches to off-center geographies. It was emphasized in “Nara Document” prepared at the end of the international ICOMOS conference held in Japan in 1994 that authenticity could not be defined with a single definition and could not be assessed with intercultural common criteria. In the 2017 Madrid Document, authenticity is defined that the ability of a heritage place or site to express its cultural significance through its material attributes and intangible values. It depends on the type of cultural heritage place and its cultural context (Madrid- New Delhi Document, 2017).

Authenticity is expressed with different sub-titles such as “ the authenticity of design, material, craftsmanship, and settlement” (Feilden & Jokilehto, 1998); “the authenticity of idea, form, structure and details, and material” in terms of the conservation problem of modern architectural heritage (Van Oers, 2003); (Omay Polat, 2008). When the authenticity value is assessed in terms of housing structures, the housing examples developing proposals for modern family lives in the modernization process of Turkey have authenticity value.

Identity value is the value which occurs depending on the physical and cultural environment of the product subject to the heritage. It can be explained by the role in the political, social and cultural history of the settlement that the product is located. For instance, mass housing practices reflecting the modern period lifestyle are the products that create the urban identity and provide the continuity of urban memory (Özkaban, 2014). Identity value, historical value, and memorial value are the values intertwining and feeding each other (Madran, 2006; Özgönül, 2011).

Historical value is expressed in two different ways as “the transferred information about historical events, people and life of the construction period” (Mason, 2002) and “memorial value” (Riegl, 1982). Twentieth-century modern housing buildings are significant data resources because they include historical information such as the ways to meet the needs of the period, changes in family patterns and lifestyles, newly-emerging housing areas in the city and the existing neighbourhood lifestyles (Özkaban, 2014).

Continuity value is considered as a significant criterion in cultural heritage conservation interventions (Madran, 2006). Continuity value is discussed in different

dimensions such as authentic functions and material continuity in the practice area. Continuity of design idea is more important in modern architectural products (Özkaban, 2014). The continuity value of twentieth-century buildings is high because they are still used.

Document value is based on the testimony of and the idea to document the building subject to the heritage to the design understanding and architecture and material and technology knowledge of that period (Madran, 2006; Özgönül, 2011; Approaches for the Conservation: Madrid Document, 2011; Özkaban, 2014). Authentic architectural drawings, sketches, and models of modern architectural products qualify for documentation (Henket, 1998). When document value is discussed within the housing buildings, the drawings about the design and the differences between the output and the product present the influence of designer-employer-user dialogue happening during the design and building process and decisiveness of economic opportunities. The documents concerning the design should definitely be conserved as well as the housing itself (Özkaban, 2014).

Educational value is the potential of the product subject to the heritage to present information about the past within fields such as the history of architecture, design, and sociology (Özgönül, 2011; Mason, 2002; Burra Charter 1998; Lipe, 1994; English Heritage, 1997). Educational value creates awareness and makes contributions to both academic literature and citizens. According to Özkaban, this value is generally used by associating with the document value (Özkaban, 2014).

The values that are not included in the modern housing heritage value system by considering the existing conservation approaches are historical value, the value to be canonical artistic value, age/old age value, newness value, singularity value, multiplicity value, religious value, scarcity value, group value, homogeneity value, resource value, non-use/non-market value, usage value, usage/marketing value, continuity of the use-value, mythological value, market value, prestige value, religious value, symbolic value, “to be a design of a world-famous architect” and “to be a design of an important architect. The reason why these values were not included in modern housing assessment is explained below.

Functional and economic value, usage value, non-use/non-market value, functional

value, market value and prestige value: These values became widespread within conservation studies that expanded to broad areas within urban conservation and restoration (Riegl, 1982; Feilden & Jokilehto, 1998; Mason, 2002; Madran, 2006; Özgönül, 2011; Özkaban, 2014). These values were developed in order to conserve lots of buildings together and create counter-effect, especially in modern architecture products in conservation studies for single buildings. In Turkey, especially in recent years, the functional and economic value calculations with the rent-based perspective in the housing sector generally end up with destruction instead of conservation. However, temporal, functional or financial assessment should become invalid when “conservation of cultural heritage” is a matter (Özkaban, 2014). With this approach, values beyond the economic value should be discussed in the conservation of the modern architectural heritage as well as the pre-modern architectural heritage. For that reason, these values are not included in the proposal value system developed for apartment buildings.

The values such a “spiritual value”, “religious value” and “mythological value” were not included in modern housing heritage value system because they would not be discussed in terms of building types and modern housing assessment.

Antiquity value define like that worn out and old appearance of an architectural product due to the deterioration in physical appearance make it a cultural heritage worth conserving (Riegl, 1982). Özgönül discussed this value as “age/old age value” (Özgönül, 2011). Antiquity value becomes a requirement and a serious threat for modern architectural products to not to be included in heritage coverage (Özkaban, 2014).

“Scarcity/Rarity value”, “singularity-multiplicity value”, “group value”, and “texture value” should be assessed within the context of their locations. They are described upon the appreciating and depreciating qualities in parallel with physical and historical development of the city such as scarcity around the location of a building, being qualitatively and quantitatively alone or having texture qualities by being a lot in number or in a group (Kayın, 2001; Madran, 2006; Özgönül, 2011; Özkaban, 2014). Different assessments and conservation decisions arise for similar functional buildings in different locations. As a result of intensive urbanization and the rapid destruction of

modern houses in Turkey, it is not possible to see the examples of housing with group and texture value other than a few mass housing units / public housing units. “To be the first in national and regional scale value” stands out in terms of new building types and structure technologies coming our country after modernization rather than group and texture values for a few and dispersed housing examples in each region (Omay Polat, 2008) (Özkaban, 2014). Among the heritage conservation values “multiplicity value”, “group value”, “scarcity value” and “simplicity value” are not included in the value system for the conservation of apartment buildings within modern heritage with this approach.

Canonic value, one of the conservation criteria determined by DOCOMOMO in 1993, was not included in the modern housing heritage value system because they had some qualities such as the buildings or architects that were not well known.

The existing conservation approaches and values in the international area and in Turkey that are assessed in detail in the previous section are grouped as Architectural Heritage and Modern Architectural Heritage according to the studies in the literature (Table 3.10, 3.11).

Table 3.10. Architectural heritage conservation values in the literature

ARCHITECTURAL HERITAGE CONSERVATION VALUES									
Value	Lipe (1984)	Riegl (1903)	Frey (1997)	English Heritage (1997)	The Burra Charter (1998)	Jekilehto & Feilden (1998)	Mason (2002)	Madran (2006)	Özgönlü (2011)
Memorable value								X	X
Artistic value									X
Document value								X	X
Informational value	X								
Scientific value					X				
Environmental value									X
Multiplicity									X
Religious value									X
Education value			X	X		X		X	X
Education and Academic values				X		X		X	X
Economic value	X		X	X		X		X	X
Scarcity						X			X
Aesthetic value	X			X	X		X		X
Opinion value			X						
Functional value						X			X
Relative art value									X
Group value									X
Homogeneity									X
Functional and Economic values								X	

ARCHITECTURAL HERITAGE CONSERVATION VALUES									
Value	Lipe (1984)	Riegl (1903)	Frey (1997)	English Heritage (1997)	The Burra Charter (1998)	Jekilehto & Feilden (1998)	Mason (2002)	Madran (2006)	Özgöntül (2011)
Resource value				X					
Identity value						X		X	X
Non-use / Nonmarket value							X		
Usage value		X					X		
Use / Market value							X		
Continuity Value in Use									X
Cultural value				X			X		X
Architectural value								X	
Bequest			X						
Mythological value									X
Authenticity value						X		X	X
Market value									X
Politic value						X			X
Prestige value			X						
Recreational value				X					
Spiritual /Religious value							X		X
Art value						X			
Symbolic value	X						X		X
Social value					X	X	X		X
Continuity value								X	
Historical value		X			X		X		X

ARCHITECTURAL HERITAGE CONSERVATION VALUES									
Value	Lipe (1984)	Riegl (1903)	Frey (1997)	English Heritage (1997)	The Burra Charter (1998)	Jekilehto &Feilden (1998)	Mason (2002)	Madran (2006)	Özgönlü (2011)
Deliberate Commemorative		X							
Uniqueness value									X
Technical value						X			X
Existence value			X						
Age value		X							X
Newness value		X							

Table 3.11. Modern architectural heritage conservation values

MODERN ARCHITECTURAL HERITAGE CONSERVATION VALUES							
Value	DOCOMOMO (1993 &1998)	Kayn (2001)	Cengizkan (2003)	Elmas (2005)	Omay Polat (2008)	The Madrid Document (2011)	Özkaban (2014)
Being an example/ Exemplary / To be pioneer				X	X		
Form authenticity	X					X	
Remain intact	X						
Environmental harmony and contribution to the environment			X				
Fabric						X	
Aesthetic quality						X	
Idea authenticity	X						
Physical location			X			X	
Canonical value	X						
Urban context							X
Usage value						X	
Be an example of an unused construction system					X		
Material authenticity	X						
Existence value							X
Authenticity value+ Uniqueness	X		X		X		X
Being a reference	X						
Spiritual value						X	

MODERN ARCHITECTURAL HERITAGE CONSERVATION VALUES							
Value	DOCOMOMO (1993 &1998)	Kayn (2001)	Cengizkan (2003)	Elmas (2005)	Omay Polat (2008)	The Madrid Document (2011)	Özkaban (2014)
Art and aesthetic values	X						
Social value	X					X	
Authenticity of structure and detail	X						
Historical value			X			X	
Design idea & principles value + architectural value					X	X	X
Technological value	X						
Technological Innovation value					X		
To be a design of a wellknown architect				X			
To be obtained through an architectural competition				X			
Be the first in terms of building type					X		
Construction properties value							X
Construction system and technical value						X	
Creative genius						X	
Innovation value					X		

3.4. Modern Housing Heritage Value System

In order to determine conservation values specific to apartment blocks belonging to the period within the thesis, a new modern housing heritage value system was established considering the existing conservation values explained in the previous chapter (Table 3.10, 3.11).

The modern housing heritage value system is composed by reviewing the literature and studying different value systems all around the world and Turkey. The values concerning the interior qualities were added. It was aimed to be a system that questions modernity principles specific to the culture of the geography of the buildings and enables to accordingly analyse the products subject to the modern heritage. In this value system, it was tried to canalize and detail the conservation criteria especially within the context of the interior. It was possible to create a holistic and inclusive values system with this established approach.

It was composed of the basic principles of the value system referring to the 2011 Madrid Document. Similar to this document, values were organized under two main titles: tangible and intangible values. Tangible values include architectural and interior design values while intangible ones are socio-cultural and scientific (Table 3.12). Tangible values were discussed under the two main titles as “Architectural Design Values” and “Interior Design Values”.

- Architectural Design Values: They include the values that stem from the information about the period such as architectural design understanding, construction system and material information and spatial characteristics of the structure (DOCOMOMO International; Madran, 2006; Approaches for the Conservation: Madrid Document, 2011; Omay Polat, 2008; Özgönül, 2011; Mason, 2002; Frey, 1997; Feilden & Jokilehto, 1998; Kayın, 2001; Riegl, 1982; Özkaban, 2014). Architectural design value within the modern housing heritage value system was discussed as a set of values covering the values such as to be exemplary for the similar structures, the authenticity of the form, integrity, adaptation and contribution to the environment, environmental value, aesthetic value, physical location, functional value, contribution to urban fabric value, to be example of an unused construction system, continuity in use-value,

material authenticity value, authenticity value, design value, design authenticity, design principles value, technical value, technological value, technological innovation, to be obtained through an architectural competition, construction value, to be the first in terms of structure type and construction system and technical equipment.

- Interior Design Values: Interior design values within modern housing heritage value system were discussed as a set of values covering the values such as to be exemplary for the similar structures, the authenticity of the form, integrity, aesthetic value, functional value, contribution to urban fabric value, continuity in use-value, material authenticity value, authenticity value, design value, design authenticity, design principles value, technical value, technological value, technological innovation, to be obtained through an architectural competition, construction value, construction system and technical equipment and to be the first in terms of the use of interior elements.

Intangible values were discussed under two main titles as “Socio-Cultural Values” and “Scientific Values”.

- Socio-Cultural Values: Socio-cultural values in modern housing heritage value system were discussed as a set of values covering 12 different values as social value, identity value, memorial value, political value, continuity value, heritage value, cultural value, urban context value, contribution to urban identity value, historical value, to impress on social memory and formation value.
- Scientific Values: Scientific values in modern housing heritage value system were discussed as a set of values covering 8 different values as knowledge value, document value, education value, academic value, newness value, to be a reference, authenticity of idea and creative genius.

Table 3.12. Modern Housing Heritage Value System

MODERN HOUSING HERITAGE VALUE SYSTEM							
TANGIBLE VALUES			INTANGIBLE VALUES				
VALUES	Architectural Design Values	Interior Design Values	SOCIAL-CULTURAL VALUES				
Set an Example				Social Value			
Form Authenticity				Identity Value			
Remain Intact				Commemorative Value			
Aesthetic Value				Politic Value			
Functional Value				Consistency Value			
Continuity Value in Use				Bequest Value			
Material Authenticity				Cultural Value			
Authenticity Value				Urban Context Value			
Design Value				Contribution to Urban Identity			
Design Authenticity				Historical Value			
Design Principles Value				Impress on Society Memory			
To be obtained through an architectural competition				Existence Value			
Technical Value				SCIENTIFIC VALUES			
Technological Value					Knowledge Value		
Technological Innovation					Document Value		
Be the first in terms of the use of interior elements			Education Value				
Be an example of an unused construction system			Academic Value				
Building Value			Innovation Value				
Be the first in terms of building type			Reference				
Construction System and Technical Equipment			Idea Authenticity				
Environmental Value			Creative Genius				
Physical Location							
Contribution to urban texture							
Environmental harmony and its contribution to the environment							

CHAPTER 4

CASE STUDY

The analyses and architectural and interior characteristics of the selected five apartment buildings were presented according to the modern housing heritage value system in this chapter.

4.1. Analysis

In order to identify the national conservation values specific to building type within the modern architectural heritage, the value system developed for apartment type of housing was applied to the buildings whose verbal and written resources were obtained.

First of all, the values of each building were marked on the modern housing heritage value system. Then, the tangible and intangible values of the buildings were analysed.

- The analyses on tangible values were discussed under the two main titles as the architectural design and interior design values. In architectural design value parts, the architectural features such as the original building program, architect, construction system and materials, facade and plan scheme of each building were analysed in detail. In the interior design values part, the spaces such as guest living rooms, vestibule, balcony, kitchen, bathroom, bedroom, living room, study room, apartment vestibule, and stairs were analysed. In addition, the design elements conserved until today were matched with the catalogs such as Taf Flamme Catalog, Catalog and Holz Leuchten Catalog in the analyses on interior design value.
- The analyses on intangible values were discussed under two main titles as socio-cultural and scientific values.

4.1.1. Apartment Examples

I.GÖKÇEOĞLU APARTMENT BLOCK

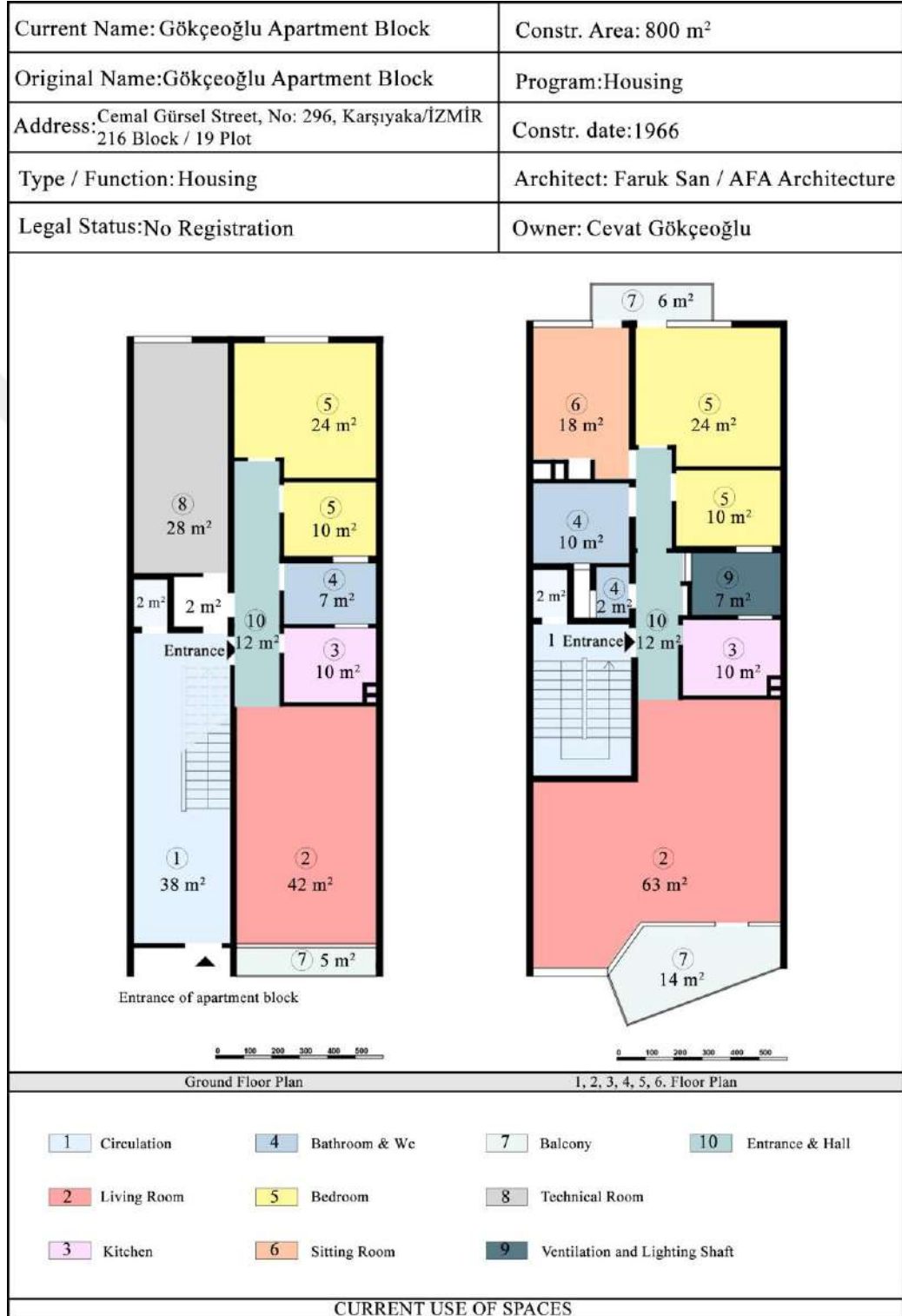


Figure 4.1. Identification sheet of Gökçeoğlu Apartment Block (B. Gönültaş Tekin Archive, 2018)

ANALYSIS WITH MODERN HOUSING HERITAGE VALUE SYSTEM: GÖKÇEOĞLU APARTMENT BLOCK					
TANGIBLE VALUES			INTANGIBLE VALUES		
VALUES	Architectural Design Values	Interior Design Values			
Set an Example	X	X		X	
Form Authenticity	X	X		X	
Remain Intact	X	X			
Aesthetic Value	X	X		X	
Functional Value	X	X		X	
Continuity Value in Use	X	X		X	
Material Authenticity	X	X		X	
Authenticity Value	X	X		X	
Design Value	X	X		X	
Design Authenticity	X	X		X	
Design Principles Value	X	X		X	
To be obtained through an architectural competition					
Technical Value	X	X		X	
Technological Value	X	X		X	
Technological Innovation	X	X		X	
Be the first in terms of the use of interior elements		X			
Be an example of an unused construction system					
Building Value	X				
Be the first in terms of building type	X				
Construction System and Technical Equipment	X				
Environmental Value	X				
Physical Location	X				
Contribution to urban texture	X				
Environmental harmony and its contribution to the environment	X				
			SOCIAL-CULTURAL VALUES	Social Value	X
				Identity Value	X
				Commemorative Value	X
				Politic Value	
				Consistency Value	X
				Bequest Value	X
				Cultural Value	X
				Urban Context Value	X
				Contribution to Urban Identity	X
				Historical Value	X
				Impress on Society Memory	X
				Existence Value	X
			SCIENTIFIC VALUES	Knowledge Value	X
				Document Value	X
				Education Value	X
				Academic Value	X
				Innovation Value	X
				Reference	X
				Idea Authenticity	
				Creative Genius	

Figure 4.2. Analysis with the modern housing heritage value system: Gökçeoğlu Apartment Block



Figure 4.3. Gökçeoğlu House, The first half of the 1960s (Ülkü Kayaalp Archive)



Figure 4.4. Gökçeoğlu Apartment Block front facade (B. Gönültaş Tekin Archive, 2018)

The house with two stories in Ülkü Kayaalp's family album was constructed before Gökçeoğlu Apartment Block on the parcel (Figure 4.32). It was learned from the interview with Ülkü Kayaalp that the 4-story apartment block next to the 2-story house belonging to her family was Berrin Apartment (Pıtrak Apartment today) (Kayaalp, 2018). Gökçeoğlu family lived in this house as tenant in 1949 and later on Cevat Gökçeoğlu who was born in Nazilli purchased the house and Gökçeoğlu family lived in this house until 1964. This house was demolished in 1964 and Gökçeoğlu Apartment was constructed in 1966 (Figure 4.32, 4.33). At the same time, it is seen that the Gediz Apartment and Pıtrak Apartment are under construction.



Figure 4.5. Gökçeoğlu, Pıtrak, and Gediz Apartment Blocks, 1970' s. Retrieved from <https://www.facebook.com/groups/eskiKarşıyaka/>

When the construction of Gökçeoğlu Apartment was completed and there were not so many apartment blocks in Karşıyaka in the 1960s and there was rather a housing texture consisting of villas with gardens (Kayaalp, 2018).

Architectural Design Value: Gökçeoğlu Apartment Block was designed and constructed by master architect Faruk San who was originated from Karşıyaka and the partner of AFA Construction Company (Gündüz, 2006). The main entrance of this attached building is on Cemal Gürsel Street and two lateral facades are attached with the lateral parcel and the back facade opens up to the garden. The building was designed as a total of 6 floors with the ground floor and five floors according to the

approved architectural project (Figure 4.35c). However, it can be seen that two floors were added to the building along with the Condominium Ownership Act. Today, it consists of the ground floor and seven floors in a single block. The shop on the ground floor is approximately 94 m² and the apartments on the upper floors are 100 m² each. The land area is 447.75 m². A corridor plan scheme was applied in the apartments. There is a guest living room on the front facade. The kitchen and a room are located on two sides of the ventilation and lighting shaft. Two rooms are situated on the backside facing the garden. The toilet and bathroom are ventilated from the ventilation and lighting shaft between the two apartments.

The building is usable and the original architectural design is mostly conserved. Because its original and architectural values of its time are conserved and it is usable, it is an architectural heritage with **continuity value**. Architectural simplicity seen in İzmir in the 1950-1980 period can be observed in the building. Wall-window-balcony integration and mass-void ratio were ensured in balance on the facade and dynamism was created with the angled balcony form. Gökçeoğlu Apartment block is an architectural heritage that has an **aesthetic value** and **design authenticity** with its original design approach, transparent facade layout, plan scheme, original materials, and architectural details.

It is an apartment example in which the principle of the reinforced concrete carcass, open plan, and facade layout, among the aesthetic values of modern architecture, was applied. Gökçeoğlu Apartment block was built with reinforced concrete construction system also has the **building value** because it represents the construction system and technical equipment of its period.

The tendencies of transition to modernist-functionalist style which started with the structures rising on the grid facade, cubic form and symmetrical plans after the 1950s in İzmir have observed in also this building. It stands out with both its **environmental compliance and contribution** and its **contribution value to urban fabric** by reflecting this rational architectural understanding which became widespread after 1950 in Turkey. Functional differences in plan setup of the building were also reflected the facade and dining rooms and kitchen were designed on the southeast, bedrooms and wet areas were designed on the northwest.

On the front facade, one of the most characteristic architectural elements of the building, there are balconies that continue along the entire facade without any interruption in the horizontal line. The designing style overlapping with the architectural understanding of the interior elements and furniture indicates that the holistic design principle of modern architecture was adopted in the building. The table designed for the kitchen is also the product of the same understanding. Besides the architectural features, the designing style observed in interior elements, lighting, and furniture is the indicator of “a modern apartment life” expressed for the whole building.




KAT MÜLKİYETİ		Tapu Senedi	
Türkiye Cumhuriyeti			
İl	İzmir		
İlçe	Karşıyaka		
Bucağı			
Mahallesi	Zemanköyü		
Köyü			
Sokakı	634 Çarşısı	KAT MÜLKİYETİ	
Mevkii	19. Cadde	Tapu Senedi	
Pafta No.	Ada No.	Parsel No.	NİCELİĞİ
24	215	19	634 Çarşısı, Sayı 7, Parsel 8 Daireli
Sıra		447,75/12	
Sınırları		Haritada	
Vergi No.		İradı	Bedeli
1946		Lira K.	Lira K.
296		5400 00	Moğolcu
Arsa Pafta		Kat No.	Değerli Bölme No.
62927		Zemin I	264
Proje No.		381	
Adı		Proje tarihi : 29/1/1966	
Yatırım		Yatırım Planı : 1/1/1967	
Sahibi		Mevki : 634 Çarşısı, Sayı 7, Parsel 8 Daireli	
Geldisi		Yevmiye No.	Cilt No.
13,116		4534	8
Sahife No.		Sabife No.	Sıra No.
2962, 16029		478	19/12/1967
Sıra No.		Tarifi	Görsel
Tarih		Sicil No. 9/12/1967	
		Sicil No.	
		Sıra No.	
		Tarih	
Not		1 - Mülkiyetin gayri ayni haklar ile yükümlülükleri için tapu kütüphanesine bakılmalıdır.	
		2 - Arka sahifede devam edilecek yazışmaların çerçevesi dışına çıkmaması gerekir.	

Figure 4.6. Title deed, Municipality of Karşıyaka Archive, 2018

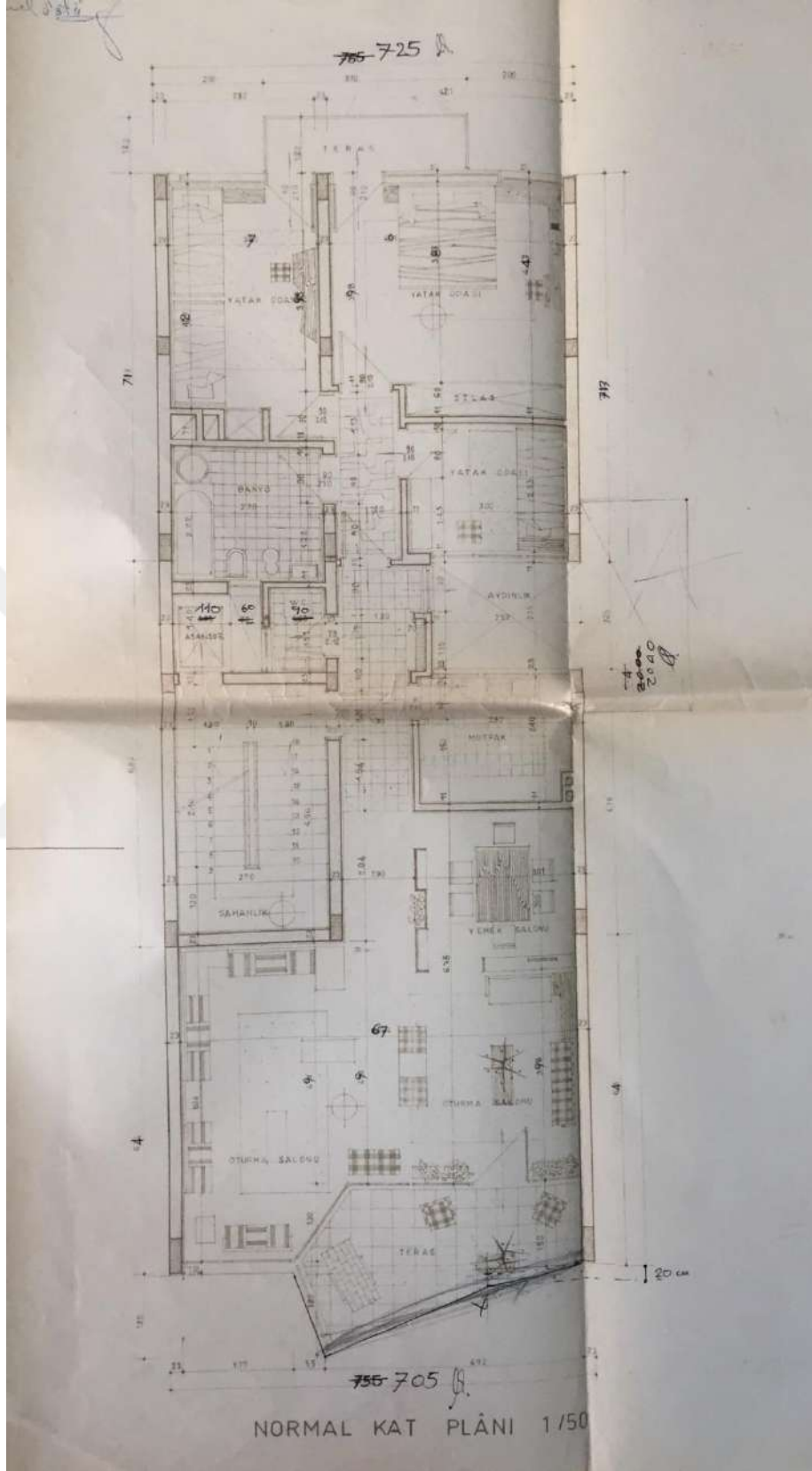


Figure 4.7. Gökçeoğlu Apartment Block Floor Plan, Municipality of Karşıyaka Archive, 2018

Interior Design Value: Ülkü Kayaalp’s flat, number 4 on the 4th floor was analysed in detail in this building whose design integrity was conserved in general since 1966. There were many original details in the flat. Apartment Block entrance hall, guest living room, vestibule and balconies, kitchen, bedrooms and study rooms were analysed separately.

- Apartment Block Main Lobby: Terrazzo floor covering was used in the entrance hall and stairs of the apartment (Figure 4.40 e). The entrance door of the flat and the doorknob were conserved with its original form. The tiles and parquets on the floors are also original (Figure 4.42, Figure 4.45). One of the other original details is furniture. Personal belongings of Ülkü Kayaalp and his family belonging to the 1950 and 1970 periods were conserved in general.
- Guest Living Room: The furniture such as dining table, seating group and showcase in the guest living room belonging to the period are still used (Figure 4.41). It was learned from the interview with Ülkü Kayaalp that the furniture in the guest living room was purchased from Alsancak Cimcom Furniture Store in 1983. The lightings of the guest living room are also original (Figure 4.41). Terrazzo and wood parquet was used as original floor materials in the flat (Figure 4.42 i, Figure 4.45 f).



Figure 4.8 a. Guest living room lighting (Beste Gönültaş Tekin Archive, 2018) **b.** Catalog Taf107 (Taf Flamme Catalog, Emrecaan Esenalp Archive)

The chandelier in the guest living room is similar to the ones in the Taf107 catalog in 1907 (Figure 4.36). There are such pieces belonging to the leading

artists/craftsmen/producers in Europe in the houses of İzmir at the end of the 19th century and in the beginning of the twentieth century. These are one of the pieces of the houses belonging to the exclusive upper class of the period. This chandelier was used in the gas form before the detached house of Gökçeoğlu family on this land was demolished and today it is used in Gökçeoğlu Apartment in electric form. These pieces used in the interior of the houses in İzmir at the end of 19th century and at the beginning of the twentieth century were adapted to the apartment lifestyle. This shows users' persistence of the interior elements. Gökçeoğlu Apartment is one of the civil architectural examples of İzmir with its original space organization, interior architectural details, and reflection of the lifestyle of the period. It stands out with its **material authenticity, consistency value in interior use, aesthetic and design authenticity** values.



Figure 4.9 a. Oil Lamp (Beste Gönültaş Tekin Archive, 2018), **b.** Catalog Taf101 (Taf Flamme Catalog, Emrecañ Esenalp Archive)

In Figure 4.41 it is seen that the door in the guest living room of flat 4 is similar to the ones in Bay Mithat Güldü House in the early 1950s in Figure 2.37.

- Kitchen: Cabinets in the kitchen were conserved in their original form from the construction date until today (Figure 4.43). The lighting in the kitchen is also one of the original details. The floor covering of the kitchen, entrance hall and the corridor was terrazzo tiles. This original material is conserved until today. The four-person kitchen table was also produced in that period and it is still in

use today (Figure 4.43 d, Figure 4.43 e). Gateleg table in the kitchen provides flexibility in use.

- Bathroom: Vitrified elements, floor and wall ceramics and the door belonging to the period are conserved in original forms in the bathroom (Figure 4.44). Blue wall ceramics and white floor ceramics indicate the building material style of the period. The bathroom is similar to the one in La Maison De l'hygiene magazine (Figure 4.16 e, Figure 4.16 g). Bathroom vitrified elements consisting of a long bathtub, pedestal washbasin, European style toilet, and bidet reflect the design understanding of those years in terms of lifestyle and bathroom culture and they are still in use today.
- Bedrooms: There are 2 bedrooms in the flat. The furniture and lighting elements are conserved in their original forms in the bedrooms at the end of the corridor in the plan scheme (Figure 4.45, Figure 4.46). It was informed from the interview with Ülkü Kayaalp that the furnitures of the bedroom were ordered from İstanbul Galeri Proteks. She stated that the style of the bedroom furniture group that she enjoyed in the store in İstanbul was very common in that period. The floor covering of the bedroom is a laminated parquet. This parquet has been conserved since 1966 and it is still in use today. These interior elements which inform us about the furniture, material, and details of the period are still in use today.

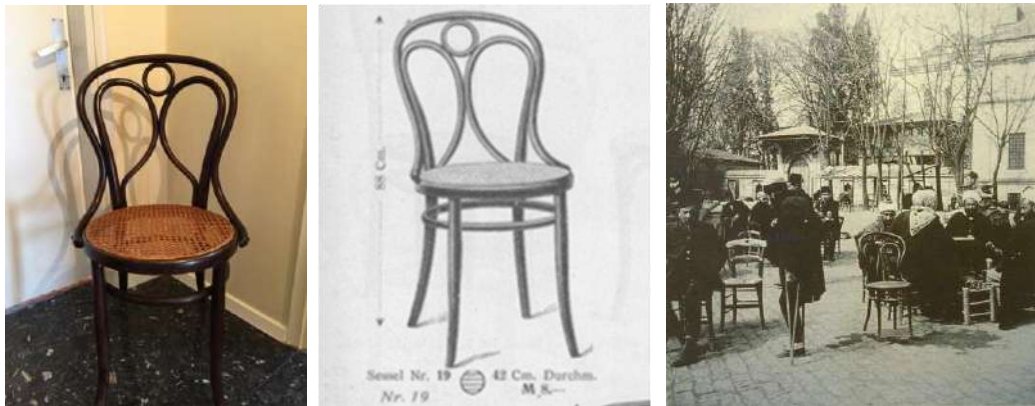


Figure 4.10. Living room furniture of Gökçeoğlu House, **a.** Chair (Beste Gönültaş Tekin Archive, 2018) **b.** 1906 Thonet Catalog, **c.** 1909 Thonet Chair in Beyazıt Square, Retrieved from <https://twitter.com/BurakBoysan2/status/1126368620609724416>

- Family living room: There is a family living room in the flat. The furniture and

lighting elements are conserved in the family living room at the end of the corridor in the plan scheme (Figure 4.47 a). The chandelier in Figure 4.39 is a commonly used chandelier in Turkey between 1930 and 1950. It was produced by Armenian casters in Dolapdere. It is made of brass and it is green opaline glass, originally made in Germany. The similar lightings can also be seen in German catalogs of recent years (Figure 4.39 b).

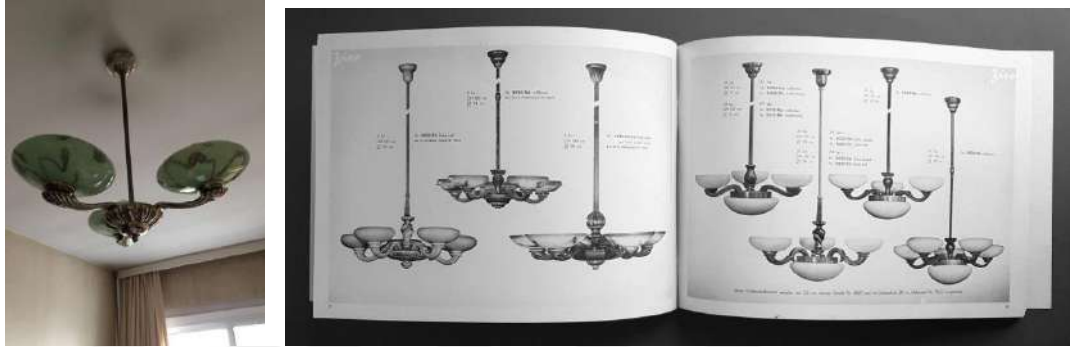


Figure 4.11 a. Family living room lighting (Beste Gönültaş Tekin Archive, 2018), b. 1950 Holz Leuchten Catalog, Retrieved from <https://i.ebayimg.com/images/g/7UQAAOSwnK9ZS4m~/s-11600.jpg>

Socio-Cultural Values: Gökçeoğlu Apartment, the representative of Karşıyaka's modern housing life in 1960-1970s, has a high **urban context value** in terms of its architectural properties, residential life proposal, modernist design understanding, and historical consistency. It is an architectural heritage with a high **social value** in terms of its original design understanding, simple and transparent mass effect, plain facade layout, plan scheme, and interior details. The photo of the two-storey house belonging to the family on this parcel found in the family albums via the oral history study reflects the interior spaces of apartment blocks in the 1950s (Figure 4.32 a). There are very few examples that could reach today among these buildings. Gökçeoğlu Apartment is an architectural heritage with a high **continuity value** because it gives information about architectural details, domestic culture, social and cultural life in both the pre-construction period and in its period. This building, one of the civil architectural examples of a modern apartment built in İzmir between 1950 and 1980 is an architectural heritage with a high **contribution to urban identity value** because it conveys **social, cultural and political values** of the period. Moreover, it has an **identity value** because it reflects the modern apartment life of the period in its territory.

Scientific Value: Gökçeoğlu Apartment Block is usable today and its authentic design is mostly conserved with its architectural content and the interior of the analysed flat reflects the original design features of the period. This building is important because it reflects modern life in its social structure and it informs us about the architectural and interior features. It also has the **education** and **academic values** because it gives information about apartment architecture. Gökçeoğlu Apartment is one of the important civil architectural examples in İzmir with its mentioned architectural features. In addition, it has **knowledge** and **document** values because it reflects the design understanding, material and technological knowledge of the period with its original architectural practice projects. Gökçeoğlu Apartment is one of the important civil architectural examples in İzmir with its mentioned architectural features and it gives information about the architecture of the period.

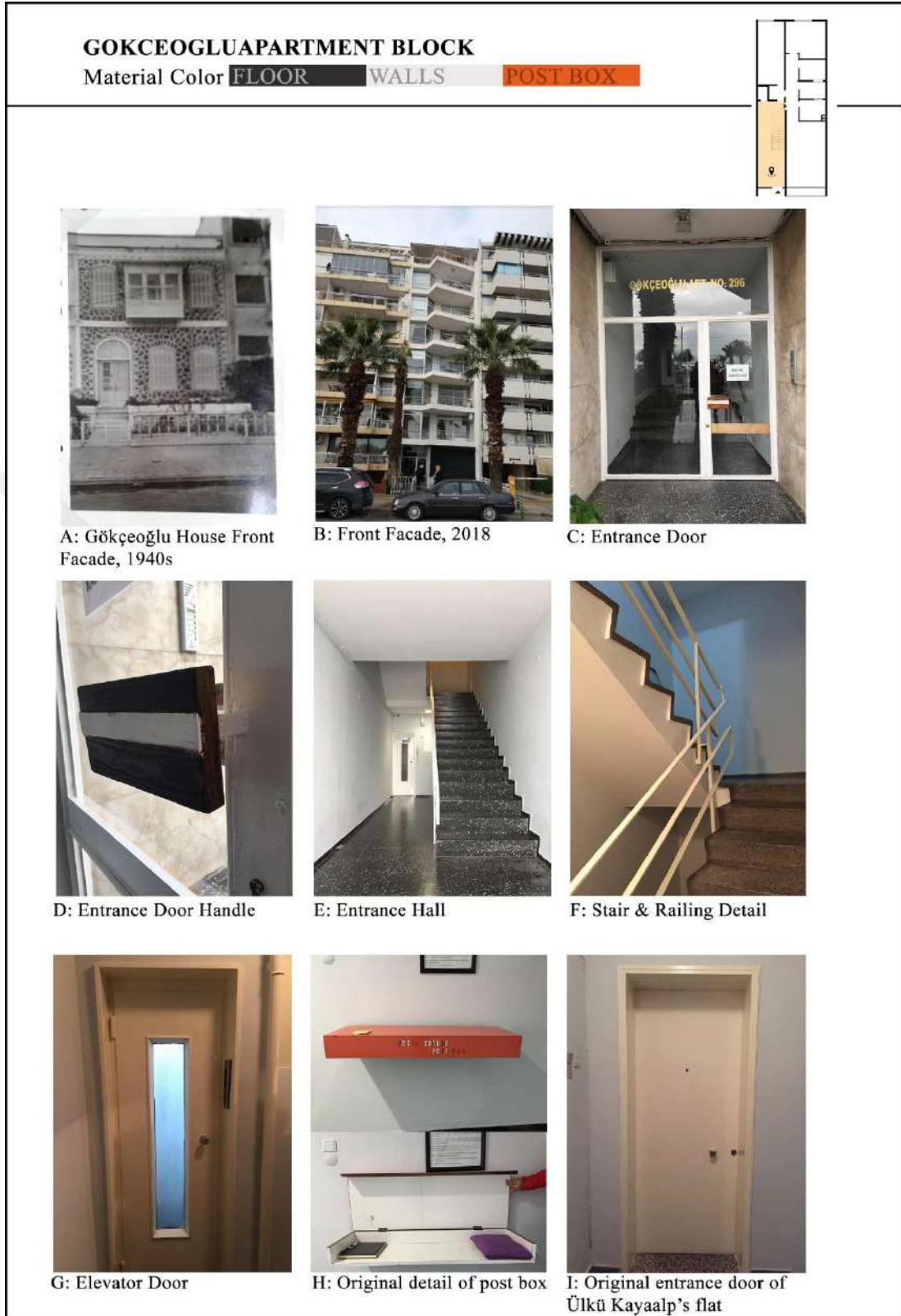


Figure 4.12. Facade and entrance lobby details of Gökçeoğlu Apartment Block

GUEST LIVING ROOM

Material Color FLOOR WALLS FURNITURE OBJ. OBJ.



A: Panorama of guest living room



B: Special area of guest living room



C: Guest giving room dinner table



D: Sitting area of guest living room



E: Console table



F: High cabinet



G: Historical object



H: Lighting



I: Original chair



J: Phone



K: Details

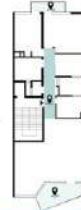


L: Door

Figure 4.13. Guest living room of Flat-4, Gökçeoğlu Apartment Block

ENTRANCE HALL & BALCONIES

Material Color **FLOOR** **WALLS**



A: Corridor View from Entrance Hall



B: Cloakroom View from Bedroom



C: Bedroom Entrance



D: Living Room Entrance



E: Front Balcony



F: Bedroom's Balcony



G: Balcony Door Handle



H: Balcony Door Lock



I: Tile Mosaic

Figure 4.14. Entrance hall and balconies of Flat-4, Gökçeoğlu Apartment Block

KITCHEN

Material Color FLOOR WALLS DECO. OBJ. CABINET



A, B, C: Original Kitchen Cabinet



D, E: Original Kitchen Table

F: Kitchen Window



G: Kitchen Lighting



H: Oven



I: Tile mosaic

Figure 4.15. Kitchen of Flat-4, Gökçeoğlu Apartment Block

BATHROOM

Material Color **WALLS** FLOOR **VITRIFIED**



A: Original Bathroom



B: Original Sink



C: Original Bidet



D: Bathroom's door



E: La Maison, De L'Hygiene, 1950



F: Original Sink

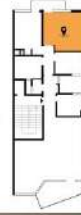


G: La Maison, De L'Hygiene, 1950

Figure 4.16. Bathroom of Flat-4, Gökçeoğlu Apartment Block

BEDROOM

Material Color WALLS FLOOR FURNITURE



A: Original set of bedding



B: Original bedroom furniture



C: Wardrobe and furniture accessories



D: Bedroom's lighting



E: Belongings of the period



F: Original laminate flooring

Figure 4.17. Bedroom of Flat-4, Gökçeoğlu Apartment Block

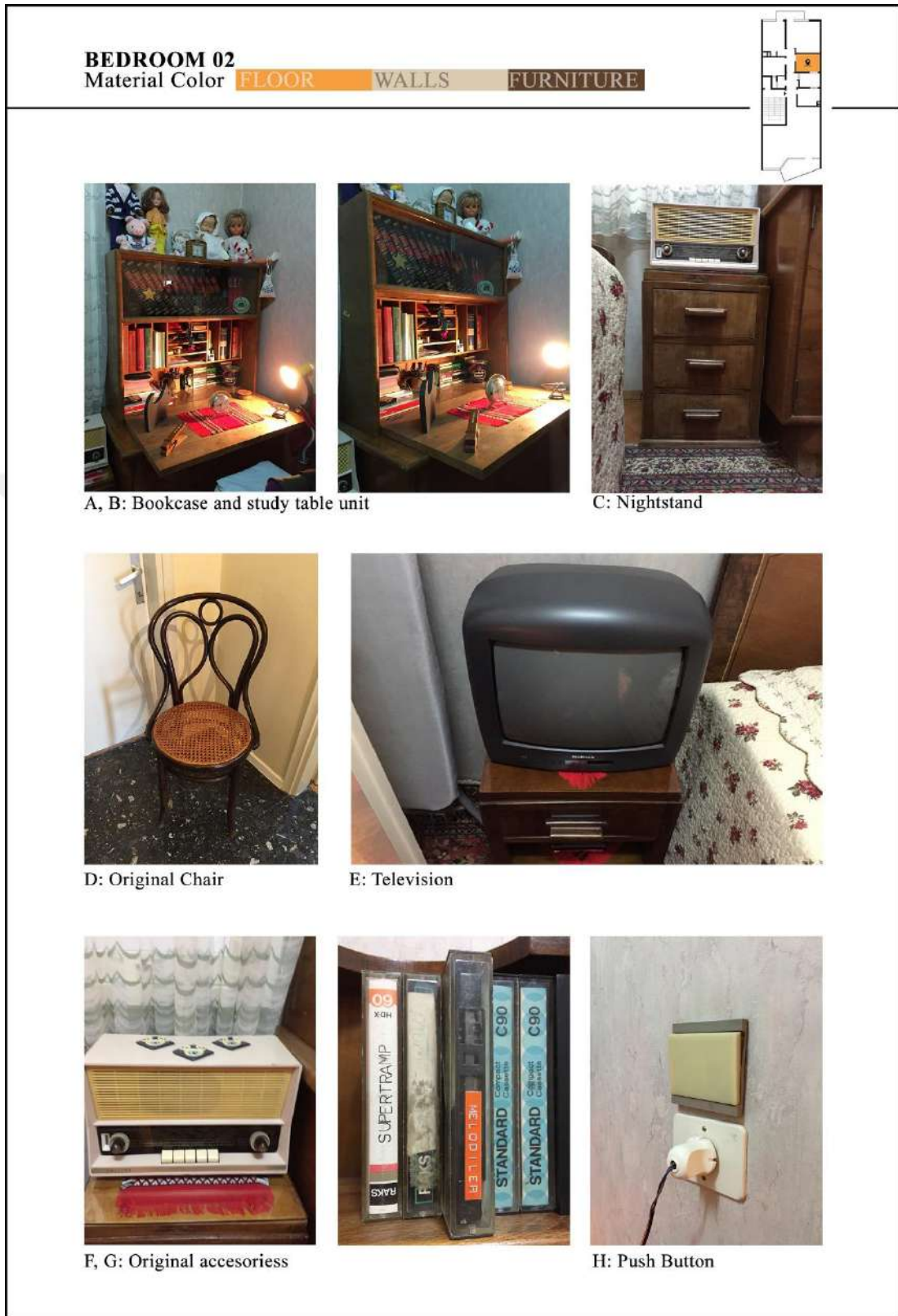


Figure 4.18. Bedroom and study room details of Apartment 4, Gökçeoğlu Apartment Block

FAMILY LIVING ROOM

Material Color **FLOOR** **WALLS** **OBJECTS**



A: Original furnitures



B: Wardrobe



C: Phone



D: Hanging light



E: Complements



F: Single sofa



G: Small table



H: Original table



I: Authentic lighting accessory

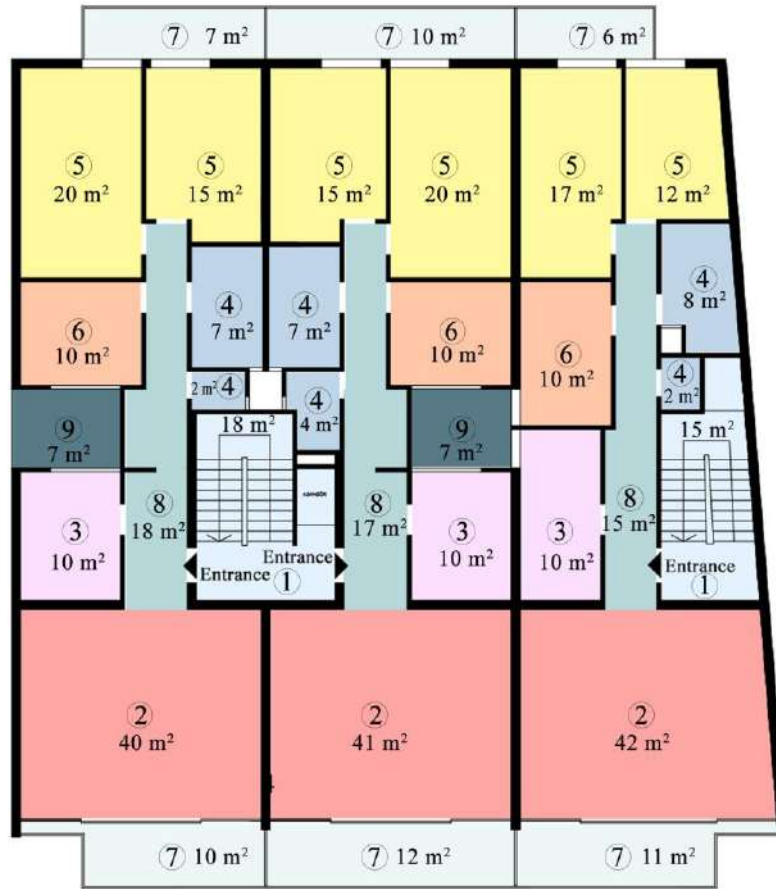


J: Push button

Figure 4.19. Family living room of Flat-4, Gökçeoğlu Apartment Block

II.GEDİZ APARTMENT BLOCK

Current Name: Gediz Apartment Block	Constr. Area: 4356 m ²
Original Name: Gediz Apartment Block	Program: Housing
Address: Cemal Gürsel Street, No: 290/292, Karşıyaka/İZMİR, 216 Block, 65 Plot	Constr. date: 1967
Type / Function: Housing	Architect: Faruk San / AFA Architecture
Legal Status: No Registration	Owner: Rıza Durgunoğlu



0 100 200 300 400 500

Normal Floor Plan

1	Circulation	4	Bathroom & Wc	7	Balcony
2	Living Room	5	Bedroom	8	Entrance & Hall
3	Kitchen	6	Study Room	9	Ventilation and Lighting Shaft

CURRENT USE OF APARTMENT INTERIORS

Figure 4.20. Identification sheet of Gediz Apartment Block

ANALYSIS WITH MODERN HOUSING HERITAGE VALUE SYSTEM: GEDİZ APARTMENT BLOCK						
TANGIBLE VALUES			INTANGIBLE VALUES			
VALUES	Architectural Design Values	Interior Design Values				
Set an Example	X	X	SOCIAL-CULTURAL VALUES	Social Value	X	
Form Authenticity	X	X		Identity Value	X	
Remain Intact	X	X		Commemorative Value	X	
Aesthetic Value	X	X		Politic Value		
Functional Value	X	X		Consistency Value	X	
Continuity Value in Use	X	X		Bequest Value	X	
Material Authenticity	X	X		Cultural Value	X	
Authenticity Value	X	X		Urban Context Value	X	
Design Value	X	X		Contribution to Urban Identity	X	
Design Authenticity	X	X		Historical Value	X	
Design Principles Value	X	X		Impress on Society Memory	X	
To be obtained through an architectural competition				Existence Value	X	
Technical Value	X	X		SCIENTIFIC VALUES	Knowledge Value	X
Technological Value	X	X			Document Value	X
Technological Innovation	X	X	Education Value		X	
Be the first in terms of the use of interior elements		X	Academic Value		X	
Be an example of an unused construction system			Innovation Value		X	
Building Value	X		Reference		X	
Be the first in terms of building type			Idea Authenticity			
Construction System and Technical Equipment	X		Creative Genius			
Environmental Value	X					
Physical Location	X					
Contribution to urban texture	X					
Environmental harmony and its contribution to the environment	X					

Figure 4.21. Analysis with the modern housing heritage value system: Gediz Apartment Block



Figure 4.22. Gediz Apartment Block front facade (B. Gönültaş Tekin Archive, 2018)

Architectural Design Value: Gediz Apartment Block was designed and constructed for Durgunoğlu family by master architects Faruk San and Ürün Güray who were among Karşıyaka-originated architects and the partners of AFA Construction Company (Gündüz, 2006). The building has cubic multi-story apartment characteristics with a symmetrical facade which was often seen in the coastline in İzmir in the period after 1950. Most of the original architectural design elements of the building are conserved and the building is in use today. It is an architectural heritage with **continuity in use-value** because its unique and architectural values are conserved.

The main entrance of the Gediz Apartment block is on Cemal Gürsel Street and the back facade opens to the garden which is currently used as a parking lot. The building was built in the attached form. Wall-window-balcony integrity was provided on the facade in balance and the window openings are wide which is specific to modernism (Figure 4.51 a, 4.51 b). There are two balconies that are passed through the guest living room on the front facade and through the bedroom on the back facade. Gediz Apartment block is an architectural heritage with **aesthetic** and **design authenticity** with its unique design approach, transparent facade layout, plan schemes, original materials, and architectural details.

Gediz Apartment block was constructed with a reinforced concrete carcass system and it consists of a ground floor and 8 floors. The building has one main entrance, two stairs, and two elevators. These two stairs and elevators divide the building into two different attached blocks. There are separate door numbers (290 and 292) for each block.

There is a warehouse on the ground floor in Block 290 and access to the parking lot is provided in this floor. There is a flat on each floor on Block 290.

There is a housekeeper's flat on the ground floor. There are two flats on each floor on the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th floors and one flat in 8th floor in Block 292. The 8th floor was built later as additional. There are dining and living spaces; a guest living room, a hall, two bedrooms, a study room, a kitchen, a bathroom and a toilet in plan schemes of the flats. The guest living room on the front facade of the flats is separated from the entrance hall with a door or a screen. Kitchen is located opposite the entrance door of

the hall. The bathroom and toilet are on one side of the hall and the study room is on the other side. Two bedrooms are located on the back facade of the flat. Separation of dining and living spaces in guest living room and location of bedrooms on the back facade are common features of modern period apartments. Gediz Apartment block is one of the important civil architecture examples in İzmir with its mentioned original architectural features. It is an architectural heritage with **building value** because it includes the original construction system and technical details of the period. It also stands out with **environmental harmony and its contribution to urban fabric value** because it reflects the architectural characteristics of its urban environment.

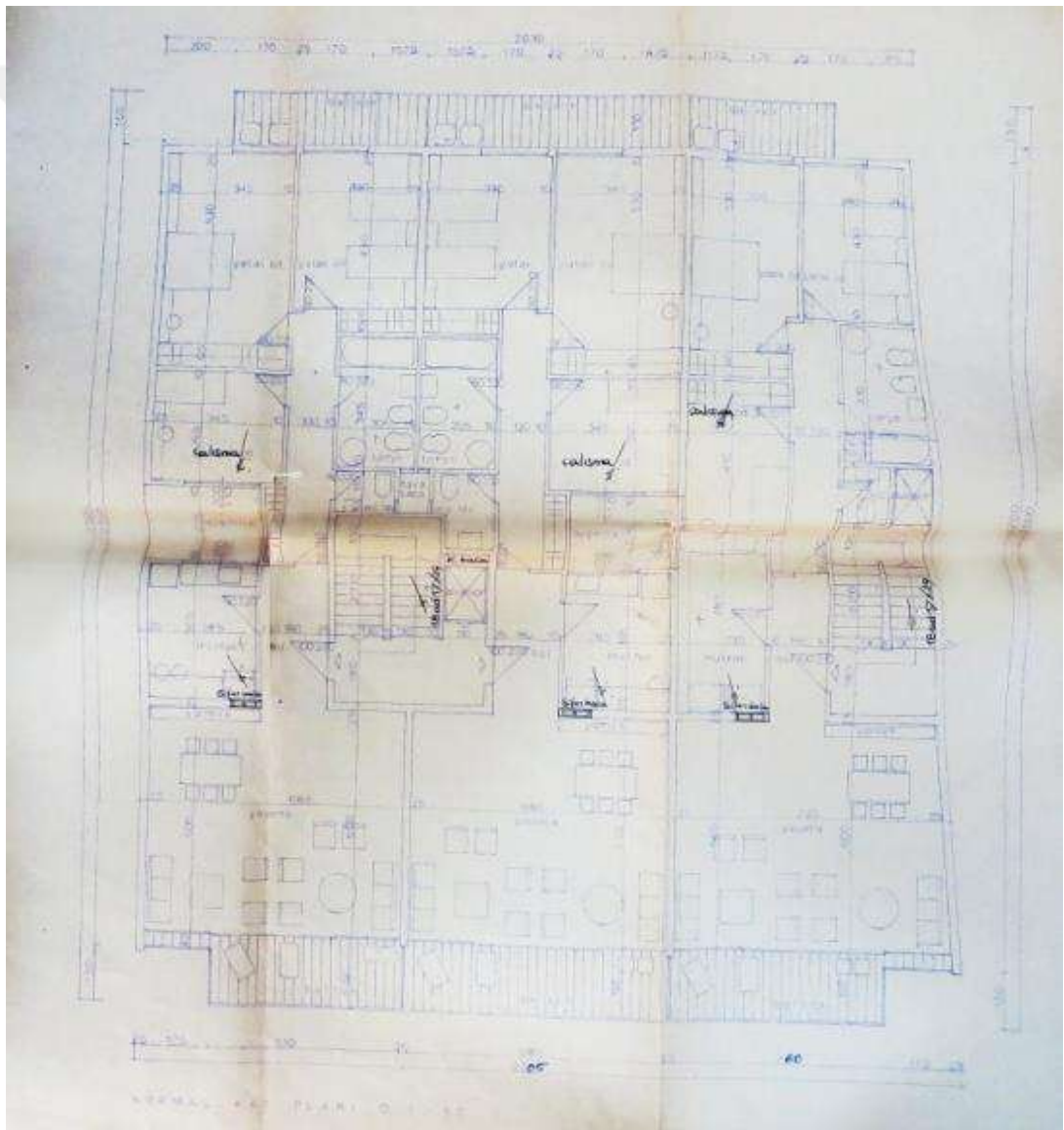


Figure 4.23. Floor plan of Gediz Apartment Block, Municipality of Karşıyaka Archive, 2017

Interior Architectural Design Value: Flat 1 in Block 290 owned by Muzaffer Aydemir and Flat 12 in Block 290 owned by Süha Tarman were analysed in the building whose interior design integrity was conserved from 1967 until today. There are many original parts in both flats. The furniture materials (Polyester or Formica) and designs (massive trestles, straight lines, and geometrical forms) reflect the modern period features of the 1950s. The flats reflect an architectural heritage with **authenticity** and **design value** in terms of their original interior details. They are also an architectural heritage with **continuity in interior use-value** because they convey the spatial organization, interior details, and domestic culture of the construction period.

It was learned from the oral history study with Süha Tarman that the flat 12 was purchased by his father-in-law Faik Gürer in 1967. Today, this flat is used by Süha Tarman for the researches on İzmir, archives of books and documents about the history of Karşıyaka and collection purposes. Flats which conveys the furniture and personal belongings of the 1970s as conserved forms into today stands out with its **integrity/ remain an intact** feature.

- Building Entrance and Hall: Terrazzo tile floor covering was used in the main lobby and stairs of the apartment (Figure 4.51 d). Stair railings and the post box were conserved with its original form (Figure 4.51).
- Guest Living Room, Flat 1: The furniture such as dining table, seating group and showcase in the guest living room belonging to the period are still used (Figure 4.52). Terrazzo and wood parquet was used as original floor materials in the flat (Figure 4.52 i, Figure 4.52 f).
- Kitchen, Flat 1: Kitchen cabinets are conserved in original forms from the construction date until today (Figure 4.54).
- Bathroom, Flat 1: Vitrified elements of the period are conserved in original forms in the bathroom (Figure 4.55). The bathroom is similar to the one in La Maison De l'hygiene magazine (Figure 4.55). Bathroom vitrified elements reflect the understanding of those years and they are still in use today.
- Bedroom, Flat 1: The furniture are conserved in their original forms in the bedroom at the end of the corridor in the plan scheme (Figure 4.56). Many details which inform us about the furniture, material and technological devices

of the period are still in use today.

- Family living room, Flat 1: There are two family living rooms in the flat. The furniture is conserved in original forms (Figure 4.57).
- Entrance Hall, Flat 12: It was learned from the interview with Süha Tarman, the owner of the flat, that famerit branded terrazzo tiles were applied on the ground of the entrance hall (Tarman, 2019). It can be seen that larger tiles were used in this application unlike the usual ones (Figure 4.59). The material of the coat check in the entrance hall is formica. Formica, a laminated coating, takes its name from the producer company. This material is one of the characteristic building materials used in the 1960s in Turkey.
- Guest Living Room, Flat 12: The trestle end table and sofas, sharp-cornered end tables with geometrical designs and the bookcase with polyester coating in the guest living room are examples of the furniture of the beginning and end period of modernism period (Figure 4.58). Modern multifunctional showcase designed for the wall has a thick polyester polished coating (Figure 4.58). The lacker polished screen with geometrical design in the guest living room is an element designed in order to make the functionality and open plan schemes, which highly strengthened in the post-Bauhaus period, useful and make the interior-exterior relationship strong (Figure 4.58 c, Figure 4.58 d). Solid wood herringbone parquet on the floor of the guest living room was applied in small pieces, unlike the usual application.
- Bedroom and Study Room, Flat 12: Functional office furniture in the study room are examples of the furniture of the beginning and end period of modernism (Figure 4.60). The study table and chair in Figure 4.60 belong to the “Mid Century Modern” period. Their brand is Möblesan. Designed with industrial materials such as chromium plating, the study table is integrated with drawers and handles.

Socio-Cultural Values: Gediz Apartment block with its architectural and interior design features is one of the important civil architecture examples. It has a high **urban context value** because it gives information about the design understanding of the period. This building, one of the examples of important civil architecture of the modern apartment architecture built in İzmir between 1950 and 1980, is an important

architectural heritage with a high **contribution to urban identity value** because it reflects the **social, cultural and political values** of the period. In addition, it has **identity value** because it reflects the modern apartment life of the period in its territory.

Scientific Value: Gediz Apartment Block is in use today and its original design is conserved with the architectural content and the interior of the analysed building also reflects the original design characteristics of the period. The building is important because it reflects modern life in the social structure of the period and conveys the information about interior features. It has also **education** and **academic value** because it presents information for architecture and design fields about the past. It is one of the important civil architecture examples with the mentioned architectural features. In addition, it has **knowledge** and **document value** because it gives information about the design approach, material, and technology of the period.

GEDIZ APARTMENT BLOCK

Material Color **FLOOR** **WALLS** **POST BOX**



A: Gediz Apartment



B: General view of Gediz Apartment



C, D: Apartment entrance door



E: Entrance of apartment



F, G: Entrance hall



H: Apartment Hall



I: Stair detail



J: Post Box



K: Radiator



L: Elevator Door



M: Mosaic Tile

Figure 4.24. Gediz Apartment Block facade & entrance hall, 2018

Apartment 1- GUEST LIVING ROOM

Material Color **FLOOR** **WALLS** **FURNITURE**



A, B: Guest living room furniture



C: Furniture detail



D: Original chairs



E: Guest living room's cabinet



F: Console table



G: Cabinet detail



H: Dining table



I: Side table



J: Side table

Figure 4.25. Guest living room of Flat-1, Gediz Apartment Block

Apartment 1- ENTRANCE HALL & BALCONY

Material Color **FLOOR** **WALLS** **FURNITURE**



A: Livingroom Entrance



B, C: Entrance Hall Furniture



D: Livingroom Original Door



E: Entrance Furniture Detail



F: Original Kitchen Door



G, H: Balcony Detail



Figure 4.26. Entrance hall and balcony of Flat-1, Gediz Apartment Block

Apartment 1- KITCHEN

Material Color FLOORS & WALLS DECO. OBJ.



A: Original Kitchen Cabinet



B: Kitchen Sink



C: Cabinets & kitchen appliances



D: Cabinets



E: Cabinet Detail



F: Cabinet and Bakery



G: Sink



H: Wall Ceramic

Figure 4.27. Kitchen of Flat-1, Gediz Apartment Block

Apartment 1- BATHROOM

Material Color WALLS&FLOOR VITRIFIED



A: Original Bathroom



B: Original Closet



C: Original Sink



D: Wall Ceramic Detail



E: La Maison De L'Hygiene, 1950



F: Bathroom Cabinet



G: La Maison De L'Hygiene, 1950

Figure 4.28. Bathroom of Flat-1, Gediz Apartment Block

Apartment 1- BEDROOM

Material Color **WALLS** **FLOOR**



A: Original Bedroom Furniture



B: Wardrobe



C, D: Details of headboard



E: Headboard



F: Headboard Detail



G: Chair

Figure 4.29. Bedroom of Flat-1, Gediz Apartment Block

Apartment 1- FAMILY LIVING ROOMS

Material Color **FLOOR** WALLS



A ,B: Family living room furniture



C: Radiator



D: Family living room furniture



E: Cabinet



F: Showcase



G: Lighting button



H: Original door detail

Figure 4.30. Family living rooms of Flat-1, Gediz Apartment Block

Apartment 12 - GUEST LIVING ROOM

Material Color **FLOOR** WALLS



A: Guest living room furnitures



B: Dinning Table



C: Guest living room general view



D: Show cabinet



E: Sitting Group



F: Armchair

G: Center Table



H: Table



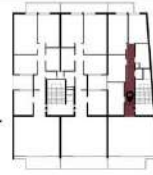
I: Details

J: Lighting

Figure 4.31. Guest living room of Flat-12, Gediz Apartment Block

Apartment 12- ENTRANCE HALL & DETAILS

Material Color **FLOOR** **WALLS** **FURNITURE**



A: Entrance hall furniture



B: Entrance hall general view



C: Tile mozaik



D, E: Folding screen



F: Orijinal furniture



G, H, I: Original window shade



Figure 4.32. Entrance hall of Flat-12, Gediz Apartment Block

Apartment 12- STUDY ROOM & BEDROOM

Material Color **FLOOR** **WALLS** **OBJECTS**



A, B, C: Cabinet for collection



D, E: Study table

F: Detail of study table



G: Single Seat

H: Bedroom General View

I: Original floor materials



J, K: Original built-in wardrobe

J, K: Lock detail of wardrobe

Figure 4.33. Study room and bedroom of Flat-12, Gediz Apartment Block

III.SAHA APARTMENT BLOCK

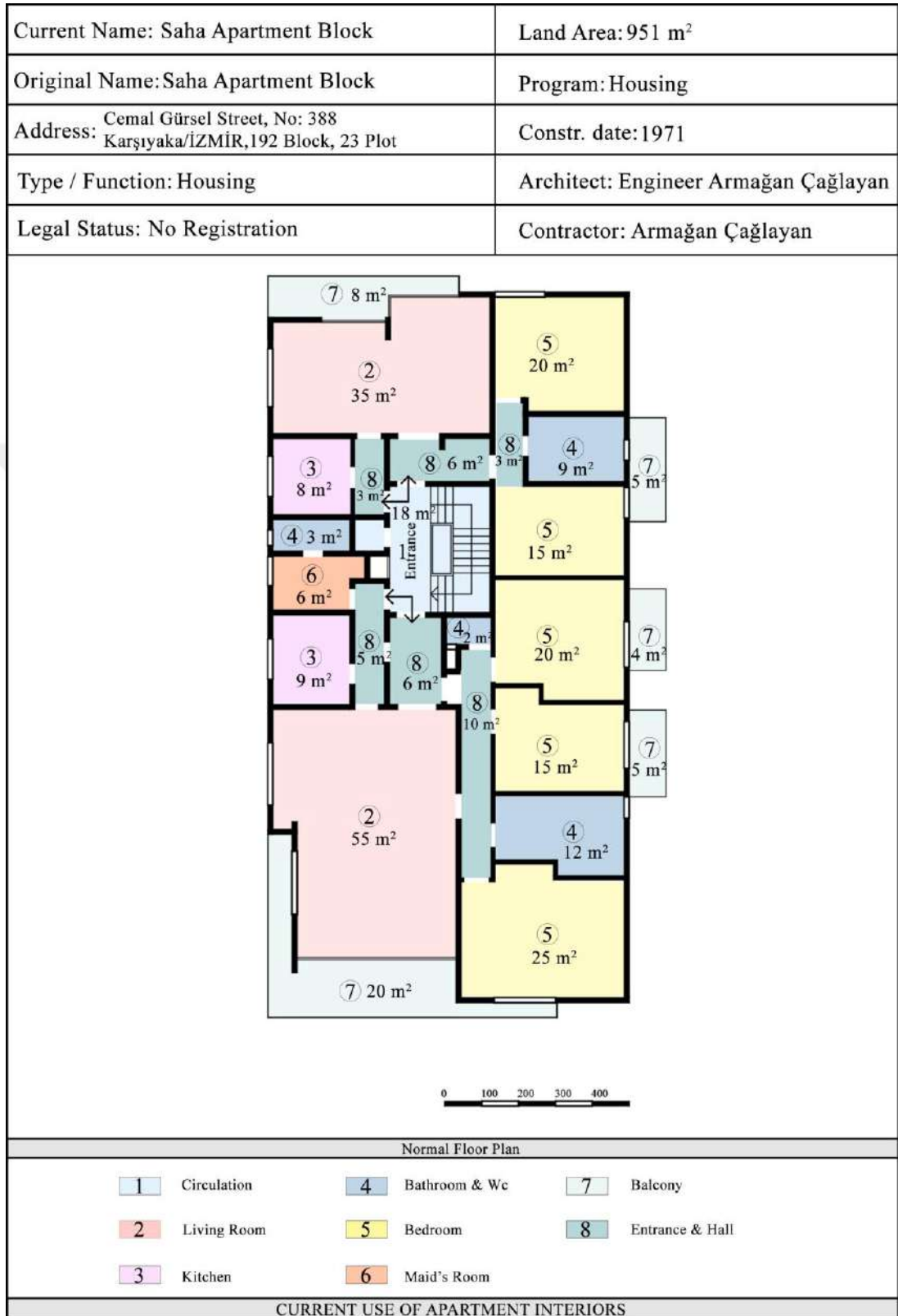


Figure 4.34. Identification sheet of Saha Apartment Block

ANALYSIS WITH MODERN HOUSING HERITAGE VALUE SYSTEM: SAHA APARTMENT BLOCK					
TANGIBLE VALUES			INTANGIBLE VALUES		
VALUES	Architectural Design Values	Interior Design Values			
Set an Example	X	X			
Form Authenticity	X	X			
Remain Intact	X	X			
Aesthetic Value	X	X			
Functional Value	X	X			
Continuity Value in Use	X	X			
Material Authenticity	X	X			
Authenticity Value	X	X			
Design Value	X	X			
Design Authenticity	X	X			
Design Principles Value	X	X			
To be obtained through an architectural competition					
Technical Value	X	X			
Technological Value	X	X			
Technological Innovation	X	X			
Be the first in terms of the use of interior elements		X			
Be an example of an unused construction system					
Building Value	X				
Be the first in terms of building type					
Construction System and Technical Equipment	X				
Environmental Value	X				
Physical Location	X				
Contribution to urban texture	X				
Environmental harmony and its contribution to the environment	X				
			SOCIAL-CULTURAL VALUES	Social Value	X
				Identity Value	X
				Commemorative Value	X
				Politic Value	
				Consistency Value	X
				Bequest Value	X
				Cultural Value	X
				Urban Context Value	X
				Contribution to Urban Identity	X
				Historical Value	X
				Impress on Society Memory	X
				Existence Value	X
				SCIENTIFIC VALUES	Knowledge Value
			Document Value		X
			Education Value		X
			Academic Value		X
			Innovation Value		X
			Reference		X
			Idea Authenticity		
			Creative Genius		

Figure 4.35. Analysis with the modern housing heritage value system: Saha Apartment Block

Saha Apartment is located on the parcel next to Paya Apartment registered in 2010 (Figure 4.62, Figure 4.63).



Figure 4.36. Plot of Saha Apartment Block (APIKAM Archive, 2003)



Figure 4.37. Front facade of Saha Apartment Block (Gönültaş Tekin Archive, 2019)



Figure 4.38. Front facade of Saha Apartment Block (Gönültaş Tekin Archive, 2019)

Architectural Design Value: Construction of Saha Apartment block designed by master civil engineer Armağan Çağlayan began in 1968 and completed in 1971. He prioritized the functionality through large halls and guest living rooms, large window apertures, sliding doors, and cabinets. He used washed chippings in concrete and concrete mixer and vibrator in construction in Karşıyaka for the first time. He used his own logo on front parapets of the last floor in most of the buildings with simple facades (Gündüz, 2006). It can be seen that the signature on also the roof parapets of Saha Apartment and Çağlayan Apartment that he designed in Karşıyaka (Figure 4.66, Figure 4.69).

According to the approved architectural project, there are 13 flats in the building with 8 floors including the ground floor and the penthouse (Figure 4.65). The building has 287 square meters of construction area in 951 square meters of land. The total construction area is 2330 square meters. The building entrance and housekeeper's flat is on the ground floor. On the 3rd floor, there are approximately 280 square meters of the flat which is composed of the combination of two flats during the construction. There are two different types of flats in other normal floors. 193 square meters of flats are on the seafront facade and 90 square meters of flats are on the other facade. There is approximately 150 square meters of flat on the penthouse.

When the plan scheme of the building designed by Master Civil Engineer Armağan Çağlayan, it can be seen that living spaces and sleeping units were separated with corridors. In addition, a plan scheme with middle hall was preferred instead of classical one and kitchen, maid's room and toilet were connected to the guest living room through a second service hall.

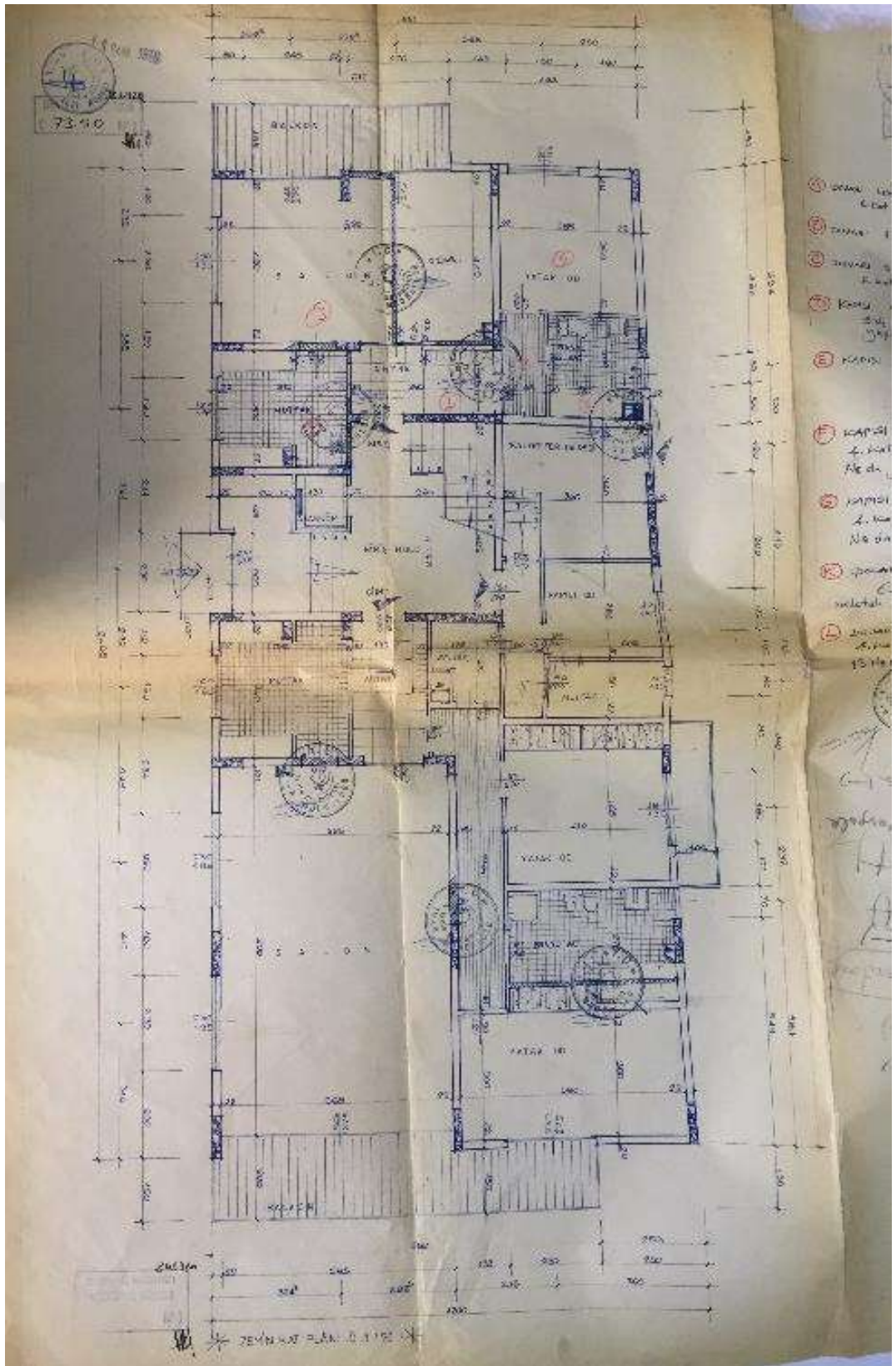


Figure 4.39. Saha Apartment Block, Ground floor plan, Municipality of Karşıyaka Archive, 2018

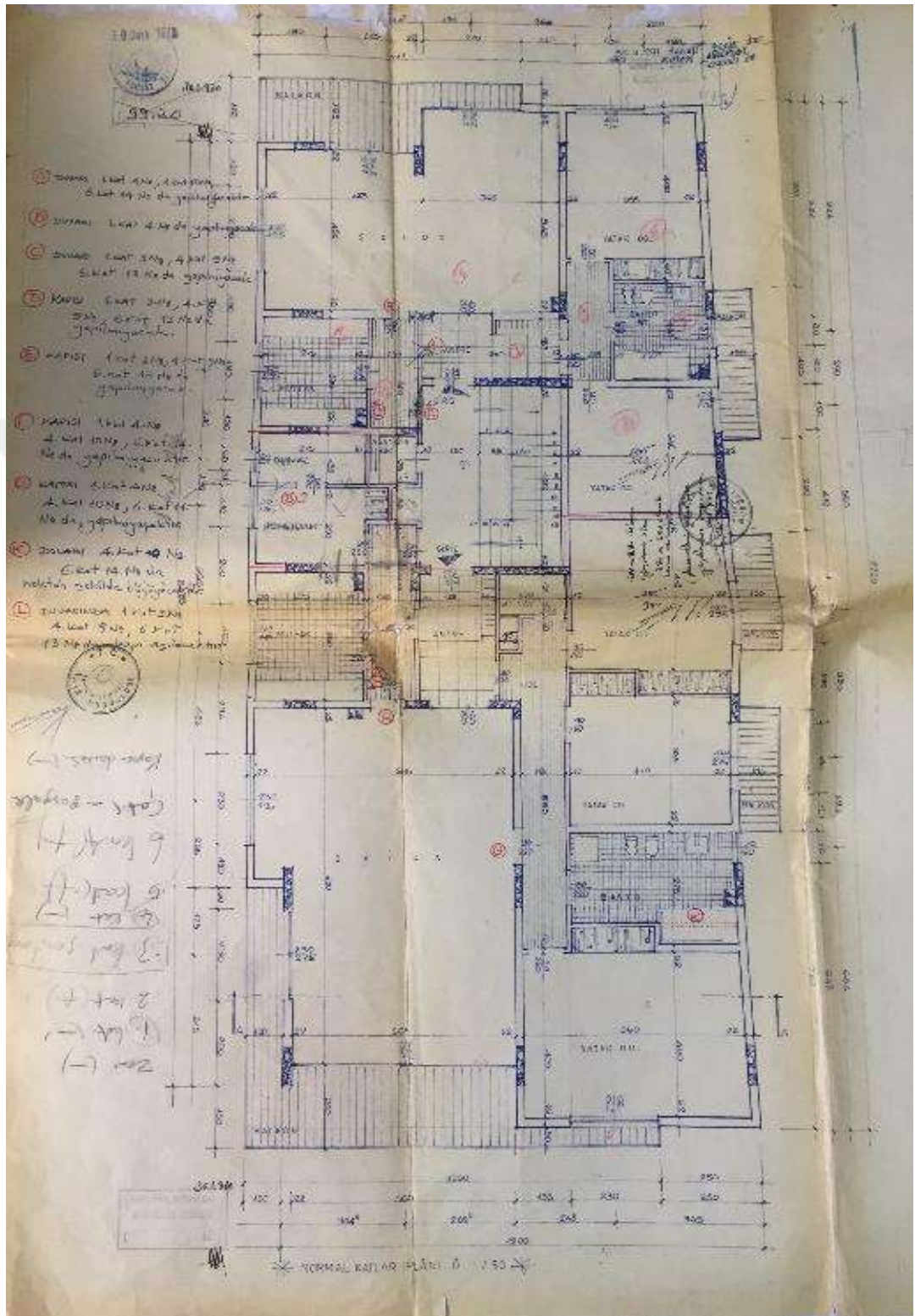


Figure 4.40. Saha Apartment Block, Floor Plan, Municipality of Karşıyaka Archive, 2018

The building is still in use today and the original architectural design is largely conserved. It is an architectural heritage with **continuity in use-value** because it's original and periodic architectural values are conserved and it is still in use. The understanding of simplicity seen in İzmir in the 1950-1980 period goes on this building. Saha Apartment is an agricultural heritage having **aesthetic value** and **design authenticity** with the original design approach, transparent facade layout, plan schemes, original materials, and architectural details. Built with reinforced concrete system Saha Apartment is an architectural heritage because it represents the construction system and technical equipment of the period. The building reflecting the rational architecture understanding, which became widespread following 1950 in Turkey, with its facade organization, plan scheme, and architectural style stands out with both **environmental harmony and contribution** and **contribution to urban fabric** values.

Interior Architectural Design Value: Saha Apartment is one of the important civil architecture examples in İzmir with original space organization, interior details and also because it reflects the domestic culture of the period. It is an important architectural heritage that should be conserved with its **material authenticity**, **continuity in interior use-value** and **aesthetic** and **design authenticity**. Flat 11 on the 6th floor was analysed in detail in this building whose general design integrity has been conserved from 1971 until today. The flat has two different entrances for the family members and the maid (Figure 4.61). The door for the maid directly opens to the maid's room and there is access to the kitchen, on one hand, and to the bathroom designed for the maid, on the other hand. The building entrance and hall, the guest living room and bathroom of flat 11, among the original parts of the building, were analysed separately.

- **Building Entrance and Hall:** A geometric pattern was created at the entrance of the apartment using two different types of marbles (Figure 4.66 d, Figure 4.66 e). Stairs and risers were built with two different types of marbles (Figure 4.66 h). Railings have a simple and modern design and wood and metal were used together. The floor material and stairs as marbles go on until the 2nd floor in the apartment. Mosaics were used on the following floors.
- **Guest Living Room, Flat 11:** The furniture such as dining table, seating group

and showcase belonging to 1950-1980 period are still in use (Figure 4.67). It was learned from the interview with the owner of the flat that the furnitures in the guest living room were purchased from abroad. Biparting white wooden door opening to the guest living room is conserved with the original form. The living room is very large and the original herringbone laminated parquet has been conserved (Figure 4.67). The transom-window overlooking the balcony was converted to a showcase with the glass from the ceiling to the ground (Figure 4.67 c). One of the authentic details in the flat is the built-in-wardrobe in the bedroom (Figure 4.67).

- Bathroom and Toilet, Flat 11: The toilet and bathroom have been preserved in their original forms except for minor changes. The wall ceramics and marbles on the floor have also been conserved in their original forms (Figure 4.68). The wall ceramics are the same in the bathroom and toilet; however, they are blue in the bathroom and white in the toilet. For the lighting in the bathroom and toilet, suspended lighting was replaced inside the ceiling. The lighting replaced in the space between the two slabs was completed by replacing glass in the metal frame.

Socio-Cultural Values: Saha Apartment, one of the representatives of modern housing life in Karşıyaka in the 1950-1980s is a building with a high urban context value in terms of architectural features, in-house living proposal, modernist design understanding, and historical continuity. It is an architectural heritage with a high **social value** in terms of providing information about the housing design concept of the period it was designed, its original design concept, simple and transparent mass effect, plain facade layout, plan scheme and interior design details. The building is an architectural heritage with a high **continuity value** because it conveys information about the domestic culture, social and cultural life of the period. This building, one of the examples of important civil architecture of the modern apartment architecture built in İzmir between 1950 and 1980, is an important architectural heritage with a high **contribution to urban identity value** because it conveys the **social, cultural and political values** of the period. In addition, it has **identity value** because it reflects the modern apartment life of the period in its territory.

Scientific Value: Saha Apartment is in use today and its original design is conserved

with the architectural content and the interior of the analysed building also reflects the original design characteristics of the period. The building is important because it reflects modern life in the social structure of the period and conveys the information about interior features. It has also **education** and **academic value** because it presents information for architecture and design fields about the past. Saha Apartment is one of the important civil architecture examples with the mentioned architectural features. In addition, it has **knowledge** and **document value** because it gives information about the design approach, material, and technology of the period.



SAHA APARTMENT BLOCK

Material Color FLOOR FLOOR WALLS



A: Saha Apartment



B: Saha Apartment General View



C: Entrance Door



D: Entrance Hall



E: Stair & Railing
Detail



F: Entrance Hall
Floor



G: Stair



H: Stair Detail



I: Hall & Entrances



J: Hall & Entrances

Figure 4.41. Saha Apartment Block facade & main lobby details, 2018

GUEST LIVING ROOM

Material Color **FLOOR** **WALLS** **FURNITURE**



A: General view of guest living room



B: Guest living room seating group

C: Showcase



D: Door



E: Balcony



F: Bedroom wardrobe

Figure 4.42. Guest living room of Flat-11, Saha Apartment Block

BATHROOM

Material Color FLOOR WALLS VITRIFIED



A: Original Bathroom



B: Original WC



C: La Maison, De L'Hygiene, 1950



D: Original Floor Materials



E: Original Wall Seramics



F: Original Wall Seramics



G: Original Floor Materials

Figure 4.43. Bathroom of Flat-11, Saha Apartment Block

IV.ÇAĞLAYAN APARTMENT BLOCK

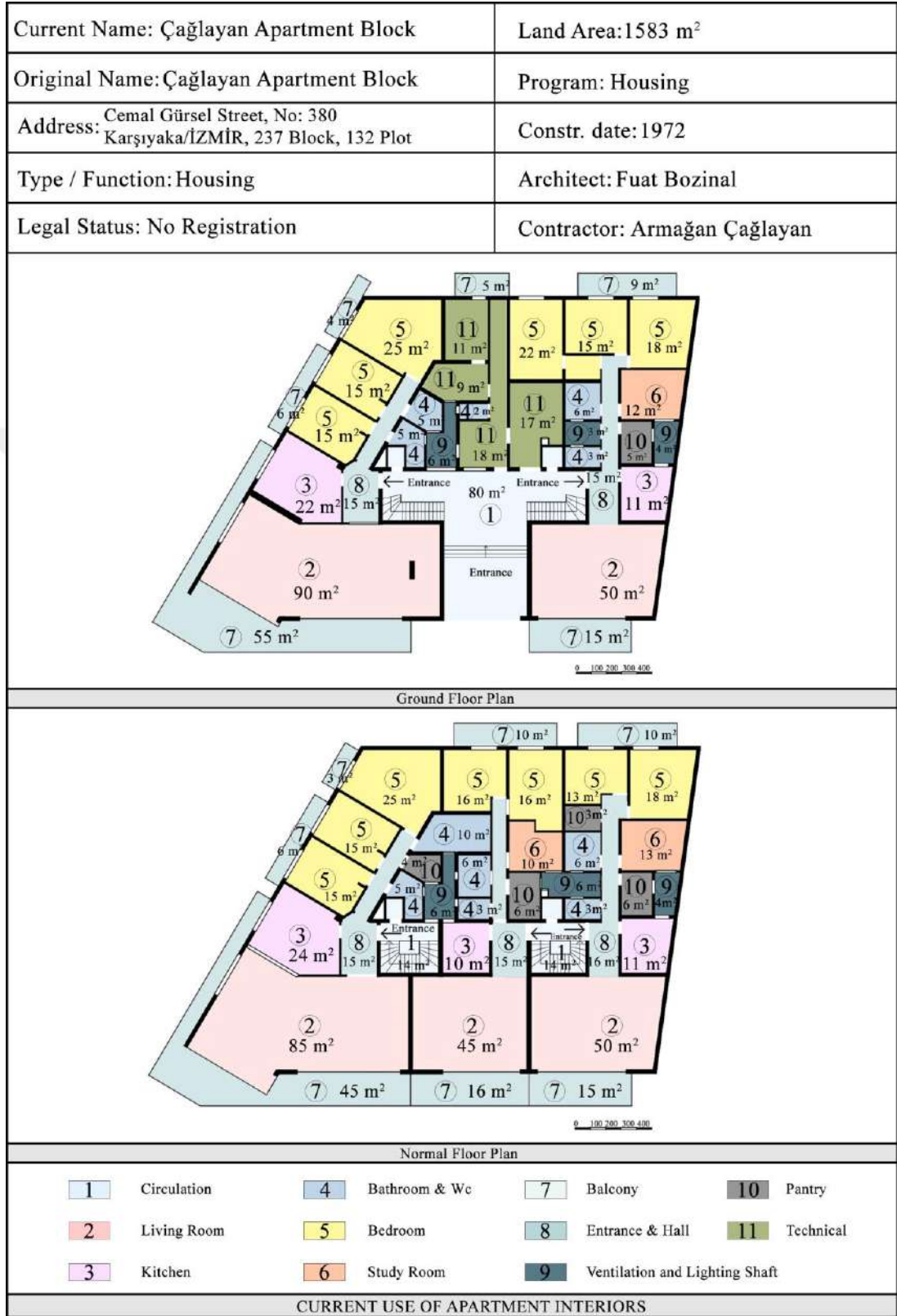


Figure 4.44. Identification sheet of Çağlayan Apartment Block

**ANALYSIS WITH MODERN HOUSING HERITAGE VALUE SYSTEM:
ÇAĞLAYAN APARTMENT BLOCK**

TANGIBLE VALUES			INTANGIBLE VALUES			
VALUES	Architectural Design Values	Interior Design Values				
Set an Example	X	X	SOCIAL-CULTURAL VALUES	Social Value	X	
Form Authenticity	X	X		Identity Value	X	
Remain Intact	X	X		Commemorative Value	X	
Aesthetic Value	X	X		Politic Value		
Functional Value	X	X		Consistency Value	X	
Continuity Value in Use	X	X		Bequest Value	X	
Material Authenticity	X	X		Cultural Value	X	
Authenticity Value	X	X		Urban Context Value	X	
Design Value	X	X		Contribution to Urban Identity	X	
Design Authenticity	X	X		Historical Value	X	
Design Principles Value	X	X		Impress on Society Memory	X	
To be obtained through an architectural competition				Existence Value	X	
Technical Value	X	X		SCIENTIFIC VALUES	Knowledge Value	X
Technological Value	X	X			Document Value	X
Technological Innovation	X	X	Education Value		X	
Be the first in terms of the use of interior elements		X	Academic Value		X	
Be an example of an unused construction system			Innovation Value		X	
Building Value	X		Reference		X	
Be the first in terms of building type			Idea Authenticity			
Construction System and Technical Equipment	X		Creative Genius			
Environmental Value	X					
Physical Location	X					
Contribution to urban texture	X					
Environmental harmony and its contribution to the environment	X					

Figure 4.45. Analysis with the modern housing heritage value system: Çağlayan Apartment Block

Çağlayan Apartment was located in place of İplikçizade Mansion where Mustafa Kemal Atatürk stayed during his visit to İzmir on 10th September 1922 (Figure 4.70 a. b).

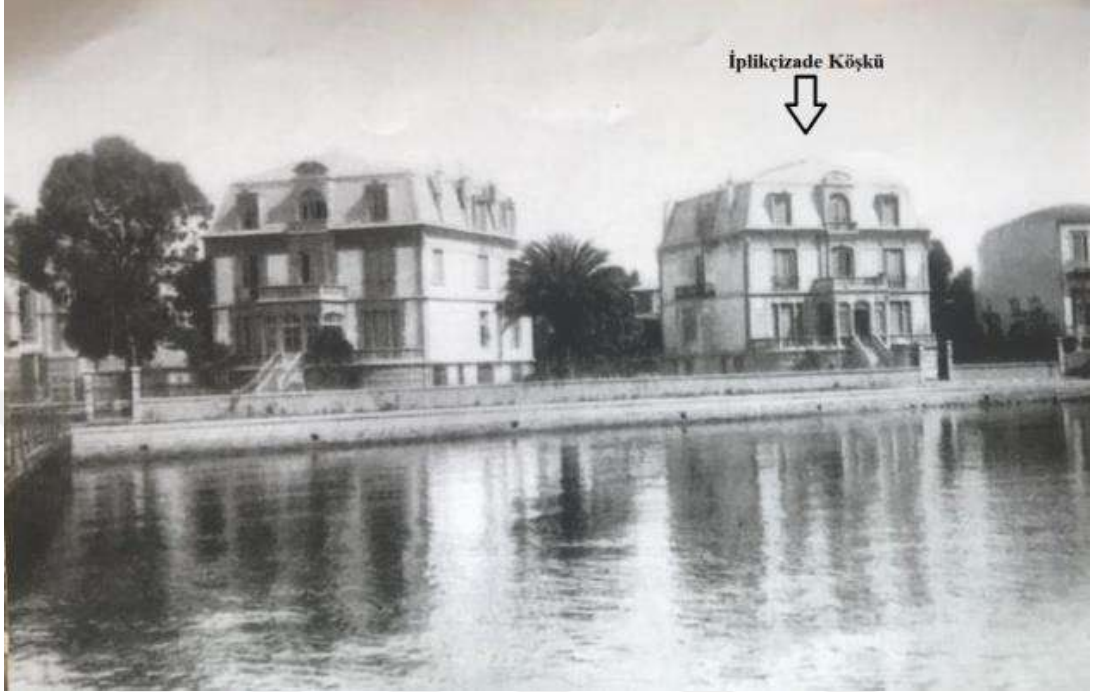


Figure 4.46. İplikçizade Köşkü 1920s (Apikam Archive, 2003)



Figure 4.47. İplikçizade Köşkü 1950s (Sedat Bozinal Archive)



Figure 4.48. Çağlayan Apartment Block front facade (B. Gönültaş Tekin Archive, 2019)

Architectural Design Value: The building designed as housing still conserves its original function today. The original architectural design of the building which is still in use today has been largely conserved today. It has **continuity in use-value** because its authentic and periodic architectural values are conserved. Master Civil Engineer Armağan Çağlayan began the construction of the building designed by Architect Fuat Bozinal in 1969 and completed it in 1972.

The understanding of simplicity seen in İzmir in the 1950-1980 period goes on this building. Wall-window-balcony integrity on the facade was provided in balance. Çağlayan Apartment is an agricultural heritage having **aesthetic value** and **design authenticity** with the original design approach, transparent facade layout, plan schemes, original materials, and architectural details. It is an architectural heritage with a high **architectural interior design value** in terms of providing information about the housing design concept of the period it was designed, its original design concept, simple and transparent mass effect, plain facade layout, plan scheme, and interior design details.

According to the approved architectural project, Çağlayan Apartment has a ground floor and 7 normal floors. The apartment is of 21.8 meters height and 22 meter in depth (Figure 4.72 a). It was built in the attached form and with a reinforced concrete carcass system. Çağlayan Apartment is a civil architecture example with **building value** because it represents the construction system and technical equipment of the period. The building has only one entrance door, two stairs, and two elevators. These two separate stairs and elevators divide the building into two attached block. While there are two flats, one housekeeper's room and one furnace room on the ground floor, there are three each flat in other floors (Figure 4.72 b). The floor of the building consisting of 24 flats in total is 580 m² and the square of the flats varies between 110 m² and 230 m². The guest living room is replaced on the facade of the sea and following the kitchen three rooms, two bathrooms and one pantry were located on the back facade. The difference in the square is mostly due to the size difference of the guest living room and rooms. The flats on the left block have three balconies; however, the flats on the right have two balconies.

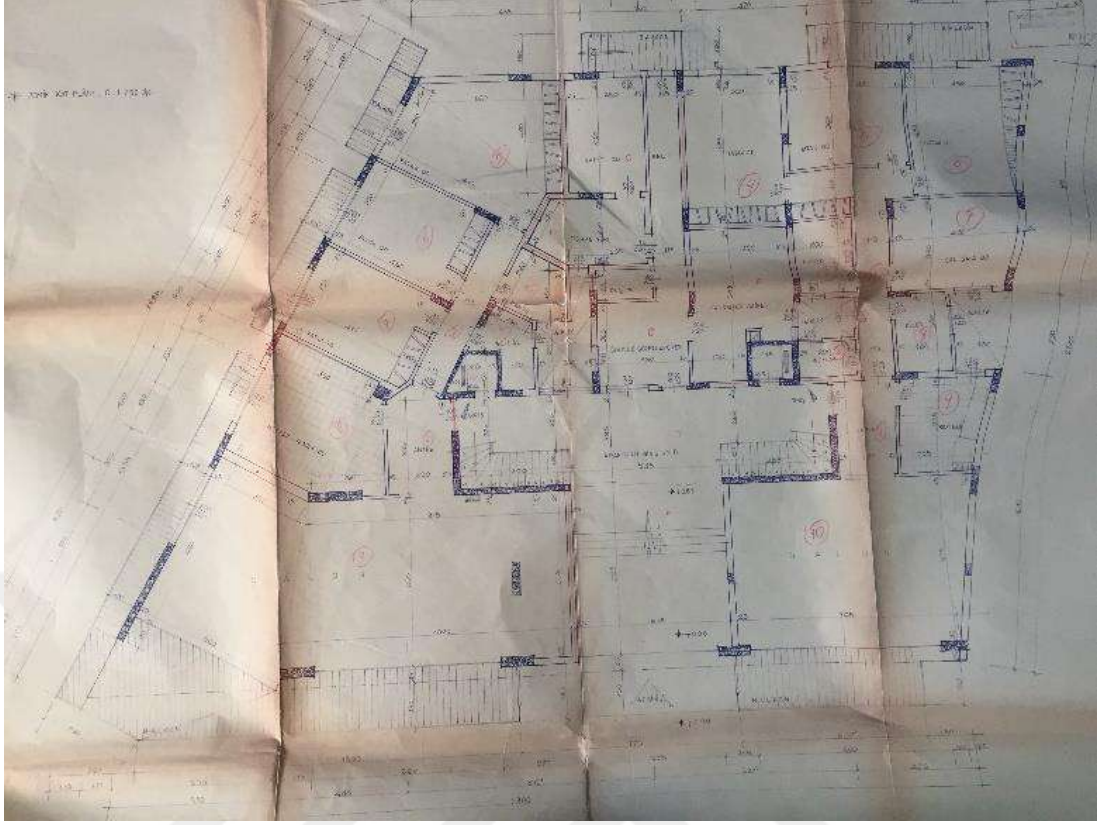


Figure 4.50. Çağlayan Apartment Ground Floor Plan, Municipality of Karşıyaka Archive, 2018

Interior Architectural Design Value: Sedat Bozinal's (Flat 6) and Şule İpekçioğlu's (Flat 12) flats were analysed in detail in this building whose general design integrity has been conserved from 1972 until today. Building entrance and hall, guest living room and kitchen were analysed separately.

- **Building Entrance and Hall:** Perforated brick was used as packing material on the interior and exterior walls of the building. The stairs to the upper floors are terrazzo. Wood and marbles were used in the entrance hall of the building which has the modern design concept of the period (Figure 4.73). Railings and post boxes are conserved with their original forms (Figure 4.73).
- **Guest Living Room, Flat 6:** There are original furnitures in the guest living room of the flat owned by Sedat Bozinal who is the son of Fuat Bozinal, the architect of the building (Figure 4.74). It was covered with wood parquet in its original design.
- **Guest Living Room, Flat 12:** The original furniture in the flat owned by Şule

İpekçioğlu are still used today. It was learned that some furniture from the İplikçizade Mansion which was on the same land before the construction of the Çağlayan Apartment is still used today. It was also informed from the interview with Şule İpekçioğlu that there is furniture in the flat used as shaving table by Atatürk (Figure 4.75). Çağlayan Apartment is one of the important civil architecture examples in İzmir because it reflects authentic space organization, interior designs and the domestic culture of the period. With its **material authenticity, continuity in interior use-value** and **design authenticity** it is an important architectural heritage that should be conserved.

- Kitchen, Flat 12: The kitchen benefits from direct daylight and has one balcony. In order to provide overall design integrity in the kitchen, space where the aspirator is located is closed with a cabinet (Figure 4.76). The kitchen cabinets have been conserved in their original forms from the construction date until today.

Socio-Cultural Values: Çağlayan Apartment, one of the representatives of modern housing life in Karşıyaka in 1960-1970 has a high **urban context value** in terms of architectural features, in-housing life proposal, modernist design concept and providing historical continuity.

The building was constructed in the place of İplikçizade Mansion which was highly important for history (Figure 4.70). İplikçizade Mansion was seized by the Greek King Konstantin in return for the annual rent in 1921 and was used as headquarters. King Konstantin met by the Greek in İzmir with great enthusiasm entered the house by stepping on the Turkish flag. Mustafa Kemal Atatürk who came to İzmir following the rescue of İzmir from the invasion in 1922 was hosted in this mansion and did not repeat the King's mistake and entered the house by giving the order to be removed the Greek flag on the ground. Çağlayan Apartment is an architectural heritage with a high **continuity value** because it gives information about architectural details, domestic culture, social and cultural life in both the pre-construction period and in its period (Yılmaz, 2007). This building, one of the examples of important civil architecture of the modern apartment architecture built in İzmir between 1950 and 1980, is an important architectural heritage with a high **contribution to urban identity value** because it reflects the **social, cultural and political values** of the period. In addition,

it has **identity value** because it reflects the modern apartment life of the period in its territory. It has important clues for the housing identity and modern architecture of Turkey because it has simple a plan setup and its original design is conserved. It is an important architectural product that should be conserved with its **historical value**.

Scientific Values: The building reflects the characteristic features of its period today and its facade is conserved with its original form. The interior of the analysed flat also reflects the original design features of the period. It was deemed worthy for the jury's special award on "Most Beautiful Garden, Balcony, Apartment Block Garden" contest by the Municipality of Karşıyaka in 2010. The building is important in terms of reflecting modern life in the social structure of its period and conveying the information about interior and architectural features. It has also **education** and **academic value** because it gives information about the past in architecture and design history. Çağlayan Apartment block is one of the important civil architectural examples in İzmir with mentioned architectural features. In addition, it has also knowledge and document value in terms of conveying the design approaches, material, and technology of the period and original application projects.

ÇAĞLAYAN APARTMENT BLOCK

Material Color FLOOR POST BOX WALLS



A: Çağlayan Apartment General View



B: Çağlayan Apartment Entrance Hall



C: Apartment Desk



D: Stair



E: Entrance Details



F: Original detail of post box



G: Railing Detail



H: Railing Detail

Figure 4.51. Çağlayan Apartment Block facade & main lobby details, 2018

Apartment 6- GUEST LIVING ROOM

Material Color **FLOOR** **WALLS**



A: Study Desk



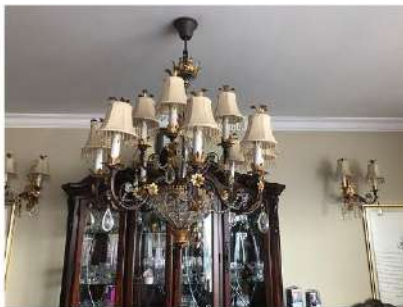
B: Guest living room furniture



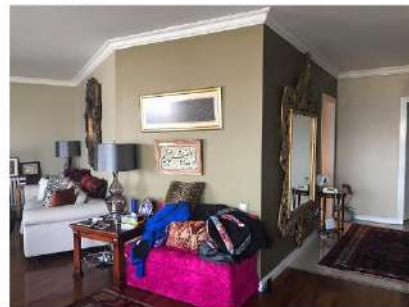
C: Console table



D: Original chairs



E: Guest living room's lighting



F: Guest living room general view



G: Study table

H: Showcase



I: Original furniture

J: Center table

Figure 4.52. Guest living room of Flat-6, Çağlayan Apartment Block

Apartment 12- GUEST LIVING ROOM

Material Color **WALLS** **FURNITURE**



A: Dinner Table



B: Commode



C: Original guest living room furniture



D: Floor & Details



E: Original furniture



F: Original furniture



G: Mirror

Figure 4.53. Guest living room of Çağlayan Apartment 12, Çağlayan Apartment Block

Apartment 12- KITCHEN

Material Color WALLS WALLS FLOOR



A, B: Kitchen Cabinet



C, D: Kitchen General



E: Kitchen General View



F: Kitchen General View



G: Kitchen Original Details

Figure 4.54. Kitchen of Flat-12, Çağlayan Apartment Block

V.PITRAK APARTMENT BLOCK

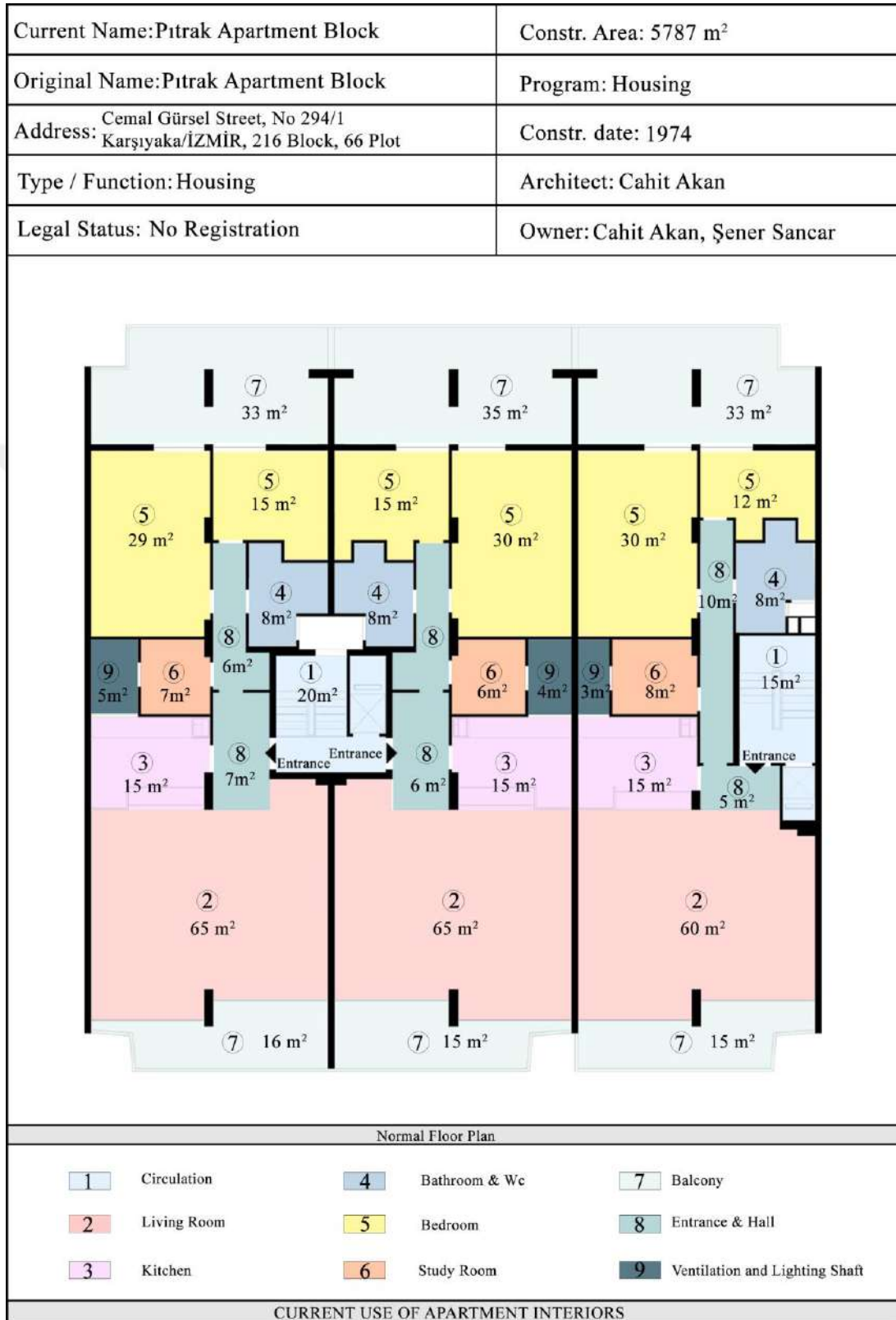


Figure 4.55. Identification sheet of Pıtrak Apartment Block

**ANALYSIS WITH MODERN HOUSING HERITAGE VALUE SYSTEM:
PITRAK APARTMENT BLOCK**

TANGIBLE VALUES			INTANGIBLE VALUES			
VALUES	Architectural Design Values	Interior Design Values				
Set an Example	X	X	SOCIAL-CULTURAL VALUES	Social Value	X	
Form Authenticity	X	X		Identity Value	X	
Remain Intact	X	X		Commemorative Value	X	
Aesthetic Value	X	X		Politic Value		
Functional Value	X	X		Consistency Value	X	
Continuity Value in Use	X	X		Bequest Value	X	
Material Authenticity	X	X		Cultural Value	X	
Authenticity Value	X	X		Urban Context Value	X	
Design Value	X	X		Contribution to Urban Identity	X	
Design Authenticity	X	X		Historical Value	X	
Design Principles Value	X	X		Impress on Society Memory	X	
To be obtained through an architectural competition				Existence Value	X	
Technical Value	X	X		SCIENTIFIC VALUES	Knowledge Value	X
Technological Value	X	X			Document Value	X
Technological Innovation	X	X	Education Value		X	
Be the first in terms of the use of interior elements		X	Academic Value		X	
Be an example of an unused construction system			Innovation Value		X	
Building Value	X		Reference		X	
Be the first in terms of building type			Idea Authenticity			
Construction System and Technical Equipment	X		Creative Genius			
Environmental Value	X					
Physical Location	X					
Contribution to urban texture	X					
Environmental harmony and its contribution to the environment	X					

Figure 4.56. Analysis with the modern housing heritage value system: Pitrak Apartment Block

Pıtrak Apartment block was located in the place of Berrin Apartment on Cemal Gürsel Street, the first biggest and prestigious apartment of Karşıyaka (Figure 4.79 a). Pıtrak Apartment block was constructed in place of Berrin Apartment (Figure 4.79). A modern indoor swimming pool with central heating and the transparent covering was built in the large back garden from Berrin Apartment.

There were various businesses in the offices on the ground floor of the apartment in different periods. Besides the businesses such as cafés, exhibitions, and banks, the famous Palet Restaurant in that period was also in Berrin Apartment which was on the parcel of Pıtrak Apartment before (Figure 4.57).



Figure 4.57. Berrin Apartment 1950s, Retrieved from <https://www.facebook.com/groups/eskiKarşıyaka/>



Figure 4.58. Pıtrak Apartment Block front facade (B. Gönültaş Tekin Archive, 2019)

Architectural Design Value: Pıtrak Apartment was designed and constructed by architect Cahit Akan. Cahit Akan who was born in Isparta in 1926 began to live in İzmir since his secondary school years. After he completed his architecture education, he worked in Melih Pekel's architecture office. Later on, he opened his own office (Kaftancı, 1998).

The building has cubic multi-story apartment characteristics with a symmetrical facade which was often seen in the coastline in İzmir in the period after 1970. The original architectural design of the building which is still in use has largely been conserved. It has **continuity in use-value** because its original architectural values are conserved.

There are 24 flats and two shops in total in the building with two different entrances. All of the living spaces of the flats in the apartment are linked with the front facade; however, all of the sleeping units are linked with the back facade. The spaces related to the facades of the flat (guest living room, bedroom) have access to the balcony. There are three ventilation and lighting shafts in the building. The spaces such as the kitchen and study room are linked with these ventilation and lighting shafts. According to the original project of the building, the back garden was built as a pool; however, this pool was canceled and converted into a parking lot in 2003. It is still used as a parking lot today. Pıtrak Apartment was constructed with a reinforced concrete carcass system. Reinforced concrete carcass and steel were used in the construction of the pool and club. Mosaic and ceramic were used as a ground flooring material in stairs and main lobby (Figure 4.80).

The building is an authentic example because it creates the mass effect, facade integrity, simplicity and vertical-horizontal balance in balconies and reflects the modern design approach to interior and also cares for fine details. It has **continuity value** in use because these authentic and periodic architectural values are conserved. The front facade of the building has design integrity that keeps the horizontal and vertical balance dynamic. The simplicity understanding seen in the 1950-1980 period in İzmir goes on in this building. The railings in balconies on the facade are the most characteristic architectural element of the building. Pıtrak Apartment block is a civil architectural example having **aesthetic and design authenticity values** with the original design approach, transparent facade layout, plan schemes, materials, and

architectural details.

Pıtrak Apartment built with the reinforced concrete system has a **building value** because it represents the construction system and technical equipment of the period. It stands out with both its **environmental compliance and contribution** and its **contribution value to urban fabric** by reflecting this rational architectural understanding which became widespread after 1950 in Turkey. In addition, it is an example with **form authenticity** among the apartment buildings of that period with its design approach which differs from the apartments around. The functional differences in plan setup of the building were reflected the facade living, dining and kitchen units were designed on the southeast and bedrooms and wet areas were designed on the northwest. It is an original housing example that enriches our modern architectural heritage with its **harmony with the environment** of the location and its success in applying the modern architectural principles of the period to the design.

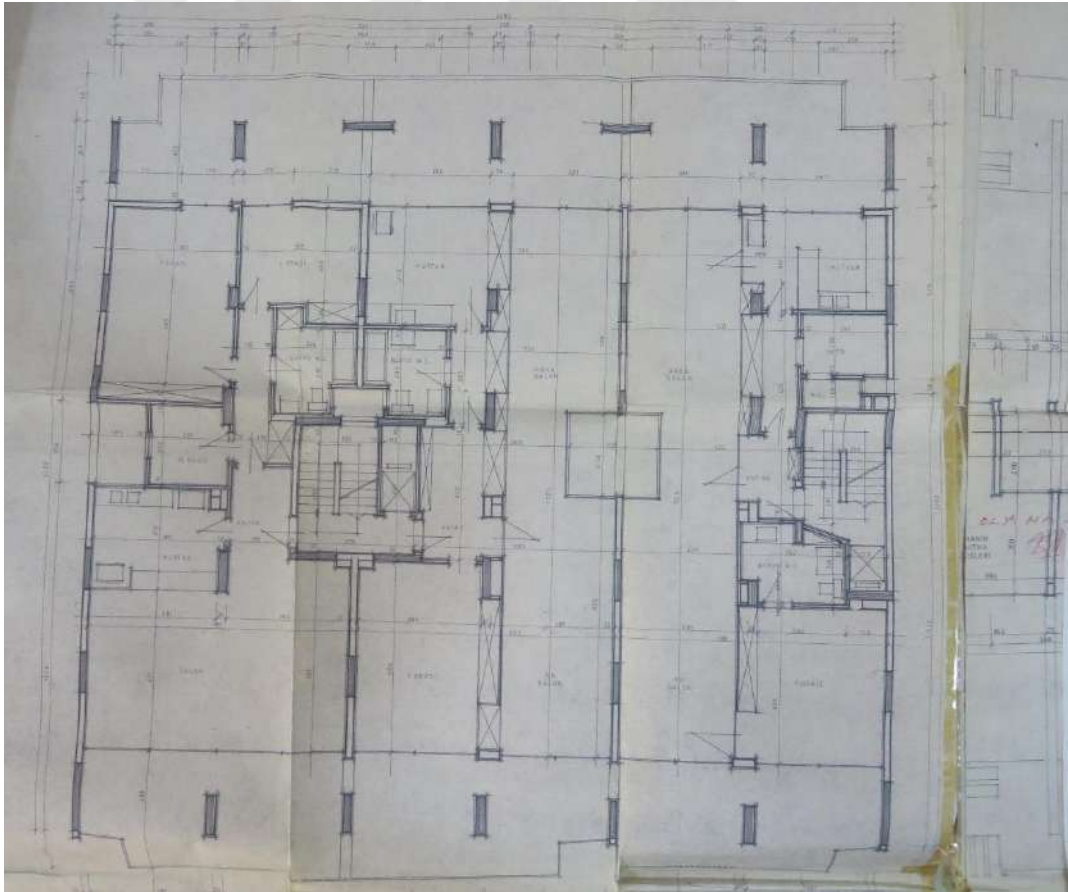


Figure 4.59. Pıtrak Apartment Floor Plan, Municipality of Karşıyaka Archive, 2018

Interior Architectural Design Value: The building stands out as an original apartment building among the period buildings with its plan scheme and the holistic modern design approaches in the interior. It is an architectural heritage with high authenticity and design value in terms of especially its authentic interior architectural details. It is an architectural heritage with **continuity** value in interior use because it conveys the spatial organization, interior architectural details and domestic culture of the modern apartments in the period they were constructed. In addition, Pitrak Apartment has **intact /remain value** with its open-plan setup, mass layout and approach considering the interior. It is a civil architecture example with a high **interior architectural design value** because it sets an example, has authentic materials used in interior and architectural and interior architectural design approach is considered holistically.

Flat 4 in Block A on the 4th floor owned by Meral Özsoy and Flat 15 in Block B on the 8th floor owned by Cahit Akan and Hasibe Akan were analysed in this building.

- Guest Living Room, Flat 4: The original ground material in the guest living room has been conserved (Figure 4.81 k). A floor material obtained by pouring polyester on pumice was used (Figure 4.81 k). The furniture was designed by Nevzat Özgörkey (Figure 4.81). The wood panel and fireplace designed in the constructed period are used in their original forms (Figure 4.81).
- Kitchen, Flat 4: Kitchen cabinets have been conserved from the construction date until today (Figure 4.82). The ceramics and lighting used on the kitchen floor are original (Figure 4.82 d).
- The toilet, Flat 4: Toilet is also used in its original form today (Figure 4.83).
- Bedroom, Flat 4: There are two bedrooms in the flat. The furniture and lighting elements in the bedrooms are conserved in their original forms (Figure 4.84). These details which inform us about the furniture, materials and technological devices of the period are still present today.
- Family Living Room, Flat 4: There is a family living room in the flat. The furniture and floor material in the family living room at the end of the corridor in the plan scheme are conserved in their original forms (Figure 4.85).
- Guest Living Room, Flat 15: This flat designed by Architect Cahit Akan for

his family conserves its original design features today. The entrance door and the doorknob of the flat are original. No pendant lighting was used in the guest living room. Architect Cahit Akan designed a linear and rectangular lighting system using white wood material (Figure 4.86 e). This design approach was applied to other volumes in the flat. One of the original details in the guest living room is the shelf system designed by Architect Cahit Akan (Figure 4.86 g). Design integrity was provided by using green felt on the ground behind the shelf system. Green felt was also used behind the console designed to immobilize on the ground by a single leg (Figure 4.86). The connection between these two volumes was set up through a rectangular aperture designed between the kitchen and the guest living room. As a difference from the original design in the guest living room the fireplace whose facing was changed before is on the platform one step higher than the ground (Figure 4.86 j). Personal belongings of Cahit Akan and his family from 1970 and 1980s are also in the flat.

- Entrance Hall, Flat 15: The original ground floor material of the corridor in the flat is green felt and ceramic. The coat checks one of the original details in the corridor was immobilized on the ground with a single leg using white wood material (Figure 4.87 a, 4.87 b). There are also original built-in cabinet and console in the corridor. A lighting system was designed in the built-in cabinet. It was seen that the sliding window aperture is the upper part of the door and designed by architect Cahit Akan (Figure 4.87 d). In order to prevent the sudden beat, “stopper” detail was designed on the sliding window aperture designed for controlling the wind from the sea.
- Kitchen, Flat 15: Furnitures in the kitchen are used and conserved in their original forms (Figure 4.88). It was informed that the original ground floor material was changed. In addition, the furniture belonging to the construction period are still in use. Concealed lightings were also used in kitchen cabinets (Figure 4.88 c).
- Bathroom, Flat 15: As it is in the guest living room, linear and rectangular lighting was also used in the bathroom (Figure 4.89). The lighting was concealed into this system designed with square sheetrock.

- Bedroom, Flat 15: The furniture and lighting elements in the flat are conserved with their original form (Figure 4.90). The ground floor material of the bedrooms is green felt. The bed was immobilized on the ground and formica was used in the bed railer (Figure 4.90 a). These details which inform us about the furniture, materials and technological devices of the period are still in use.
- Family living room, Flat 15: The wallpaper applied to the construction period is still used today. There is rectangular concealed pendant lighting in the room (Figure 4.91).
- Study Room, Flat 15: There is original immobilized furniture in the study room. A concealed lighting was designed over the white and immobilized study table (Figure 4.92). The white bed for one person was also immobilized on the ground. The cabinets designed for storage in the construction period and end table is also among the original details.

Socio-Cultural Values: Pitrak Apartment, the representative of modern housing life in Karşıyaka in the 1950-1980s, is a building with a high **urban context value** in terms of its architectural features, in-house life proposal, modernist design concept and providing historical continuity. The building is still in use and has largely been conserved with its original design, architectural content and the interior of the analysed flats reflect the original design features of the period. It is important because it reflects modern life in the social structure and conveys the architectural and interior features of the period. It is one of the examples of civil architecture in İzmir with the mentioned architectural features. It has a high **continuity value** in terms of providing information about the housing design concept of the period it was designed, its original design concept, simple and transparent mass effect, plain facade layout, plan scheme, and interior design details. The building, one of the important civil architectural examples of modern apartments built in İzmir between 1950 and 1980, is an important architectural heritage in the context of social. In addition, the building has an identity value in terms of conveying cultural and political values of modern apartments in the territory and reflecting the lifestyle with a high **contribution to urban identity value**.

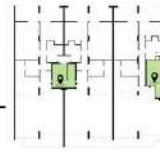
Scientific Values: Pitrak Apartment is a housing example with **idea authenticity** with its holistic approach which deals with modern design principles in terms of both architecture and interior architecture. The building is still in use today and it has largely

been conserved with its original architectural features. The interior of the analysed flats also reflects the original design features of the period. It has **innovation value** because it reflects the modern design features of the period to the interior and it has the **knowledge** and **document value** it's furniture and lighting elements are still in use. It is highly important because it reflects modern life in the social structure and conveys the information about architectural and interior architectural features of the period. It also has the education and academic value in terms of informing about the past in modern architecture and design history fields. Pıtrak Apartment is one of the important civil architecture examples in İzmir with its mentioned architectural and interior architectural features.



PITRAK APARTMENT BLOCK

Material Color **FLOOR** **WALLS**



A: Pitrak Apartment Front Facade



B: Facade Detail



C: Entrance of Car Parking



D, E: Stair Floor Material: Terrazzo



F: Stair Detail



G: Car Parking (Outdoor Pool Area)

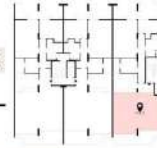


H, I, J: Original wall details on ground floor

Figure 4.60. Pitrak Apartment Block facade & main lobby, 2018

Apartment 4- GUEST LIVING ROOM

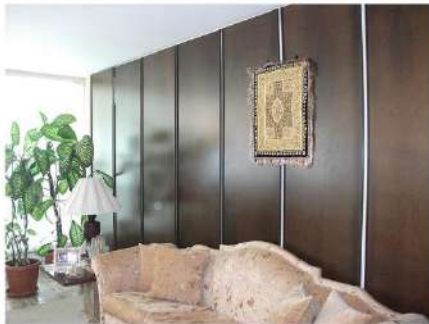
Material Color **FLOOR** **WALLS** **FURNITURE** **FURNITURE**



A: General view of guest living room



B: Seating group



C: Wall detail



D: Dinner table



E: Dinner table



F: Console



G: Radiators

H: Wall detail



I: Chair



J: Fireplace

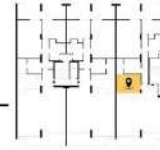


K: Floor detail

Figure 4.61. Guest living room of Flat-4, Pitrak Apartment Block

Apartment 4- KITCHEN

Material Color WALLS FLOOR CABINET



A: Kitchen cabinet detail



B: Kitchen lighting



C: Kitchen cabinet detail



D: Kitchen floor ceramics



E: Detail



F: Door



G: Chair



H: Footstool



I: Paravane



J: Paravane



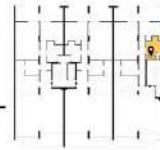
K, L: Original glass panel works



Figure 4.62. Kitchen of Flat-4, Pıtrak Apartment Block

Apartment 4- WC

Material Color FLOOR WALLS VITRIFIED



A: Toilet



B: Orijinal wc



C: Wc cabinet



D: Sink



E: Sink



F: Details



G: Details

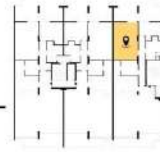


H: Original wall ceramics

Figure 4.63. Restroom of Flat-4, Pitrak Apartment Block

Apartment 4- BEDROOM

Material Color **WALLS** **FLOOR**



A: Original set of bedding



B: Wardrobe



C: Bedstand



D: Bedroom furniture



E: Mirror



F: Original chair

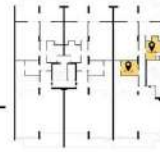


G: Furniture detail

Figure 4.64. Bedroom of Flat-4, Pitrak Apartment Block

Apartment 4- FAMILY LIVING ROOMS

Material Color **FLOOR** WALLS



A: Sofa



B: Sofa



C: Furniture



D: Floor parquet



E: Radiator



F: Original details



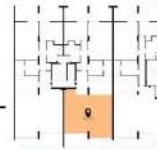
G: Wardrobe



H: Clock

Figure 4.65. Family living room of Flat-4, Pitrak Apartment Block

Apartment 15- GUEST LIVING ROOM
 Material Color **WALLS** **FLOOR** **FURNITURE**



A: Guest living room general view



B: Dinner table



C: Fireplace



D: Furnitures



E: Ceiling details



F: Guest living room furniture



G: Open shelf



H: Cabinet



I: Original details

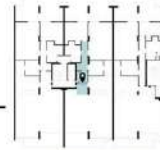


J: Fireplace

Figure 4.66. Guest living room of Flat-15, Pitrak Apartment Block

Apartment 15- ENTRANCE HALL

Material Color **WALLS** **FLOOR**



A: Entrance hall



B: Entrance hall furniture



C: Ceiling details



D: Door details



E: Cloakroom



F: Entrance hall floor



G: Entrance door



H: Entrance door



I: Entrance ceiling

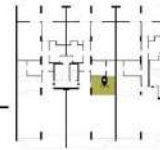


J: Furniture detail

Figure 4.67. Entrance hall of Flat-15, Pitrak Apartment Block

Apartment 15- KITCHEN

Material Color **WALLS** **FLOORS** **OBJECTS**



A: Original kitchen cabinets



B: Original kitchen cabinets



C: Lighting details



D: Bakery



E: Cabinets



F: Cabinet detail



G: Dinner table



H: Chair



I: Kitchen shelf



J: Cabinets



K: Cabinet detail



L: Refrigerator

Figure 4.68. Kitchen of Flat-15, Pitrak Apartment Block

Apartment 15- BATHROOM

Material Color **FLOOR** **WALLS** **OBJECTS**



A: Bathroom lighting



B: Bathroom lighting



C: Bathroom lighting



D: Bathroom objects



E: Bathroom cabinet

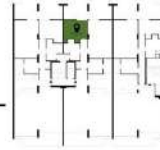


F: Bathroom cabinet

Figure 4.69. Bathroom of Flat-15, Pıtrak Apartment Block

Apartment 15- BEDROOM

Material Color **WALLS** **FLOOR** **FURNITURE**



A: Original set of bedding



B: Bedroom's furniture



C: Commode



D: Sofa



E: Original sofa

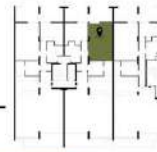


F: Taboret

Figure 4.70. Bedroom of Flat-15, Pitrak Apartment Block

Apartment 15- FAMILY LIVING ROOMS

Material Color **FLOOR** **WALLS**



A: Family living room general view



B: Family living room seat



C: Open shelf



D: Furniture details



E: Family living room lighting

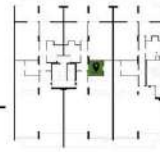


F: Chair

Figure 4.71. Family living rooms of Flat-15, Pitrak Apartment Block

Apartment 15- STUDY ROOM

Material Color **WALLS** **FLOOR**



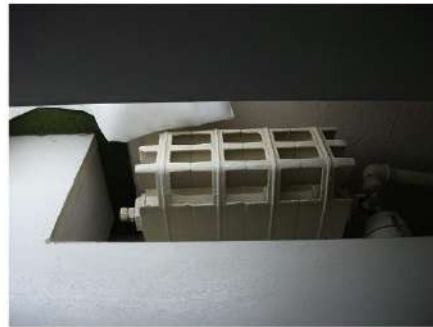
A: Study Desk and Lighting System



B: Study Desk and Lighting System



C: Study Desk and Lighting System



D: Radiator



E: Table



F: Cabinets



G: Original Details

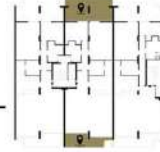


H: Original Details

Figure 4.72. Study room of Flat-15, Pitrak Apartment Block

Apartment 15- BALCONIES

Material Color WALLS FLOOR FLOOR



A: Balcony details



B: Balcony details



C: Parapets



D: Wall detail



E: Balcony floor material



F: Balcony beams



G: Beams



H: Parapet



I: Details



J: Floor seramics



K: Ceramic details

Figure 4.73. Balconies of Flat-15, Pıtrak Apartment Block

4.1.2. Evaluation

This part of the study will be evaluating the analysis of the apartment blocks by focusing on their architectural features and interiors. The plan schemes of the apartment blocks in Donanmacı and Aksoy quarters analysed by referring to the modern housing heritage value system, differences are detected although there are a number of similarities (Table 5.1). The most important similarity seen in plan scheme of Gökçeoğlu, Gediz, Pıtrak, and Çağlayan apartment blocks is that a long corridor separates the living and sleeping units. However, in Saha apartment block which was designed in the adjacent building layout with a central *sofa* plan scheme was designed instead of a linear circulation plan layout. As mentioned in Chapter Two, *sofa* is a part of the apartment blocks until the 1960s (Gürel, 2007). It is seen that the traces related to sofa-type apartments can also be found in Karşıyaka. The kitchen, maid's room and bedrooms which are accessed through this central sofa were connected with 2 different corridors. The flat's entrance door, living room door, and corridor door were connected to this sofa. One of these corridors connected to the kitchen and maid's room, the other connected bedrooms and bathrooms. Another common feature of the analysed apartment blocks is that very large living spaces were located on the seaside while study rooms and bedrooms were located on the backside. The kitchen, bathroom and toilet ventilation is supplied with ventilation and lighting shafts in all apartment blocks. It was determined that specific to 1950-1980 period living spaces of the apartments were designed as larger and more spacious as compared to today; however, the kitchen was designed very small.

Similarities and differences are identified between apartment block entrance hall, guest living room, flat entrance hall, balcony, kitchen, bathroom, bedroom, study room, and family living room depending on the user profile, contractor, architect and parcel type (Table 5.1, 5.2, 5.3, 5.4 5.5, 5.6, 5.7).

Apartment blocks' main lobbies: Gediz and Pıtrak apartment block plan scheme have a separate entrance hall. Both apartment blocks have three flats on each floor. Çağlayan apartment block has a single entrance lobby. In this lobby, there are two separate stairs and elevators. Gökçeoğlu and Saha apartment block has a single entrance hall. While Gökçeoğlu apartment block has one flat on each floor, Saha and

Çağlayan apartment blocks have two flats on each floor.

When the plan schemes of the apartment blocks were examined, it was determined that the main lobbies of the apartments were designed larger and more spacious as compared to today. The fact that post boxes, names of the apartments, entrance doors, floor coverings, and stair railings in very largely designed, lobbies of the apartment blocks were designed by considering as a design element indicates that architects of the period regarded their designs as a whole and created the architectural identity of the building in an integrative perspective. In addition, the use of terrazzo on the floor of entrance halls of the analysed apartments indicates that this material was a common characteristic that was commonly used in and specific to this period (Table 5.2).

Each residences's entrance halls: The entrance hall is the first interior space that the visitor sees. The entrance hall separates the public area from the private area. The first gaze of the visitors into the residence occurs in this space. According to the defining of Sezginalp, the entrance hall is a space in- between public and private (Sezginalp, 2017).

These entrance halls were solved near to living spaces and kitchen volumes (Table 5.1). Gökçeoğlu, Gediz, Çağlayan and Pıtrak Apartments have only one main entrance. However, in Saha apartment block flats have a separate entrance for the maids. A separate space was designed for the maid as the needs of users and a separate door was designed so that this space was connected with the living spaces. The opening of the main entrance to the guest living room door and at the same time to the sea view is the common characteristic of these buildings.

Gediz apartment blocks have a separator in the entrance hall, although Saha and Çağlayan apartment blocks don't have separator in entrance halls. Pıtrak and Gökçeoğlu apartment have a glass door in the entrance hall.

Bathrooms and restrooms: All examined apartments have a bathroom and a restroom. Bathrooms in apartments were designed very larger than today. Saha apartment block has a separate bathroom which is accessible from the maid's room, unlike the other apartment blocks. In all apartments, bathrooms are located in the corridor near the bedrooms. The restroom is located in the corridor near the flat entrance door. Air-shafts were designed for air ventilation and plumbing of all bathrooms and restrooms.

The bathtub considered an interior design element in all apartment blocks. The surface of the bathtubs covered with the same material as the floor ceramic. The original details like the pedestal washbasin and closet included in all apartment blocks. The bidet, which is also unique to the period, has been preserved only in the Gökçeoğlu apartment block. The number of examples from these large bathrooms in which closet and bidet were used together reaching today is very few. Bidets are not used in apartments that are built today and the bathrooms with such large volumes are not designed. In addition, it can be seen that the floor and wall coverings used in bathrooms are in similar colours and tones. It can be seen that blue and white are commonly used in bathroom vitrified elements, floor and wall coverings (Table 5.3).

Kitchens: Although living spaces were very large and spacious, kitchens were designed smaller than today. The kitchen area was minimum because people were not accustomed to have their meals in kitchens and there were not technological devices such as dishwashers, grills, deep fryer, coffee machine, microwave oven and fruit press which are frequently used today. A similar approach is observed in all of the analysed buildings. Another common feature in plan schemes is that kitchens have windows facing the ventilation and lighting shaft (Table 5.4, 5.5, 5.6).

The gateleg table was designed in the Kitchen of flat 4 in the Gökçeoğlu Apartment block. The movable kitchen table was designed in Gediz, Saha, Çağlayan and Pıtrak Apartment blocks. Two counters are designed as mutual in all kitchen of flats.

Guest living rooms & front balconies: When the plan schemes of the apartments are examined, it can be seen that the living spaces in the apartments of this period were very large and spacious (Table 5.7, Table 5.8). The living rooms were large in these flats. One of the reasons for this can be the old habit of living in a big mansion with two or three families before the 1950s.

The living spaces in all of the analysed apartments are located on the sea facade. Different functions such as living, dining and studying were solved together according to the user's profile in the living spaces located on the sea facades. A fireplace was designed in the guest living room in Pıtrak Apartment built-in 1974 unlike other apartments (Table 5.7, 5.8)

All guest living rooms have balconies on the sea facade. Uninterrupted balconies on

the facade and the use of large glass surfaces are also among the common characteristics of these apartments.

Dining and seating spaces are together in guest living rooms of Gökçeoğlu, Gediz, Saha, Çağlayan and Pıtrak apartment blocks. Since people are accustomed to have a seat and have their meals together, a separate living room was not designed or was designed very small in the apartments of this period. (Table 5.8).

Bedrooms: The location of bedrooms on the back facade in plan schemes is the common design approach in these apartment blocks. There are two bedrooms in Gökçeoğlu Apartment and one of them has a balcony and the other one has a facade overlooking the ventilation and lighting shaft. There are 2 bedrooms in Gediz Apartment and there is 1 common balcony of these bedrooms. One of the two flats on each floor in Saha Apartment has two, the other one has three bedrooms. Since the apartment was in a detached form, bedrooms were located on the western facade. The eastern facade of Çağlayan Apartment is attached to the next parcel. There are three flats on each floor in the plan scheme. In addition, according to the plan scheme, there are totally three bedrooms in two flats located on the eastern facade and in the middle and two of them are located on the back facade and one of them is located on the facade of ventilation and lighting shaft. Again, according to the plan scheme, because the flat in the west has a facade in the west, three bedrooms are located in the west. These bedrooms have balconies. There are three flats on each floor in the Pıtrak Apartment and these flats have two each bedroom. Bedrooms are located on the back facade similar to Gökçeoğlu and Gediz Apartment.

Floor material of the bedrooms in Gökçeoğlu, Gediz, Saha and Çağlayan apartments is laminated parquet. This herringbone and common parquet in apartments built between 1950 and 1980 has been conserved and also is still in use today. The floor material of bedrooms in Pıtrak Apartment is green felt. A common feature seen in bedrooms in apartments built in this period is that bedrails can be used as bedside tables, bookcases or storage. The bedrails and other furniture which include different functions and are designed as a whole on the wall reflect the modern design approach of the 1950-1980 period (Table 5.9).

Family living and study rooms: A common feature seen in the plan schemes of the analysed apartments is that especially family living rooms and study rooms are located on the back facade or ventilation and lighting shaft façade (Table 5.10). One family living room in Gökçeoğlu apartment is located on the back facade and one study room in Gediz, Çağlayan and Pıtrak Apartment is located on the ventilation and lighting shaft facade. There is no family living room and study room in Saha Apartment. In addition, it can be seen that study rooms were designed very small and they were located on the ventilation and lighting shaft façade in all apartment blocks.

In addition, it has been observed that the design approaches of the architects who witnessed the period in Karşıyaka were innovative and specific to the 1950-1980 period. It has been determined that architects followed the technological developments, reflected these developments to both architecture and interiors in their designs and considered all fine details in order to provide overall design integrity. The architects who were competent in terms of professional aspects presented more elaborate works by considering the material selection of the buildings and furniture designs as a part of their modern designs.

Prof. Önder Küçükerman stated that Karşıyaka allowed many immigrants from Aydın and the early apartments built in Donanmacı and Aksoy Quarters were constructed by the well-educated and wealthy families. In this period elaborate architectural buildings in terms of designing were constructed with the power of the professional status in Karşıyaka where many wealthy families migrated for investment or for a living (Küçükerman, 2018). Süha Tarman talked about that the fact that the users in Karşıyaka were socio-economically in good status such as doctors, officers, municipal personnel and architects led the civil architectural products constructed in Karşıyaka in this period to be more innovative and elaborate technically and technologically than the one in other cities. It was found out that users preferred especially Karşıyaka-originated architects to construct their properties with flat for land (Tarman, 2019).

Table 4.1. Apartment blocks & Plan layouts

Building Facade	Plan Layout
<p>Gökçeoğlu Apartment, 1966 Architect: Faruk San</p> 	 <p>Building Entrance</p> <ul style="list-style-type: none"> Circulation Living Room Kitchen Bathroom & Wc Bedroom Sitting Room Balcony Technical Room Light Well Entrance & Hall
<p>Gediz Apartment, 1967 Architect: Faruk San</p> 	 <ul style="list-style-type: none"> Circulation Living Room Kitchen Bathroom & Wc Bedroom Study Room Balcony Entrance & Hall Light Well
<p>Saha Apartment, 1971 Architect: Armağan Çağlayan</p> 	 <ul style="list-style-type: none"> Circulation Living Room Kitchen Bathroom & Wc Bedroom Servant's Room Balcony Entrance & Hall
<p>Çağlayan Apartment, 1972 Architect: Fuat Bozinal</p> 	 <ul style="list-style-type: none"> Circulation Living Room Kitchen Bathroom & Wc Bedroom Study Room Balcony Entrance & Hall Light Well Pantry
<p>Pıtrak Apartment, 1974 Architect: Cahit Akan</p> 	 <ul style="list-style-type: none"> Circulation Living Room Kitchen Bathroom & Wc Bedroom Study Room Balcony Entrance & Hall Light Well

Table 4.2. Apartment blocks' entrance halls

	Location	Entrance Hall - Details - Materials
<p>Gökçeoğlu apartment block, 1966 Architect: Faruk San</p>		 <p>a. Entrance door, b. Entrance hall, c. Stair detail, d. Post box</p>
<p>Gediz apartment block, 1967 Architect: Faruk San</p>		 <p>a. Entrance door, b. Stair detail, c. Post box</p>
<p>Saha apartment block, 1971 Architect: Armağan Çağlayan</p>		 <p>a. Entrance hall, b. Stair, c. Floor material, d. Stair floor, e. Apartment's entrance door</p>
<p>Çağlayan apartment block, 1972 Architect: Fuat Bozinal</p>		 <p>a. Entrance hall, b. Stair detail, c. Post box</p>
<p>Pıtrak apartment block, 1974 Architect: Cahit Akan</p>		 <p>a. Stair detail, b., c. Original ceramics, d. Entrance hall floor material</p>

Table 4.3. Bathrooms of analysed flats



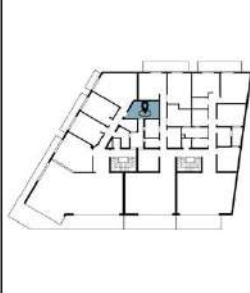

Location	Bathroom - Details - Materials
<p>Gökçeoğlu apartment block, 1966 Architect: Faruk San</p> 	<p style="text-align: center;">Flat 4</p>  <p>a. Original bathroom, b. Sink, c. Bidet, d. Original wall ceramics</p>
<p>Gediz apartment block, 1967 Architect: Faruk San</p> 	<p style="text-align: center;">Flat 1</p>  <p>a., b. Sink, c. Closet, d. Wall ceramics</p>
<p>Saha apartment block, 1971 Architect: Armağan Çağlayan</p> 	<p style="text-align: center;">Flat 11</p>  <p>a. Original bathroom, b., c. Original wall ceramics</p>
<p>Çağlayan apartment block, 1972 Architect: Fuat Bozinal</p> 	<p style="text-align: center;">Flat 12</p>  <p>a. Bathroom of Flat 12, b.c. Sink, d. Closet</p>
<p>Pıtrak apartment block, 1974 Architect: Cahit Akan</p> 	<p style="text-align: center;">Flat 4</p>  <p>a. Original WC of Flat 4, b. Cabinet, c. Closet, d. Sink, e. Original wall ceramic</p>

Table 4.4. Kitchens of analysed flats



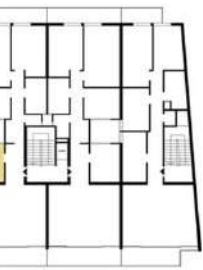
Location	Kitchen - Furniture - Materials
<p>Gökçeoğlu apartment block, 1966 Architect: Faruk San</p> <p>Flat 4</p>  <p>Kitchen of Flat 4</p> 	      <p>a., b.Kitchen cabinets, c., d.Original kitchen table, e.Kitchen window f.Kitchen floor material</p>
<p>Gediz apartment block, 1967 Architect: Faruk San</p> <p>Flat 1</p>  <p>Kitchen of Flat 1</p> 	     <p>a., c., d.Original kitchen cabinets b. Sink, e.Wall seramice</p>

Table 4.5. Kitchens of analysed flats


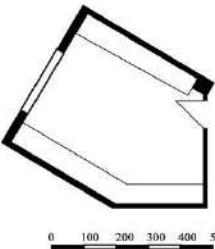

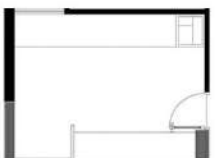












Location	Kitchen - Furniture - Materials
<p>Çağlayan apartment block, 1972 Architect: Fuat Bozinal</p>	<p>Flat 12</p>  <p>Kitchen plan of Flat 12</p> 
<p>Pittrak apartment block, 1974 Architect: Cahit Akan</p>	<p>Flat 4</p>  <p>Kitchen plan of Flat 4</p> 
   <p>a., b., c.Original kitchen cabinets</p>	
         <p>a., b.,d.Kitchen cabinets, c.Kitchen floor material, e.f., Kitchen door, g., h. Original details, i.Original kitchen table</p>	

Table 4.6. Kitchens of analysed flats

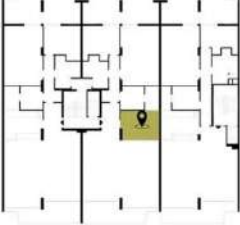
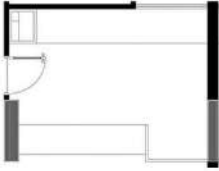

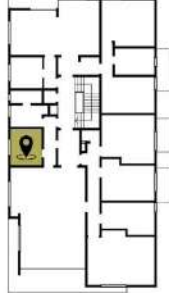


Location	Kitchen - Furniture - Materials
<p data-bbox="312 501 363 786">Pıtrak apartment block, 1974 Architect: Cahit Akan</p> <p data-bbox="443 344 512 367">Flat 15</p>  <p data-bbox="400 680 580 703">Kitchen of Flat 15</p> 	 <p data-bbox="639 920 1374 965">a. Sink, b. Lighting detail, c. Cabinet detail, d., e. Oven, f. Shelves, g., h. Cabinet details, i. Refrigerator, j. Original kitchen table</p>
<p data-bbox="312 1144 363 1429">Saha apartment block, 1971 Architect: Armağan Çağlayan</p> <p data-bbox="443 978 512 1001">Flat 11</p>  <p data-bbox="400 1359 580 1382">Kitchen of Flat 11</p> 	 <p data-bbox="649 1384 975 1413">a. Kitchen of flat 11, b., c. Cabinets</p>

Table 4.7. a. Guest living rooms of analysed flats

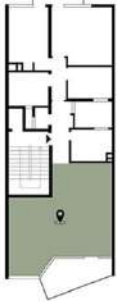






Location	Location	Guest living room - details - materials
<p>Gökçeoğlu apartment block, 1966 Architect: Faruk San</p>	<p>Flat 4</p> 	 <p>a., b., c., d., e., f., g., h. Guest living room furnitures, i. Lighting, j. Door</p>
<p>Gediz apartment block, 1967 Architect: Faruk San</p>	<p>Flat 1</p>  <p>Flat 12</p> 	 <p>Guest living room furnitures of apartment 1</p> <p>Guest living room furnitures of apartment 12</p>
<p>Saha apartment block, 1971 Architect: Armağan Çağlayan</p>	<p>Flat 11</p> 	 <p>a., b., c., d., e. Guest living room furnitures, f. Guest living room entrance door</p>

Table 4.8. b. Guest living rooms of analysed flats





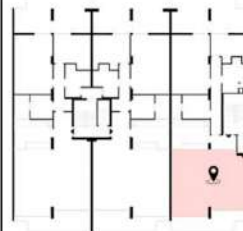
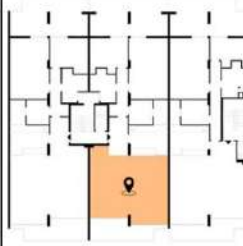


Location	Guest living room - details - materials
<p data-bbox="312 528 363 842" style="writing-mode: vertical-rl; transform: rotate(180deg);">Çağlayan apartment block, 1972 Architect: Fuat Bozinal</p> <div data-bbox="368 365 612 958"> <p data-bbox="443 365 507 389">Flat 6</p>  <p data-bbox="443 748 507 772">Flat 12</p>  </div>	<div data-bbox="635 360 1390 636">  <p data-bbox="635 645 1321 674">Apartment 6; a., b., c., d., f., g., h., i. Living room furnitures, e. Lighting</p> </div> <div data-bbox="635 701 1390 1066">  <p data-bbox="635 1070 1353 1099">Apartment 12; a., b., c., d., e., f., g. Living room furnitures, h. Floor material</p> </div>
<p data-bbox="312 1312 363 1592" style="writing-mode: vertical-rl; transform: rotate(180deg);">Putrak apartment block, 1974 Architect: Cahit Akan</p> <div data-bbox="368 1144 612 1816"> <p data-bbox="443 1144 507 1169">Flat 4</p>  <p data-bbox="443 1532 507 1556">Flat 15</p>  </div>	<div data-bbox="635 1137 1390 1447">  <p data-bbox="635 1456 1358 1485">Apartment 4; a., b., c., d., e., f., g. h. Living room furnitures, i. Floor material</p> </div> <div data-bbox="635 1518 1390 1839">  <p data-bbox="635 1843 1294 1872">Apartment 15; a., b., d., e., f., g. h. Living room furnitures, c. Lighting</p> </div>

Table 4.9. Bedrooms of analysed flats

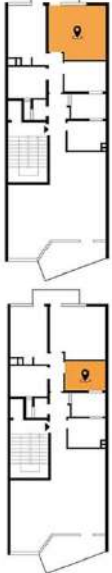



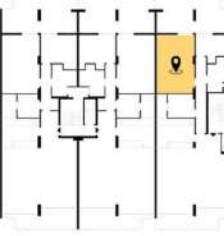
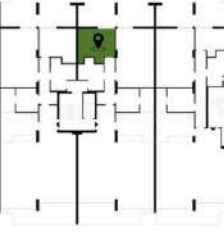





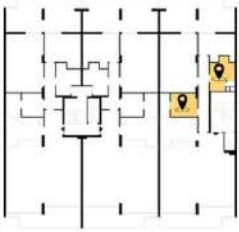
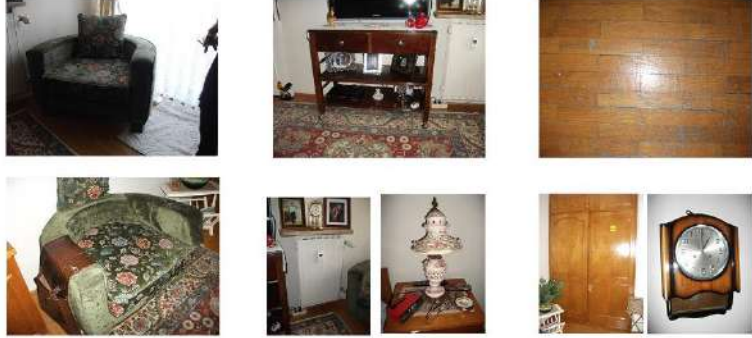
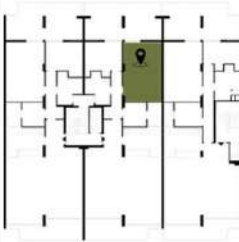
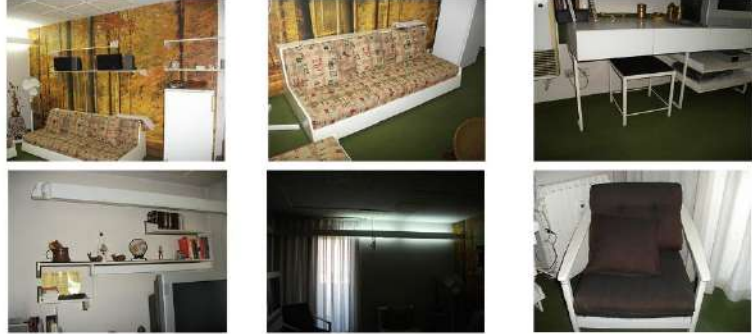
	Location	Bedrooms - Furniture - Materials
<p>Gökçeoğlu apartment block, a1966 Architect: Faruk San</p>	<p>Flat 4</p> 	 <p>a., b.Original Set of Bedding, c.Wardrobe, d.Original Laminate Flooring, e.Lighting</p>  <p>a., b.Work table, c.Nightstand, d.Original chair, e.Push button</p>
	<p>Gediz apartment block, 1967 Architect: Faruk San</p>	<p>Flat 1</p> 
<p>Putrak apartment block, 1974 Architect: Cahit Akan</p>		<p>Flat 4</p> 
	<p>Flat 15</p> 	 <p>a. Set of bedding, b.Bed rail, c.Dresser, d.Seat, e.Stool, f.Original chair</p>

Table 4.10. Family living rooms of analysed flats

Location	Family living room - Furniture - Materials
<p>Gökçeoğlu apartment block, 1966 Architect: Faruk San</p>	<p>Flat 4</p>   <p>Family living room furnitures of apartment 4</p>
<p>Gediz apartment block, 1967 Architect: Faruk San</p>	<p>Flat 1</p>   <p>Family living room furnitures of apartment 1</p>
<p>Pıtrak apartment block, 1974 Architect: Cahit Akan</p>	<p>Flat 4</p>   <p>Family living room furnitures of apartment 4</p> <p>Flat 15</p>   <p>Family living room furnitures of apartment 15</p>

CHAPTER 5 CONCLUSION

The studies within the scope history of modern architecture indicate that different modernization period has been experienced in each geography with different social, cultural, economic and political developments in different parts of the world. A similar process has been experienced also in Turkey and an approach of modern architectural concept has emerged with the political, economic and technological developments following the Republic under the modernization program.

The studies within modern architectural history in Turkey indicate that residential buildings except for the one produced by well-known architects are neglected. It is seen that conservation approaches are also limited to a certain period and building group. The fact that these approaches exclude the residential buildings of the modern period led the studies on interior spaces to be limited in number. Studies of interior spaces and furniture of residential buildings lack in literature; therefore, these buildings are not to be discussed holistically. However, residential buildings hold importance to urban identity and architectural culture. Residential buildings that can reach today as collective or single housing are the examples conveying the sheltering practices and modern domestic culture. These buildings are significant heritage conveying the culture, art, and civilization of the society.

Due to the modernization program, after the establishment of the Republic, many new building types were emerged in Turkey. Individual and collective housing production increased with the transition to a multi-party system and economic developments after 1950. The 1950s were the years when Karşıyaka faced the construction of new apartment blocks. These apartment blocks were mostly built on the empty lands, sometimes on the plot of the demolished traditional houses. In 1965, Condominium Law/Flat Ownership Code (Kat Mülkiyeti Kanunu led to an increase in the number of apartment blocks.

Today, along with the Urban Transformation Law issued in 2012, the number of parcel-based housing transformation projects began to increase rapidly. Due to the lack of awareness of urbanity and sustainability of the cultural values today, most of the civil architectural examples of the modern period were demolished or are in danger of demolition.

Modern Movement spread rapidly in the whole world from the 1920s to 1970s and was diversified with numerous examples, architectural language and attitude. The problem to appreciate a huge building stock built with modern understanding became a current issue with the discussion of modern architecture as a heritage. In this context, architectural and modern architectural heritage conservation values in Turkey and the international field were analysed and evaluated within the study. It was found that the analysis and conservation values of building groups produced by each society should be evaluated in a different approach. Because each country applies the modernism process in different conditions.

Considering the existing conservation values explained in Chapter 3 (Table 3.10, Table 3.11), a modern housing heritage value system was formed to determine conservation values special to the apartment block types of the modern period. In this modern housing heritage value system, the values special to apartment buildings were selected among the existing values and the values about interior features were added. These values were grouped under the two main titles as “Tangible Values” and “Intangible Values” which were formerly proposed in the 2011 Madrid Document.

In the modern housing heritage value system, values were tried to be analysed deeply especially in terms of interior characteristics. It would be possible to generate a holistic and comprehensive value system through this approach. The case study apartments constructed between 1950 and 1980 were analysed by evaluating their values in the modern housing heritage value system, thus housing and domestic culture of the period was also examined.

As a result of the analyses of these apartment blocks and flats according to the modern housing heritage value system, it was determined that they have many common **intangible and tangible** values. Each building has different values depending on parcel characteristics, user profile and architect’s attitude.

All of the analysed buildings have **urban context value** and **historical value** in terms of their architectural features, new life-style proposal, modernist design understanding and providing historical continuity. In addition, they have **continuity value** in interior use because they convey the spatial organization, interior architectural details and domestic culture of the modern apartments in their construction period. They have architectural heritage with high **architectural and interior design values** in terms of giving information about the housing design concept of their period. They have the same modernist-functionalist style of the period with their design understanding, simple and transparent mass effect, plain facade layout, plan scheme, and interior details. These buildings have a **contribution to urban context value** because they convey **social, cultural and political values** of the period. They have also **identity value** because they reflect the modern apartment life of the period in their territory.

The buildings are still in use today and their original design is largely conserved. They have **authenticity** and **design values** with all of these features. These buildings are very important in terms of reflecting modern life in the social structure of the period and conveying the information about architectural and interior design features. They have the **education and academic values** because they inform us about the history of architecture and design. They have **knowledge** and **document values** because they give information about the design approach, material, and technology of the period. We get information from the original documentation of architectural projects on presentation techniques and construction details

Gökçeoğlu (1966) and Gediz apartment blocks (1967), designed by architect Faruk San, have **innovation value** in terms of their characteristics reflecting the building type of the period. Gökçeoğlu Apartment Block stands out with its **continuity value** in terms of conveying information about the architectural details, domestic culture, social and cultural life both its construction time and before. Gediz Apartment Block (1967) stands out with its **harmony with the environment** and **contribution to urban fabric values** in terms of reflecting the architectural characteristics of its urban environment. These two buildings are the civil architecture examples with **authenticity** and **design values** in terms of their interior architectural details.

Saha Apartment Block (1971) designed and constructed by master civil engineer

Armağan Çağlayan has **aesthetic** and **design authenticity values** with its original plan scheme and materials. It was designed by architect Fuat Bozinal and constructed by Armağan Çağlayan. It stands out with **identity value** because it reflects the modern apartment life of the period. Concrete mixer and vibrator were used for the first time in Karşıyaka in the construction of these two buildings. Armağan Çağlayan used his own logo on the front parapets of the roof level as a common feature. These buildings stand out with their **technical** and **technological values** because new construction technologies were used in a reinforced concrete system.

Pıtrak Apartment Block (1974) designed by architect Cahit Akan has **innovation** and **authenticity values** with its holistic modern design approach in terms of interior and furniture design. It is an architectural heritage that stands out with its **intact/remain value** due to the open-plan layout, mass order and the approach considering the interior. It has an **interior architectural design value** because its interior design approach was tackled holistically.

Analysis of the apartments together with their architectural and interior architectural features have brought a holistic approach to the housing structures of that period. Therefore, housing policy and the developments in architecture and interiors was revealed. In conclusion, this study gave us the opportunity of revealing various actors in housing production and interpretation of the residential buildings as social objects.

It is expected that these study results will be a leading study for the academicians, architects and interior architects who study in this field. It is thought to be conducted for 28 buildings mention in the first chapter, other neighbourhoods of Karşıyaka and other districts of İzmir in the future. This study has included only residential blocks and it is thought to be applied for different building types such as public, educational, and cultural buildings. By this way, it will be possible to contribute to the literature and urban memory of the city.

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APPENDIX 1 – INTERVIEWS

SÜHA TARMAN

Röportaj Tarihi: 2018

Röportaj Yeri: Gediz Apartmanı 12 nolu daire

Kişisel Bilgiler	
Doğum Yılı:	1937
Doğum Yeri:	İzmir
Cinsiyet:	Erkek
Meslek:	Mühendis
İkamet Ettiği Yer:	Gediz Apartmanı, Cemal Gürsel Caddesi, Karşıyaka

Araştırma ile ilgili sorular:

1. Kendinizi tanıtır mısınız? Doğum yeriniz, aileniz nereli? Göçmeneniz tarihini merak ediyoruz. Eğitim durumunuz, mesleğiniz ve kendi çekirdek ailenizden bahseder misiniz?

Adım Süha Tarman. 1937 yılında İzmir'de doğdum. İlk ve orta tahsili İzmir'de yaptım. İzmir Saint Joseph'in o zaman orta bölümü vardı, orta kısmı orada, lise kısmını da İstanbul Kadıköy'de bitirdim. Sonra da İstanbul Teknik Üniversitesi'nde, 1960 yılında elektrik mühendisi olarak mezun oldum. Ailem, babam Midilli tarafından, onun babası da orada topçu subayı imiş. Annem İstanbul, ve sonra İzmir'e yerleşmişler. Ailemiz, esas çekirdek aile 1927'de kurulmuş. Bir dönem İzmir'de Asansör üstünde, yani Karataş'ta babam odun kömürü ticareti yapardı. O zaman doğalgaz yok, İpragaz yok, odun kömürü satardı, ticaretini yapardı, hemen hemen bütün İzmir'e oradan dağılırdı. Şimdiki oradan kalkan Karakaş İskelesi vardı. Vapurlar kaldırıldığı için oraya o semtte o Karataş İskelesi'nde yapardı. Bizler Asansör üstünde, o kayalıkların üstünde, şimdi park olan yerde evimiz vardı. 1943 yılında Karşıyaka'ya, evvela Bostanlı'ya geldik. Bostanlı'da bir müddet, tam bir şey, köy hayatı. Elektrik yoktu, su yoktu. Mesela suyu ben şeylerle, testilerle, küçük bir atım vardı, onunla su almaya giderdik, Yamanlar Suyu'na. Bostanlı'da bir çeşme vardı. Neticede askerliğimizi de burada yaptık. İzmir'de, öyle rastladı. Ulaştırma okulundan sonra da stajları yaptığım Eshot Genel Müdürlüğü, o zaman Eshot elektrik su havagazı otobüs ve trolleybüs olmak üzere beş branştan müteşekkildi. Daha sonra, askerlik dönemi de bittikten sonra Eshot'a beni 1964-65, o yıllarda Eshot elektrik fabrikasına tayin ettiler. Bu elektrik fabrikası o

zaman Türkiye'de termik santraller arasında oldukça büyük bir güce sahip. 40 megavatlık bir santraldı ve hemen hemen bütün İzmir'i zor da olsa besliyordu. Eshot'ta çalışma müddetinden bir süre sonra özel sektöre geçtik. 1967'den itibaren Türkiye'de önce İstanbul'da kurulan sonra da İzmir'de kurulan Coca-Cola fabrikasında ilk eleman olarak çalışmaya başladık ve bu Coca-Cola macerası aşağı yukarı 1998'e kadar gitti. Tabi bu arada İzmir'de, Antalya'da, Romanya'da, Kemalpaşa'da, muhtelif yerlerde fabrikalar kurduk. Daha sonra sistem, yani Coca-Cola sisteminden ayrılarak donmuş gıda sisteminde de uzun müddet çalıştıktan sonra, tam 50 yıl sonunda emekli oldum. Bu emeklilik sırasında daha çok Türk tarihine, teknolojiye, Eshot, dediğim gibi Birinci Cihan Harbi, bu mevzular üzerinde merak sardım. Arkadaşlarla birleşerek, müzeleri gezerek, tarih şeyleri okuyarak şuanda vaktimizi geçiriyoruz.

Bulduğumuz, şu anda bulduğumuz ev Faik Gürer, yani benim kayınpederim tarafından 1967 yılında alınmış, o zamanın meşhur Faruk San diye Afa İnşaat Şirketi tarafından yapılmış, 23 dairesi bir apartmandır. Tabi normal zamanlarda bakımları yapılıyor, e devir, zamanla eskiler gidiyor yeniler geliyor fakat apartman şu anda her şeyiyle düzgün bir şekildedir. Burada görülen belgeler tabi ki zamanla değişmiştir. Bazı yerleri değişmiştir, çünkü aşağı yukarı 50 yıllık bir sistem olduğu için değişmiştir ama eskilere karşı halen bir ilgimiz var. Eski ne bulduysak, bu arada merakımız pulla başladı, puldan sonra İzmir'le ilgili, bilhassa İzmir Belediyesi'nin ve İzmir'deki meşhur Ahmet Piriştina Müzesi'yle temaslarımız var. Her o temaslarda elimizden gelen, biz elimizdeki belgeleri oraya verip, zamanla orayı da zenginleştiriyoruz ve yahut da orayı da ilerde şeye kalsın diye, yani bizden sonrakilere kalsın diye bu belgeler, başka arkadaşlarımızı da teşvik ediyoruz. Epey arkadaşımın da babalarından, dedelerinden kalma bu tip belgeleri oraya verdik. Burada gördüğümüz belgelerin de herhalde bir kısmı yine aynı şekilde böyle müzelere falan alırlarsa, beğenirlerse, ilgilenirlerse tabi ki bir süre sonra vereceğiz onları da, maksat başkaları da bundan faydalansın. Şu anda benim gayem bilhassa genç üniversite talebelerine gerek İzmir tarihlerinden gerek Eshot, tabi o zaman da büyük bir teşkilattı,

gerekse diğer halkla ilgili konularda bilgi vermek, belge vermek ve onlara yardım etmek. Yani son dönemimizde evde oturup da gazete okumakla değil de, böyle araştırmalar yapıp, mümkün olduğu kadar talebelere, okullara, kütüphanelere gerekli yardımı yapabilmek.

2. Peki siz bu konutu ne zamandır kullanıyorsunuz? Koleksiyonunuz için kullanıyorsunuz galiba, değil mi?

Tabi buradaki koleksiyon, bizim evimiz bir arka sokakta olmakla beraber, burada bu evi eski haliyle bıraktık. Yani eşyalar, dediğim gibi yetmişli yıllardan kalma eşyalarla beraber hemen hemen aynı düzende bıraktık. Tabi bunların bakımları oluyor, bazı eskiyen şeyleri değişiyor ancak burasını şu anda görebildiğimiz ve yahut da göreceğiniz diğer şeyleri, gazete kupürlerinden tutun da, işte ne bileyim, tarih dergilerine kadar, Fransızca kataloglar, Fransızca belgeler, otomotiv ile ilgili bazı belgeler, bunları topluyoruz ve ilgili isteyen arkadaşlara, buradan çıkarmamak şartıyla, fotoğraflarını ve yahut da fotokopilerini veriyoruz. Yani gaye evde her şeyi saklamak, ve yahut da yastık altında tutmak yerine, gençlere İzmir, bilhassa İzmir'le ilgili elimizden gelen her türlü bilgiyi vermek üzere bu bizim için bir zevk oluyor.

3. Peki siz ne zamandan beri böyle burada koleksiyonunuzu biriktiriyorsunuz?

Ne zamandan beri...Bu aşağı yukarı 1900, pardon 2004 yılından itibaren biz bu evde gerekli ilaveleri yaparak, burada yani kimse kalmıyor ama ev her şeyiyle, yani gazı da vardır, suyu da vardır, şeyi de vardır. Burada bir kere onları muhafaza ediyoruz. İkincisi de bir arkadaşlığımız vardır yani benim şu anda ortaokuldan, liseden, üniversiteden arkadaşlarımız vardır. Onlarla kopmadık, muayyen zamanlarda, muayyen günlerde, gerek başka bölgelerde, şeylerde, ama dışarda pek samimiyet o kadar rahat olmuyor, hiç olmazsa ayda 3-4 tane toplantıyı burada yapıyoruz. Onların da merakları olan konular var, onları tartışıyoruz. Yani bizler öyle siyasetle ilgili falan pek şeyimiz yoktur. Daha çok gündelik konularla, ve işte İzmir'in tarihi, Karşıyaka'yla ilgili, Karşıyaka'nın tarihi, Karşıyaka'daki eskiler, Karşıyaka'daki eski binalar, bunlarla ilgili de şeyler yapıyoruz.

4. Peki sizin kayınpederinize aitti ev, o zamanki yıllara dair, yani buranın, bu yapının yapılışına dair analarınızdan biraz bahseder misiniz?

Tabi var, yani bu binanın yapılışı yanılmıyorsam 1965 yılında başladı. Dediğim gibi, Faruk San'ın Afa ile şeyi, yani bütün bu binanın yapılmasında zaten esas konu Faruk San'ın hanımının da burada bir şeyi vardı, bir payı vardı diyelim. O zamanki şartlarla bu bina yapıldı ve gayet şu anda da gayet sağlam, düzgün ve bazı malzemeleri halen daha kullanımda. Mesela zemin malzemeleri bilhassa. Yani döşemeler Famerit diye

bir fabrikadan. Kapılar, pencereler...Tabi bazıları deęiřti, yani řeye gre deęiřti, mesela bu balkon demirleri, ne bileyim balkon panjurları, řunlar bunlar, bazı řeyler mecburen deęiřti ama genellikle, yani bina gayet saęlam vaziyette. Tabi bakımlı olunca řey yapıyor. řu anda 23 dairesi de var ve modern btn řeyleri de var. Yani doęalgazı da var, suyu da var, řeyi de var. Her řeyi normal bir apartman gibi. Arkada bir řey blm var, yani otopark blm de var. Yani memnunuz, řeyden, binadan ve yapanlardan da memnunuz yani bunca sene geçtięi halde bu bina ayakta duruyor. Gayet gzel, yle bir ckmesi mkmesi de yoktur.

5. Teřekkrler, komřularla ilgili syleyebileceęiniz bir řey var mı? Eski komřularla ilgili?

Vallahi eski komřular...Ben de yařlandım. Ben burada, yani direkt olarak burada doęmadım, evet burada 30'lu yařlardan itibaren, ařaęı yukarı bir elli senedir bu muhitteyim. Komřularımızdan mesela bizim alt katımızda İzmir'in eski Belediye Bařkanı rahmetli Reřat Leblebicioęlu, ck deęerli bir, bu tam harp zamanı İzmir'i idare eden, o sıkıntılı dnemde idare eden ck kıymetli bir byk amcamızdı. Ck deęerli iřler yaptı İzmir'de. Bunu pek kimseler bilmez mesela Eshot'u kuran odur. řeydeki, Halkapınar tarafındaki bataklıkları kurutan odur. Yani onun dneminde yapılmıřtır. İzmir'de iřte dięer yaptıęı iřler Fuar her ne kadar Behçet Uz tarafından yapıldıysa, fuarın geliřmesind, ondan sonra dięer konularda, İzmir'in sanayileşmesinde ck byk emekler sarf etmiřtir. Fakat tabii yařları itibariyle bu civarda bahsettięimiz, sizin sorduęunuz řeyler, bykler, hemen hemen hepsi řeyi terk ettiler ama yeni onların bir kısım yeni dostlar geldiler bir kısım da onların torunları veyahut da evlatları hala bu binada veyahut da civarda komřu olarak bulunuyorlar.

5. Mobilyalardan bahsetmiřtik gerçi ama sizin tekrar mobilyalardan orijinal olanlardan, o dneme ait bahsetmek istedięiniz?

Bu orijinal mobilyalar yani aileden kalan, 1920'lerden kalan mobilyaları tabi gzmz gibi bakıyoruz. Onlar, dięer oturduęumuz evde bir kısımları bulunuyor. Bir kısım kardeřlerimizde bulunuyor. Buradakilerde yani oldukça řeyler var, eskilerden yani o zaman kullandıęımız odun sobasından tutun da ne bileyim, susuzlukta kullanılan zel lavabolar diyelim. Bu tip řeyler, o zamanki kullanılan řey takımları, yemek takımları, o zamanki kullanılan dięer bardaklar canaklar falan, onları mmkn olduęu kadar

muhafaza etmeye çalışıyoruz. Yani onları bırakmış ve burası da yalnız kimsede oturmadığı için, devamlı oturmadığı için muhafazası da kolay oluyor, temizliği de kolay oluyor. Yani öyle çoluk çocuk gelse bu sefer kırılmalar olur, şeyler olur. Onlar olmadığı için gayet güzel ve esas biraz önce de bahsettiğim gibi biz şeylerle, arkadaşlarla ayın muayyen günlerimiz vardır bizim mesela ayın son Cuma günü bir grupta toplanırız. Karşıyaka liseliler grubu var, bir Saint Joseph'liler grubu vardır, onlarla ayrı bir günde toplanırız. Çocukların, torunların ancak buralarda şeyleri, yaş dönemleri, onlar yapılır. Bir de hanımların bilhassa işte mevsimde, manzaraya karşı oturup kendi yani misafir hanımlar bilhassa burayı çok ısrarla isterler, burada toplantılar olur.

6. Peki son olarak, son bir soru. Semtle ilgili, Karşıyaka, bu semtin genel gelişimi ile ilgili aktarmak istediğiniz şeyler var mı?

Karşıyaka semti, burası, bilhassa bu Fazıl Bey asfaltı yani hemen yanıımızdaki Fazıl Bey asfaltı, oraya dikkat edersek, orada oturanların torunları yavaş yavaş ailenin isimlerini de vererek oralarda eski şeyleri, cihazları, eski malzemeleri satan veyahut da kafe gibi oraları kullanılan yeni dükkanlar açılmaya başladı oralarda. Yani bunlar eski ailenin mesela anneannenin ismiyle veyahut da işte o zamanki şeyler, düzenle, bu tip böyle gençlere de hitap eden şeyler mağazalar açıldı. Bilmiyorum onları görmediniz galiba?

Raika'ya gitmiştik.

Raika... Raika mesela o ailenin bir büyüğü, bir büyük hanımın ismiydi. İşte onlar açıldı, sonra biraz ileride İtalyanlar vardı o sokakta. İtalyanlar'ın evlerini aldılar. Mesela bir tanesi Karşıyaka Spor Müzesi. Bir doktor orayı şey yapmıştır. Mesela spor Karşıyaka Spor Müzesi diye Karşıyaka'nın uzun sürelerden beri oradaki oynayanlar, çalışanlar, idarecilerin şeylerini yapan bir doktorumuz orada çok güzel bir şey, bir müze açtı. Bir köşktür o. O da görülecek bir yerdir. Bunun gibi, yani bu sokağın bilhassa Fazıl Bey asfaltının üzerinde çok değerli evler, çok değerli kişiler de vardır. Bunlar zamanla şeydir yani, arkadaşlarıyla buluşurlar, arkadaşlarıyla şey yaparlar, yani görülmeye değer. Karşıyakalılar bilhassa, bunları ben tavsiye ederim, görülmeye değer. Çoğu ismini bile duymamıştır bunların. Mesela bildiğim bazı doktorlar, bu doktorlar bu mevzulara çok meraklıdır. Bir doktora daha vardır benim bildiğim.

Mesela İnciraltı'nda o meyve bahçelerinin arasında kendine has bir müze kurmuş. O da çocukluğundan beri ne varsa toplamış. Seyahatlere gitmiş, Çin'e gitmiş, bilmem Japonya'ya gitmiş, Amerika'ya gitmiş. Oradan bulduğu kitaplardan tutun da objelere kadar her şeyi toplamış ve bunu çoğu kimse bilmez.



ÜLKÜ KAYAALP

Röportaj Tarihi: Kasım 2018

Röportaj Yeri: Gökçeoğlu Apartmanı, 4 nolu daire

Kişisel Bilgiler	
Doğum Yılı:	1937
Doğum Yeri:	İzmir
Cinsiyet:	Kadın
Meslek:	Öğretmen
İkamet Ettiği Yer:	Gökçeoğlu Apartmanı, Cemal Gürsel Caddesi, Karşıyaka

Araştırma ile ilgili sorular:

1. Öncelikle kendinizi tanıtır mısınız? Doğum yeriniz, yılı, ailenizle ilgili veriler, nereli oldukları, göçmen misiniz?

Biz 4 nesil Karşıyakalıyız. İzmirliyiz..İzmir’de doğdum. Cumhuriyet İlkokulu’nu bitirdim ondan sonra İstanbul Üsküdar Amerikan Kız Lisesi’ni, sonra İstanbul İngiliz Filolojisini bitirmeden yarım bırakıp, Ankara’dan mezun oldum öğretmenlik sınavı verip. Ve hemen o sene koleje başladım İzmir Amerikan’a. Orda erken başladığım için Üniversiteye giderken de Üsküdar’da etüt öğretmenliği sürveyanlık yapıyordum. Onun için çok erken başladı sigortam ve erken 45 yaşında emekli oldum buradan İzmir’den. Ama ondan sonra 17 sene daha yabancılara Türkçe dersi verdim part time olarak. O arada eşim hastalandı..10 sene kolu iyileşmedi ama ağır bir felç geçirdi. Yürüdü başka bir şeysi yoktu ama o arada da çalıştım tabii. Ondan sonra ilk torunla beraber 98’de ayrıldım ve benim arkadaşlarım da ayrıldı hep beraber ayrıldık. İşte o gün bugün kızım İtalya’da, oğlum üst katımda kendimi meşgul ediyorum. İtalyanca öğrendim kendi kendime o İtalya’da oturuyor diye. Böyle geçiyor günler..

2. Çevre ile ilgili bildiğin ve anlatmak istediğiniz anılarınız var mı?

Çevre ile evvela temizli tabi çok önemli. Temizliğe önem verdiğim için bu yaşımda girerken çıkarken bile apartman çöpü topluyorum çünkü okuduğumuz okulda müdürümüzden bile onu öğrenmiştik. Temizliğe önem veriyorum çok ayrıca çok bozuldu yüksek binalarla, değişen anlayışla zarafet azaldı bana göre..Öyle düşünüyorum. Ve tabi bu değişimi de çok yaşadım ben 50 senede İzmir özellikle bambaşka bir yer oldu. Ama Mavişehir’de düzgün bir yapı düzgün bir gelişim sağlandı ama bazı yapıları çok yazık buluyorum..Özlemimi çekiyorum eski zamanın.

3. Peki bu çevre ile ilgili dönüşüm nasıl oldu? Buraya ilk geldiğiniz zaman yapının yapılış tarihi hakkında da bilgi verebilir misiniz?

Biz buraya 1949 senesinde kiracı olarak eski yıkılmayan Rum Evi'ne geldik. Ondan sonra 1950-51 yıllarında eve sahip olup oturmaya başladık ve 1964'e kadar burada ev olarak oturduk. O zaman önümüzden denize giriliyordu. Daha sonra kirlendi sandalla giriyorduk. Yani epey 1960'lara yakın girmeye çalıştık. Sonra 1964 yıkıldı. 1966'da bitti. 1966'dan beri apartman olarak kullanıyoruz.

4. Kiracı olduğunuz evi satın aldınız o zaman.

Evet. Önce kiracı olarak o Rum evini babam almışmış. Sonra her şeyini satıp bir eve bağlayıp bir aile apartmanı olsun istedi. Onun için yabancı yok aile apartmanı.

5. O ev ile ilgili fotoğraflarınız var mı?

Tek tük var ama..Kim bilir nerelerde.Var..Tek bir tane bulabilirim belki. Ama aynı cumbalı Alsancak'ta kalan bir iki evin aynısı..

6. Nasıl bir planı vardı hatırladığınız kadarıyla?

İçi girer girmez uzun bir salon mermer..Karşıda bir yemek odası düzeni, hemen sağ tarafta misafir odası ki az açılan, yalnız misafir için açılan filan..Arkada yemek odasından devam eden bahçeye doğru, bizim derinliğimiz de çoktur 20 metre arkamızda hala boşluk var..Orda bir normal yemek odası gibi ailenin yediği, ondan sonra 1.mutfak, arkadan 2.mutfak ve bahçeydi. Çok güzeldi. Sonra merdivenle çıkılır ara katta güzel bir banyo..kurbanli filan o tip..Önünde bir karanlık oda, yardımcılar kalabilir. Arkada bahçeye inen bir dikiş odası, üst katta da 4 yatak odası ve ortada 1 salon..Çok güzeldi. Kalan tek tük evlerden biriydi..Ve arkası Kordon gibi bitişik olmadığı için çok ferahtı.

7. Meyve bahçesi falan mı vardı?

Ağaçlar vardı. Hala 20 ağaç var. Kordon evleri bitişik oluyor genelde yer olmadığı için. Bizim arkamız açıktır.

8. Babanızın ismi neydi?

Cevat Gökçeoğlu. Gökçeoğlu Apartmanı'nın adı..O bankacıydı, annem de bankacıydı

ama evlendikten sonra hiç çalışmamış. Karı koca bankacıları. O zaman Esnaf Hal Bankası vardı. Sonra ne oldu kapandı o da..Fakat hatırlayamadım onu. Yani bankacılıktan emekli oldu. Kazova Mağazasını açtı kordonda. Sonra Kazova'nın işleri bozulunca onu da kapattı yani erken emekli oldu.

9. Kazova ne ile ilgili bir marka?

Kazova giyim..Karaca gibi..Karaca'nın rekabeti olan bir firmaydı. Şimdi şimdi tekrar İstanbul'da dirilmeye başlıyor ama ilk trikotaj yapanlardandı..

10. Babanız buraya göçmen olarak mı gelmiş?

Hayır Babam da Nazilli doğumlu. Annem, ananem, ananemin anneleri dedeleri hep Karşıyaka, İzmir burada ama babam Nazilli'de doğmuş İzmir'de evlenmiş. İşte Tire'de Turgutlu'da müdürlük yapmış en son burada Karşıyaka'da..

11. Siz Karşıyaka doğumlu musunuz?

Karşıyaka doğumluyum. Bu ara sokaklarda tam bilemeceğim ananemin evinde..O zaman Babam Tire'de Esnaf Hal Bankası müdürü iken, beni İzmir'e getirmişler. Tire doğumlu olmayayım diye..

12. Çocuklar biraz büyüdükten sonra o evi almışlar yani?

Bu ev ben 11 yaşımdayken alındı..Ben 1937 doğumluyum. Çok genç evlenmişler. O zamana göre çok modern Cumhuriyet kadınlarındandı annem de, babam da..Annem Ticaret Lisesi mezunu. Babam önce Tire'ye tayin olmuş, arkadan Turgutlu'ya 3-4 sene..Arkadan İstanbul'a bir bankanın inşaatı için, sonra İzmir olunca, uzun yıllar İzmir'de kalmış.

13. Sizin çocukluğunuzda komşularınız hangi meslektendi?

Onlar da..bitişik komşularımız çok önemliydi..Valla unuttuyorum..Temel komşumuz gazateci Ege Ekspresin sahipleriydi. Cahit beyler mimardı. Ama komşuluk ilişkileri çok güzeldi. Çok çok yakındı yani, arka bahçeden birbirimize sen bugün ne reçel yedin ben ne yedim..Birbirimize yemekler geçirirdik, reçeller geçirirdik. Şimdi işyeri gibi kimseyle apartmanda konuşmuyoruz. 7 nolu işyeri, 3 nolu işyeri..oğlum ve gelinim de çalışıyor üst katta..Ve ben, bir de aşağıda bir yaşlı hanım var. Yani komşuluk ta yok..Olmadığı için de yok ama olsa da başka apartmanlarda görüyorum yok..

14. Kaç kardeşiniz?

2 kardeşiz. Kardeşim Bornova'da Dostlar Sitesi'nde Manisa yolunda oturuyor. O gelmiyor buraya araba kullandığı sürece de gelmez. Çünkü eve yayılan bir insan, apartmana yeniden giremiyor..

15. O zaman siz burada doğmadınız ama çocukluğunuz bu binada geçti..

11 yaşımdan beri bu evde geçti. Ben 30 yaşımıdayken ev yenilendi apartman oldu, ben o sene Full Bright'la 1 sene Amerika'da kaldım. Döndüğümde burada oturmaya başladık evli olarak. 1961 yılında evlendi. Kağıtçı Durağı'nda oturduk bu ev yapılırken. Buraya taşındığımız gecenin sabahında Amerika'ya uçtum. Yani hiç oturmadan..1 sene sonra gelip yerleştim.

16. Komşu Berrin Apartmanı vardı o zaman? O ne zaman yıkıldı.

O bizden sonra yıkıldı. Biz buradayken Berrin Apartmanı hep vardı. Ondan sonra Durgunoğlu'nun evi vardı. Zuhâl Durgunoğlu..Daha sonra o yıkıldı.

17. Daireniz ile ilgili özgün kalan kısımlar nereleri?

Özgün kalan kısımlar heryer..Boyanıp kağıtlanıyor o kadar. Görebilirsiniz, banyo da mutfak ta aynı kaldı. Çünkü fonksiyonel olarak hiçbir eksiği yok, ben zorlanıyorum yıkıp berbat olup, her şey bozulcak diye.. Daha çekimserin o bakımdan, mesela kaloriferi iptâ ettik, o kalorifer borularını bile ben kesmedim. Çünkü fonksiyonel olarak bana yardımcı, ama başka katlar onu da kesti. Kızıyorlar bana banyonu mutfağını değiştir..Değiştirmedim ocağımı bile, görürsünüz şimdi. Ama değiştirmiyorum. Bilge'de seviyor. Aman fırını atma..o da böyle eskici. Herkes mesela bu koridordaki siyah taşları söküp attı, beyaz yaptı. Halbuki İtalya'da her taraf bu taşlardan, aynen muhafaza edilmiş. O kadar güzel ki..Yeniler öyle düşünmüyor gençler..Hemen yenileyelim her şey yeni olsun, biz eskiye bağlıyız demek ki bilmem..

18. Peki mobilyaları ne zaman ve nereden satın aldınız?

Bunlar o kadar eski değil. Bir zamanlar Cimbom vardı İzmir'de..Bunlar 1983 yılından..Ama yatak odam 1960'tan. Galeri Proteks o zaman modaydı..Lake takımlar onlar 60'lar..Lake takım ve boydan boya ayna, baş ucu kitaplık..

19. O neredeydi Alsancak'ta mı?

İstanbul'daydı..Ordan buraya gönderiyorlardı. 1960'larde bir benzerini görmüştük gelip giderken. O zaman ben 2 sene annemle yaşadım ben evlendikten sonra, yıkılınca ayrı eve çıktık. İçgüveysi olduk 2 sene..O ev çok büyüktü. Kendinizi toparlayın kalın dediler. Yukarda 2 odası yatak ve oturma odası yaptık. O zaman yalnız yatak odam oraya geldi. Sonra ev yapılıncı ancak eşyalar alındı..İşte onlar bunlar. Bu ananemin annesinin çevizinden 200 senelik filan..

20. Anne tarafınız nerde yaşıyordu?

Anne tarafım hep İzmir'li. Kestelli'den sonra Karşıyaka'ya gelmişler. Baba tarafım Nazilli onlar da İzmir'e yerleşmişler. Onlar da Değirmendere deniyordu, Varyant'ın üstü orda yaşamışlar..Böyle işte paylaşım yaptık benim de hoşuma gitti.

MUZAFFER AYDEMİR
Röportaj Tarihi: 2018
Röportaj Yeri: Gediz Apartmanı 1 nolu daire

Kişisel Bilgiler	
Doğum Yılı:	
Doğum Yeri:	Artvin
Cinsiyet:	Kadın
Meslek:	Ev Hanımı
İkamet Ettiği Yer:	Gediz Apartmanı, Cemal Gürsel Caddesi, Karşıyaka

Araştırma ile ilgili sorular:

1. Kendinizden ve ailenizden bahseder misiniz?

Ben bir memur çocuğuyum. Aslen Artvin Doğumluyum. Babamın işi dolayısıyla 10 yaşında İzmir'e geldik. 1950'de de Karşıyaka'ya yerleştik. 1958'de evlendim. 1967'de de buraya taşındım. Ve 1945'ten itibaren İzmir'de oturuyorum.

2. Buraya gelişiniz ve apartman yapım sürecinden bahseder misiniz?

Bu apartman Faruk San'ın inşaat şirket vardı AFA, onların ortakları olan mühendis Nizamettin bey..Ben aslen Erzurum'luyum. O mühendis Nizamettin Bey de Erzurum'luydu. Bir gün buradan geçerken, ilk kazmayı vuruyorlarmış. Bayraklar bilmem neler..Siz de alsanıza bir daire dedi..O akşam onlara gittik, projeleri gördük, talip olduk. Yani ilk alanlardan biriyiz.

3.Peki dairenizin ilk aldığınızdaki durumu nasıldı?

Valla bizim dairede bir değişiklik olmadı..Neyse o. Geçenlerde Renin sordu. Şurda pencere varmış mutfakla bağlantılı, orjinalinde böyle bir şey yoktu. Biz de tercih etmedik. Çünkü o zaman kalabalık bir aileydik. Yemeklerin kokuları gelebilirdi diye düşündük böyle bir şey istemedik. 1974 depreminde biraz zarar gördü. Arkadaki iki odanın arasındaki duvarda sıva döküntüsü, akabinde de iki üç tuğla da yerinden oynadı. Yeni taşınmış sayılırız 1967-67 'de taşınmışız, 1974'de duvar şey oldu..E zaten onun önünde de kayın validem yatardı, o duvarı yıktık. Ortaklardan biri olan Kayhan Bey o yıktırdı ve gardrop yaptırdı. Yani evin gördüğü zarar odur. Üst katlarda bir zarar yoktu, o zaman herkes birbiriyle çok iyi görüşürdü. Şimdi kimse kimseyi tanımıyor artık..

4. O zamanki apartman yaşamından, komşuluklardan biraz bahseder misiniz?

Çok iyiydi, 15 günde bir toplanırdık, tabi o tarihlerde ben 30'lu yaşlardaydım. Çocuklardan biri ilkokula gidiyordu, biri hiç gitmiyordu. Komşularla çok iyi ilişkilerimiz oldu. Zaten binayı satan Durgunoğlu ailesinin oğlu eşimin Cumhuriyet İlkokulu'ndan sınıf arkadaşıydı. İlkokuldan yani, sınıf arkadaşıydı, herkes birbirini tanıyordu. Durgunoğlu ailesi de çok zarif bir aileydi bütün fertleri, çok da iyi görüştük. Seneler içinde vefat eden oldu, başka yere taşınan oldu. Şimdiki sakinlerden bir tek karşı komşum liseden sınıf arkadaşım başka hiç kimseyle selamımız dahi yok..

5. Peki o dönemde Karşıyaka'da apartmanlaşma sürecinden biraz bahsedermisiniz?

Eşim tam eski Karşıyakalı, Karşıyaka doğumluydu çünkü. E bu Karşıyaka birer birer köşklendendi..Herkes birbirini tanırdı. İlkokul olarak en ünlü ilkokul Cumhuriyet İlkokulu'ydu, sonra Ankara İlkokulu. Çocuklar hep birbirlerini tanırdı. Onun için şu balkonda oturduğumuz zaman devamlı selamlaşma..Hadi gel bir kahve içelim dediğimiz çok insan vardı. Şimdi yok..Onun için insan ilişkileri harikaydı..

6. Evin içerisine gelecek olursak? Mobilyalar hakkında bilgi verir misiniz?

1960'lar dan mobilyalar..Daha eski olanlar var. Bilmiyorum bizim jenerasyon malına çok kıymet verirdi. Ben şimdi kendi çocuklarımı torunumu görüyorum. Kaldır at..Kaldır at yani bizde hiç mukayese edilmez. Bir şey bozulduysa orasını burasını düzeltir..ama dicesiniz çok mu harika bana öyle geliyor..Bana öyle çünkü gençliğimin hatıraları.. İlk taşındığımızda bütün aile burada kalıyorduk. Eşim Yaşar Holding'de çalışıyordu. Bir ara Pınar'da çalıştı, ondan sonra yönetim kadrosuna geçti ana binada ve oradan da emekli oldu. Zaten de ağır şeker hastasıydı maalesef yani çok yaşlanmadan kaybettik..

7.O tarihlerde siz neler yapıyordunuz?

O tarihlerde Holding'in çok çeşitli şeyleri olurdu, toplantılar, geceler, çeşitli şeyler..Kendime göre hazırlanırdım. Öğlene yemek yapıyorsunuz, akşama yemek yapıyorsunuz. Gidip alıyorsunuz. Sonra ne alışveriş merkezi var ne telefon, hiçbiri yok. Gidiyorsun alıyorsun getiriyorsun koyuyorsun önlerine..Ben meslek lisesi mezunuyum 1950'de mezun oldum. 1950'den itibaren 17 kişilik bir grup muntazam toplandık. Dışarıya evlenen oldu, gitti geldi yine devam etti. Şimdi maalesef o gruptan sağlıklı muhabbet edebilecek 3 kişi kaldık.

8. O zaman bu salonda davetler gerçekleşti..

Tabi tabii.. Çocukların nişanları, sözleri, tanışmaları hepsi burada geçti bu salonda.

9. Mutfağınız da orijinal mi?

Hayır değil..1974 yılında depreminde çok zarar gördü. Mesela şurda bir çatlak oldu. Biz o çatlağı hiçbir şekilde kapattıramadık. Geliyor boyacı bütün sıvayı döküyor, yeniden yapıyor.. Yine bakın çok dikkat edin böyle bir gölge gibi var. Mutfakta da bir dolap vardı o düştü. Korktuk o tarihte mutfağı değiştirdik. Bugün değiştirsen yine değiştirilir ama benim onu yapcak halim yok..1974'ten beri aynı durumda..

10. Deniz ile olan ilişki nasıldı?

Şu ikinci palmiyeden itibaren deniz vardı. Orada da bir kafe vardı. Hatta annem uzun yıllar Trabzon'da kalmış, ah ne güzel şap şap deniz vuruyor, aynı Trabzon'da gibi kendimi hissediyorum derdi..Yani sesi hep gelirdi. Ama çok uzun yıllardır böyle olduğu için o halini unuttuk. Gözümüzün önüne bile getiremiyoruz..

11. O zamanlar yine yol geçiyordu herhalde?

Yol Tekti. Sonra Yüksel Çakur zamanı bir toplantı yapıldı, Yalı'da oturanları çağırdılar. Yani burayı 3'lü çift yol yapıcaz nedir referandum gibi bir şeydi yani. Benim eşim de çift yol olsun biraz kalabalık oluyor gibi.. Yani o kadar da kalabalık olmazdı. Halen şuanda çift yol yetmiyor. Sabah 8'den itibaren bir tıkanıklık oluyor. O bile yetmiyor artık.

12. Trafikten rahatsızlığınız var mı?

Yo, yoo, ses geliyor ama rahatsızlık vermiyor..

13. Apartmandan önce eskiden bu parselde nasıl bir yapı vardı.

Lüks bir konak..Arkası müstemilat olan, yani çamaşır..Eski çok ünlü bir aileydi Durgunoğulları..Sabahat hanım ile tanıştık doktormuş sahipleri. Yani biz İzmir Karşıyaka'daydık ama bu aileyle bir görüşmemiz yoktu. Eşim yalnız ailenin oğlunu ilkokul çağlarından tanıyordu. Sabahat hanım çok mükemmel bir hanım efendiydi. Fransızca eğitim almış, yurt dışında hep tatillerini geçiren..Onların 7 daireleri vardı yukarda. Bir daireyi birleştire birleştire kocaman şey yapmışlar..Mimar olan Faruk San ailenin damadıydı. Durgunoğlu ailesinin kızlarının eşiydi. Rahmetli oldu o da..

14. Peki o zaman yeni mi apartmanlaşma başlamıştı?

Tek tük..Mesela yanımızda yine Berrin hanım köşkü vardı. Öbür tarafta okuldan sınıf arkadaşım olan Öner'lerin evi vardı. Yani hepsi konak şeklindeydi. Bu lüks bir konaktı, büyük..İki evle birleşti burası bir büyük konak bir de küçük..Levantenlerden

değil, yani bildiğimiz Türk aileler..

15. Mobilyalar hakkında bilgi verebilir misiniz? Özel yapım mı?

Özel yapım, yani görüp almadık..Yerine uyan..Rahmetli oldu bir ustamız vardı öyle sanat okulu mezunu, o kendisi çizerek ederek, yani öyle mobilyalar.. Rahmetli Selahattin Usta..Öldü.

16. Koltuklar da dahil mi?

Koltuklar ayrı yaptırıldı. Tabi o zamanki paralar şimdi yani 1 kilo şey parası değil..Zeytin parası değil. Yatak odası, bunlar hepsi yapılmıştı. 1 kilo zeytin parası değildir.. Şunlar, hepsi..1960'lı yıllar.. Yani hatta annem ile kayın validem “uu ne pahalı” dediler. O para onlara pahalı gelmişti.. Öyleymiş ki 50 senedir elimizi sürmedik aynı duruyor. Çocuklar büyüdü, ölümler oldu, annemi kayın validemi eşimi kaybettim. Tabi evde insanlar girdi çıktı onlar yerlerinden oynamadılar. İyi yapılmış gerçekten..

Prof. ÖNDER KÜÇÜKERMEN

Röportaj Tarihi: Nisan 2018

Röportaj Yeri: Haliç Üniversitesi Mimarlık Fakültesi

Kişisel Bilgiler	
Doğum Yılı:	1939
Doğum Yeri:	Trabzon
Cinsiyet:	Erkek
Meslek:	Yazar, Akademisyen
İkamet Ettiği Yer:	İstanbul

Araştırma ile ilgili sorular:

1.Kendiniz hakkında bilgi verir misiniz?

Ben kağıt üzerinde Trabzon'da doğmuş olarak yazılıyım. Halbuki babam Nişantaş'lı annem Trabzon'lu..Babam Almanya konservatuar eğitiminden sonra Türkiye'ye dönünce, Trabzon'da liseye müdür yardımcısı olarak görevlendiriliyor. Güzel ve zengin bir kız olan annemle evleniyorlar. Fakat ben doğduktan iki ay sonra, 2.Dünya Savaş'ı çıktığı için, Trabzon'da birkaç sene önce Rus işgaline uğradığı için, İstanbul'da 10 sene önce zaten işgal edildiği için, Türkiye'nin hiçbir yeri şey değil, güvenli değil..Onun üzerine İzmir'e geçiyorlar. Dolayısıyla 1940'lı yıllarda İzmir bir daha hiçbir şekilde göremeyeceğim ilginçlikte bir şehirdi. Çünkü nüfus boşalmış gitmiş, yerine çok fazla gelen yok..İstanbul'dan çok fazla insan İzmir'e kaçıyor. Tıpkı bugünkü Suriye şeyinin tersi gibi güvende olabilmek için ve dolayısıyla İzmir'e geldik. Ben doğduktan birkaç ay sonra İzmir'li oldum. Kısa süre Göztepe'de oturduktan sonra, Karşıyaka'ya geçtik..Çocukluğum gençliğim üniversite yıllarına kadar İzmir-İstanbul arasında hep geçti..

1.Fotoğraf çekmeye ne zaman başladınız?

Orta okulda ben fotoğraf çekiyordum ailemde fotoğrafçılar sanatçılar çok olduğu için. Ve niye bilmiyorum ama Karşıyaka'nın özellikle İzmir'in çok miktarda fotoğrafını çekmeye başladım. Bugün düşünüyorum niye onu yaptım..Çünkü çok güzeldi. Çünkü ben o tarihte İstanbul'u biliyorum, gri bir şehirdi.. Savaştan çıkmış, karmakarışık, bulutlu, kirli, yorgun bir şehir, ama İstanbul'dan vapura binip İzmir'e geldiğim zaman pırıl pırıl bembeyaz yeşillikler içinde bir şehir görüyordum. Bunu o yaşlarda bir çocuk bile anlar..O kadar büyük bir fark vardı. İzmir'den de vapura bindiğimiz zaman pırıl

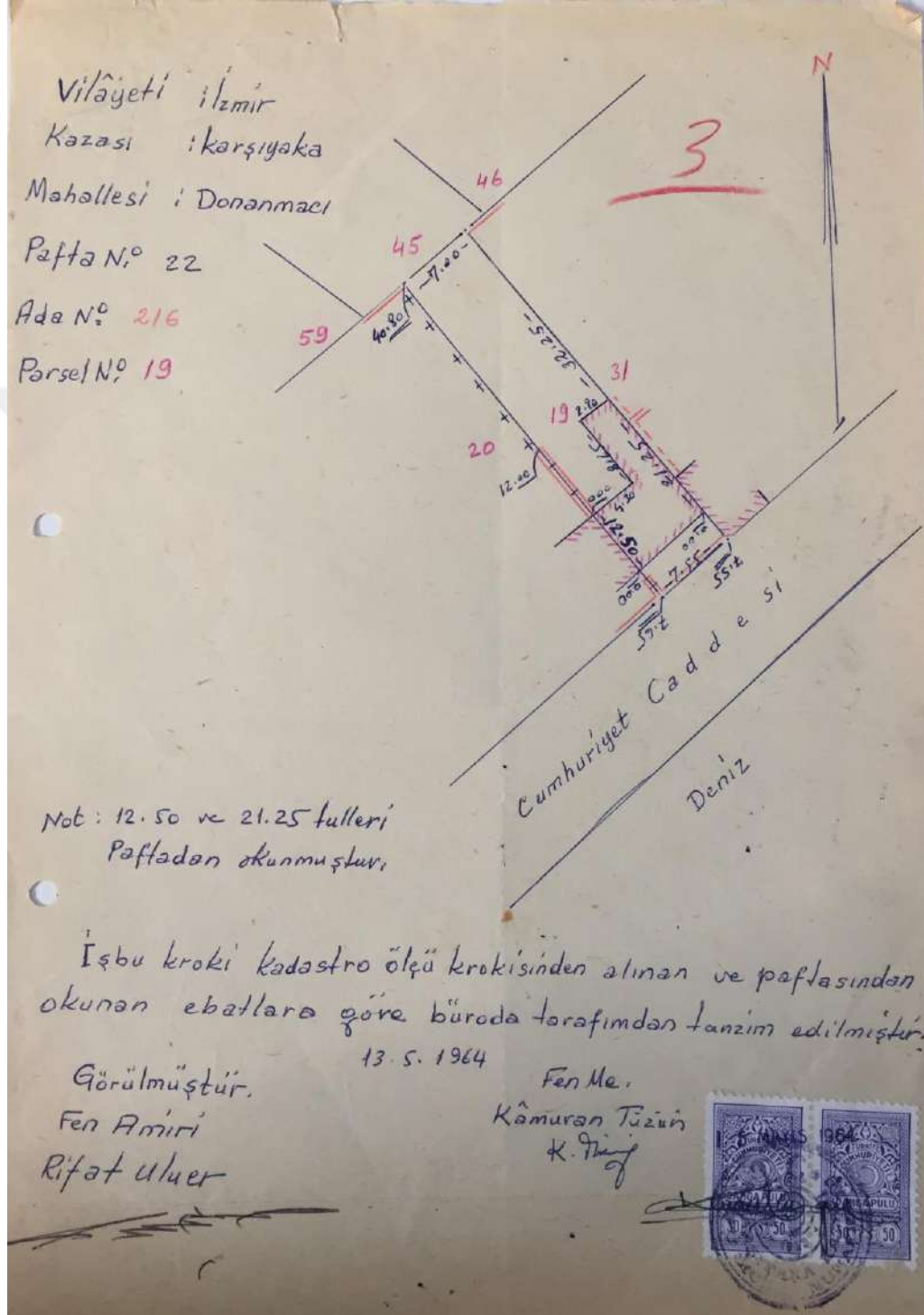
pırıl beyaz evlerin olduğu bir yerden vapura biniyordum ve bütün binaların gri olduğu başka bir şehre geliyorsunuz. İzmir’de mezarlığın nerede olduğunu bilmezdik. Ama İstanbul’a geldiğiniz zaman vapur iskelesinin karşısı mezarlık, binanın yanı mezarlık, her tarafa bina mezar hayat iç içe girmiş, dolayısıyla İstanbul’un çok yorgun, ama çok zengin başka özellikleri olan bir şehir olduğunu çocuk yaşında bile anlıyordum. İzmir’de herhangi bir kağıt bulamazsınız resim yapmak için, İstanbul’da Karaköy’e gelir gelmez bütün dünyanın en iyi markaları orda..O yüzden şunu gördüm İzmir elimizin altıdan kaçıp gitmeden, bunun fotoğraflarını çekmeliyim. Şansım ki fotoğraf merakım vardı. Dolayısıyla o tarihten başlayarak 1960 yılına kadar Karşıyaka’da özellikle ne oluyorsa fotoğrafını çektim. Binlerce fotoğraflar.. Kuşu, böceği, kelebeği, güneş batışı ama sebebini bilmiyorum..Fakat çok güzel..Ama şansım İstanbul ile İzmir’i kıyaslama imkanım vardı. Aradaki fark çok önemli bir uyarıcıydı. O yüzden İzmir’deki her şeyin fotoğrafını çektim bunu 60 yıl sakladım. Birkaç yıl sene önce düşündüm yahu 1950’lil yılları bir tek ben biliyorum ve bu kadar çok fotoğraf çeken tek kişi benmişim. Düşündüm bunları birleştireyim bir tür anı gibi bir araya getireyim dedim ve bu kitap ortaya çıktı. Konferanslar verdirdiler Karşıyaka Belediyesi. Burada küçük kız çocuğu kumsalda elinde şemsiyesiyle olan kızı karşımda 65 yaşında koca kadın olarak gördüğüm zaman şaşırđım. Ve şunu gördüm, bizim orada ilk gittiğimiz tarihte Karşıyaka’nın nüfusu 9 bin veya 6 bindi. Birkaç sene sonra 10-12 bin kişi olunca artık burada yaşanmaz demeye başladı insanlar..Şuanda nüfus kaçır bilmiyorum. Bunları niye söyledim, siz apartmanlaşma olarak söylüyorsunuz, hakketten size apartmanlaşmanın nasıl başladığını kağıt üzerinde çizebilirim. Çünkü Karşıyaka Vapur İskelesi’nin karşısında bir akstan ibaretti, yaşamsal işler ordaydı. Onun dışında herhangi bir alışveriş yeri, bakkal yoktu. Ve o ince yol boyu herhalde 1 km falandı. Vapur iskelesi ile istasyon arası aşağı yukarı 1 km’dir. Dolayısıyla hayat yürüme üzerine kuruluydu Karşıyaka’da. Her yere yürüyerek gider gelirdiniz. Herkes yürüyerek giderdi. Çok çok hani uzak denilen Bostanlı’ya falan doğru, Çamlık’a doğru gidenler arabayla giderdi. O da yorgun argın gelenler..Karşıyaka yürünen bir yerdi. Mesafeleri yürünen mesafede ve fonksiyonlarıyla yürünen bir mesafeydi. Burada benim kitapta daha çok Yapı Kredi Banka’sı görünür. Çünkü o Karşıyaka’da yapılan ilk görkemli gökdelendi. Herkes onun nasıl yapıldığını merak ediyordu. Nasıl oluyor da böyle büyük bir bina oluyordu diye hayretler içerisinde..Onun için gündüz gece,

yağmurda, kar da, kar yok da fırtınada ben hep daima onu çekerdim. Hikayenin özü budur..



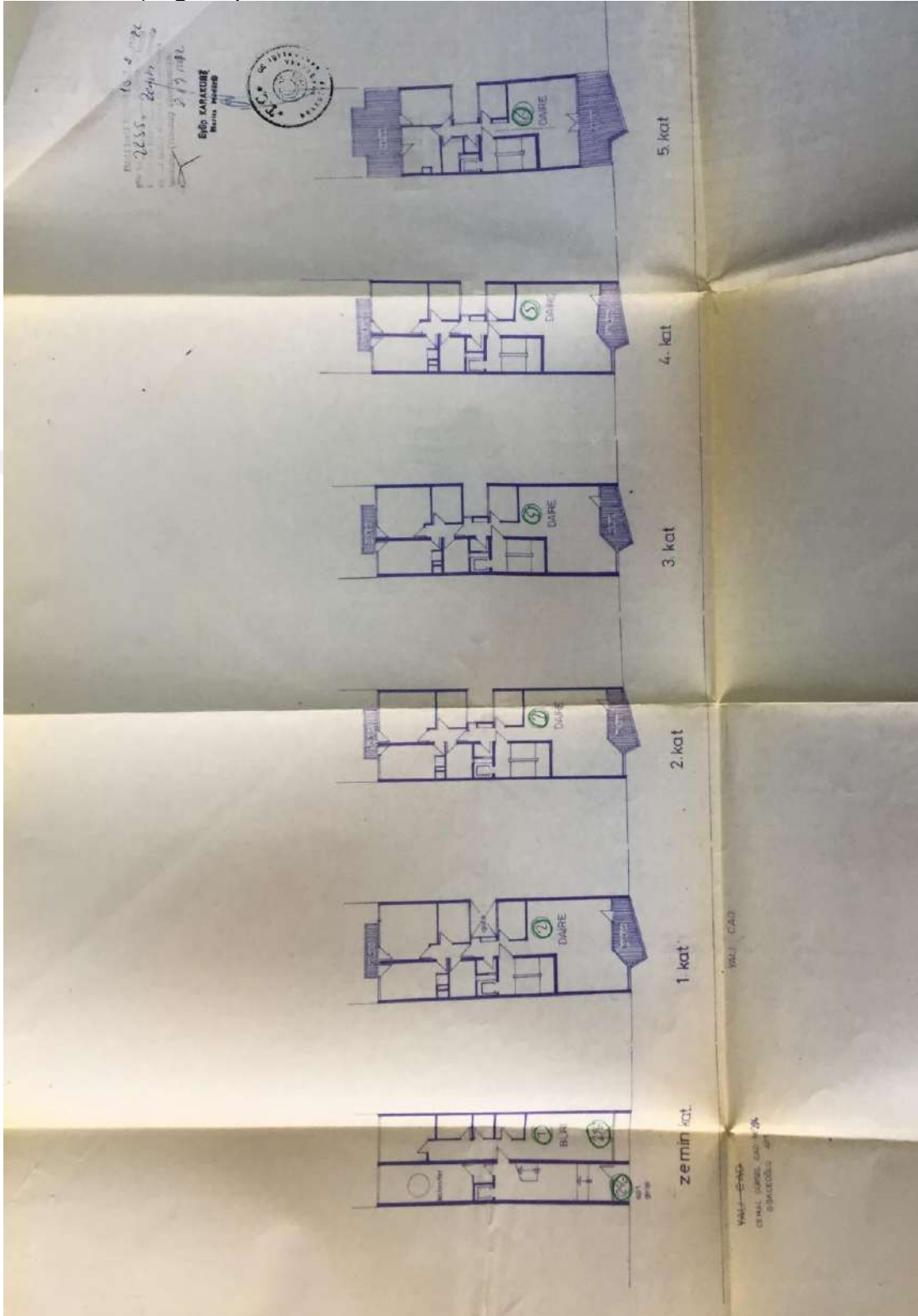
APPENDIX 2 – DRAWINGS OF STUDIED APARTMENT BLOCKS³⁶

Site plan of Gökçeoğlu Apartment Block

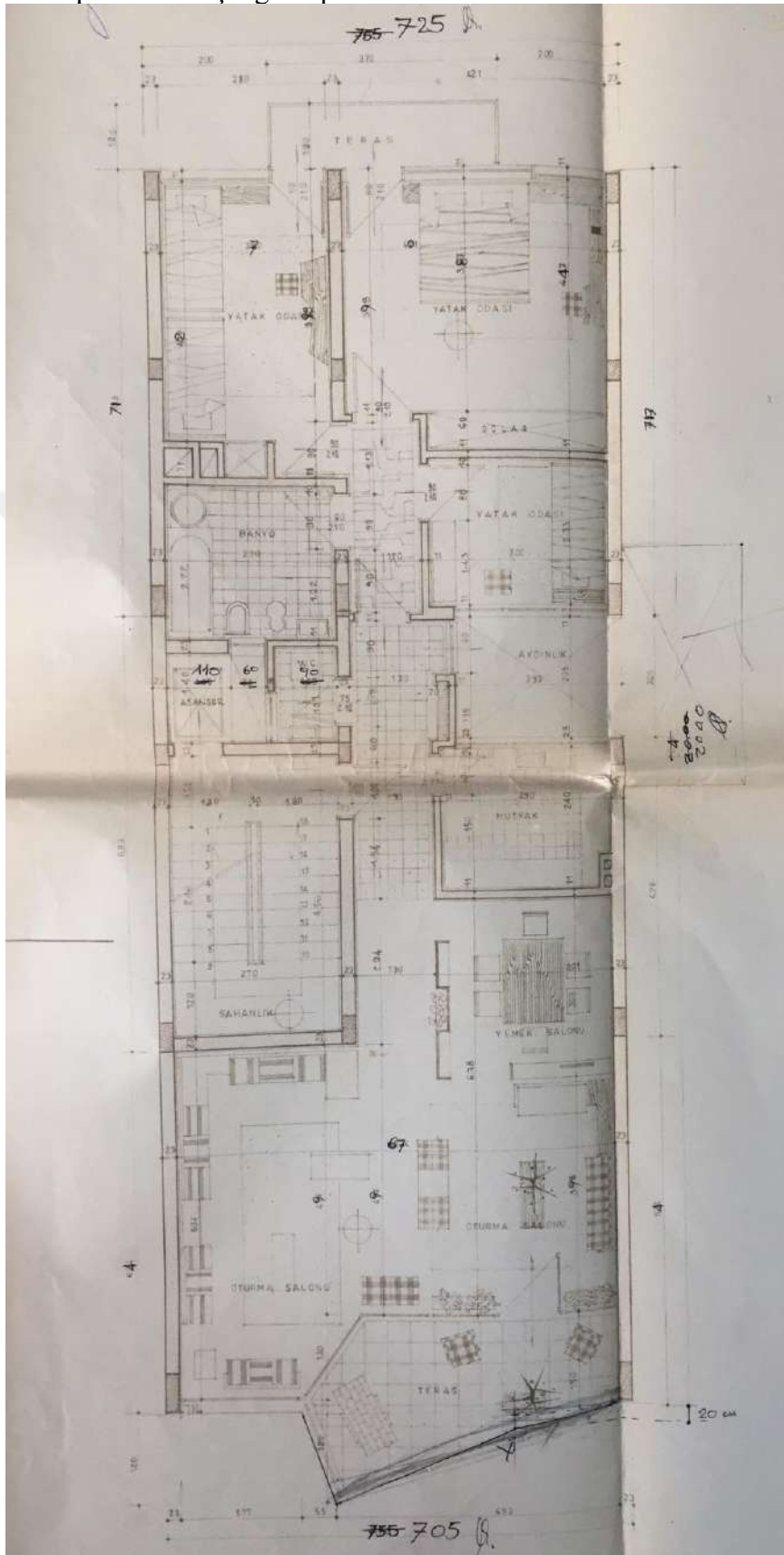


³⁶ All documents acquired from Karşıyaka Municipality Archive, 2019

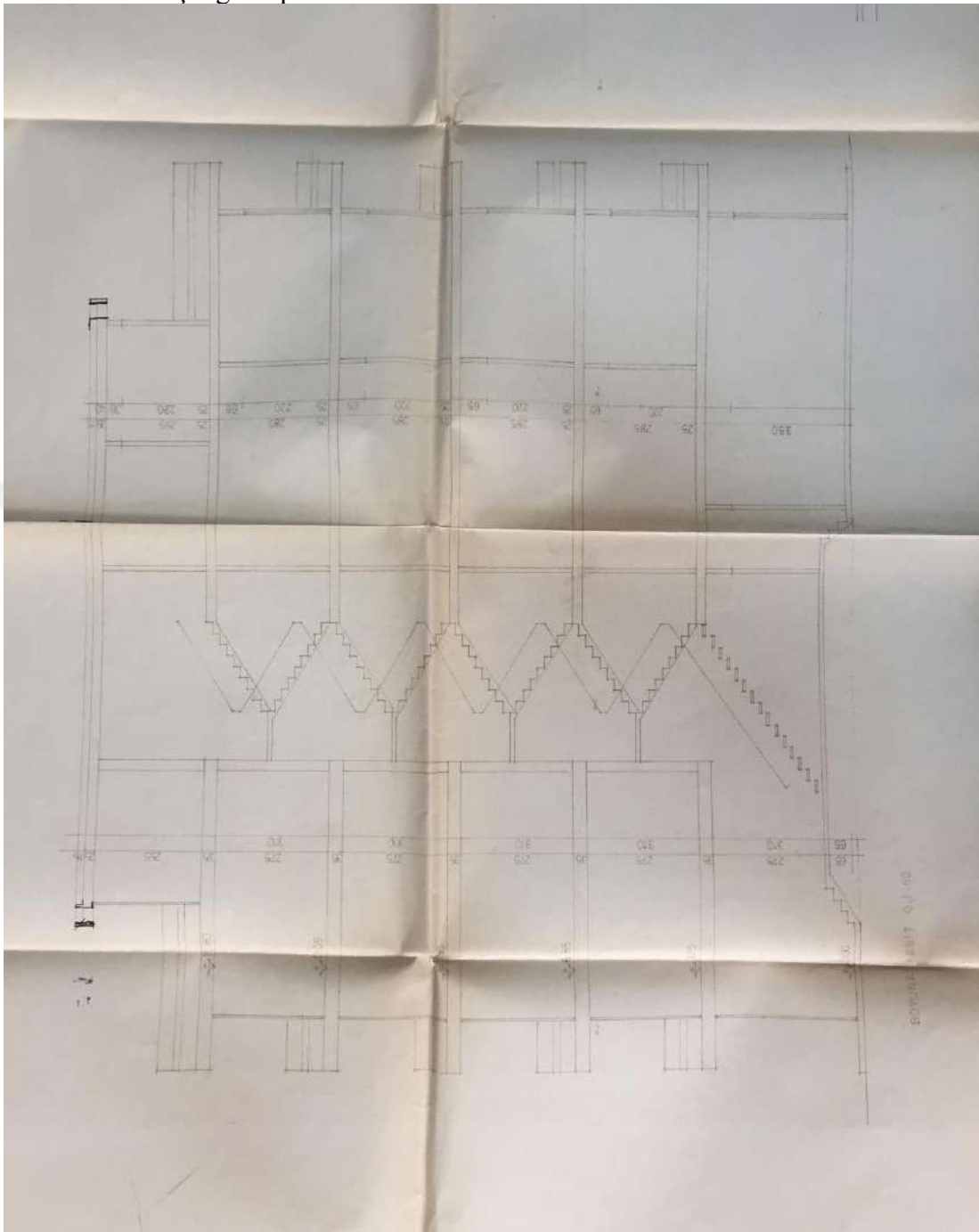
Flats of Gökçeoğlu Apartment Block



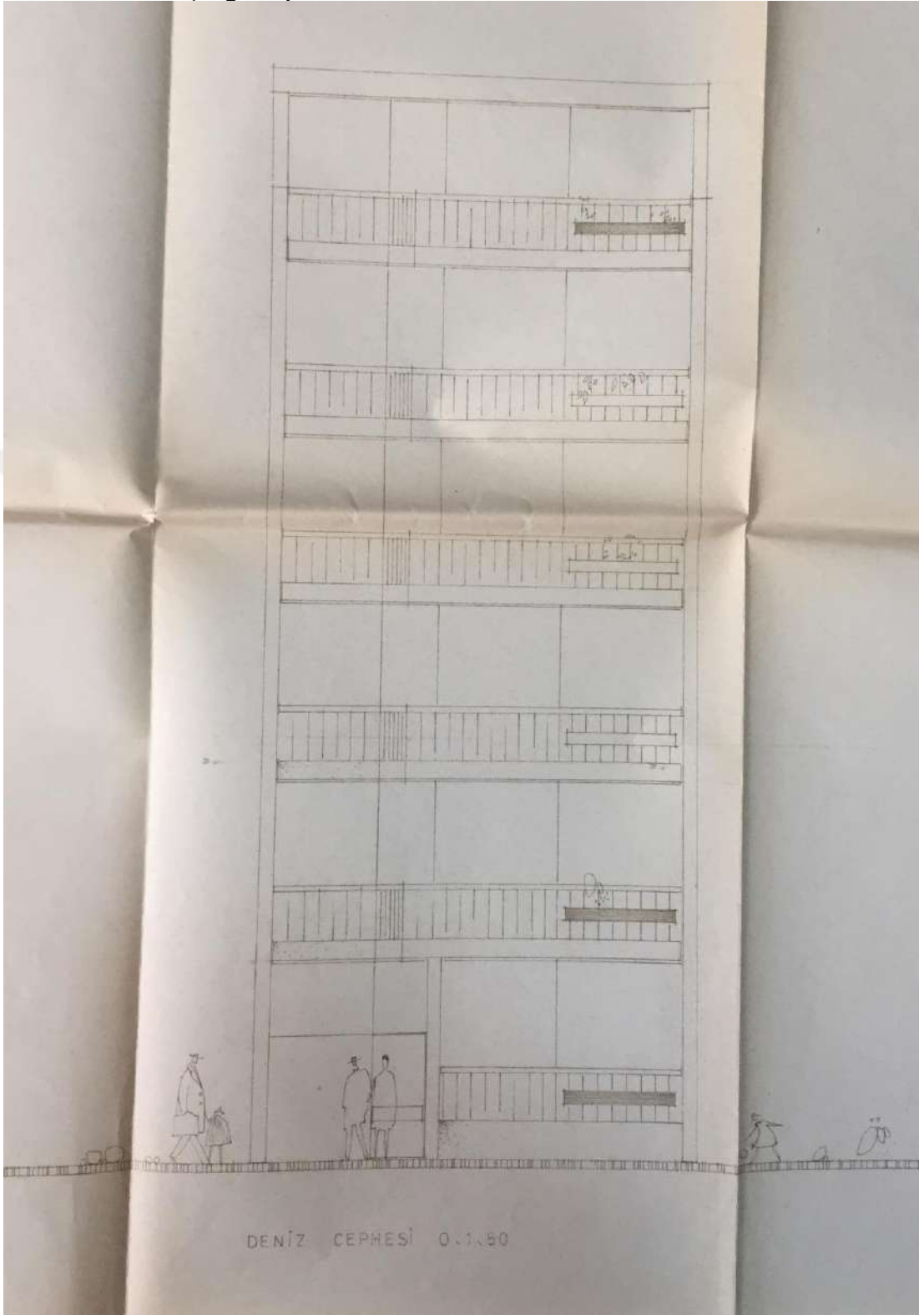
Floor plan of Gökçeoğlu Apartment Block



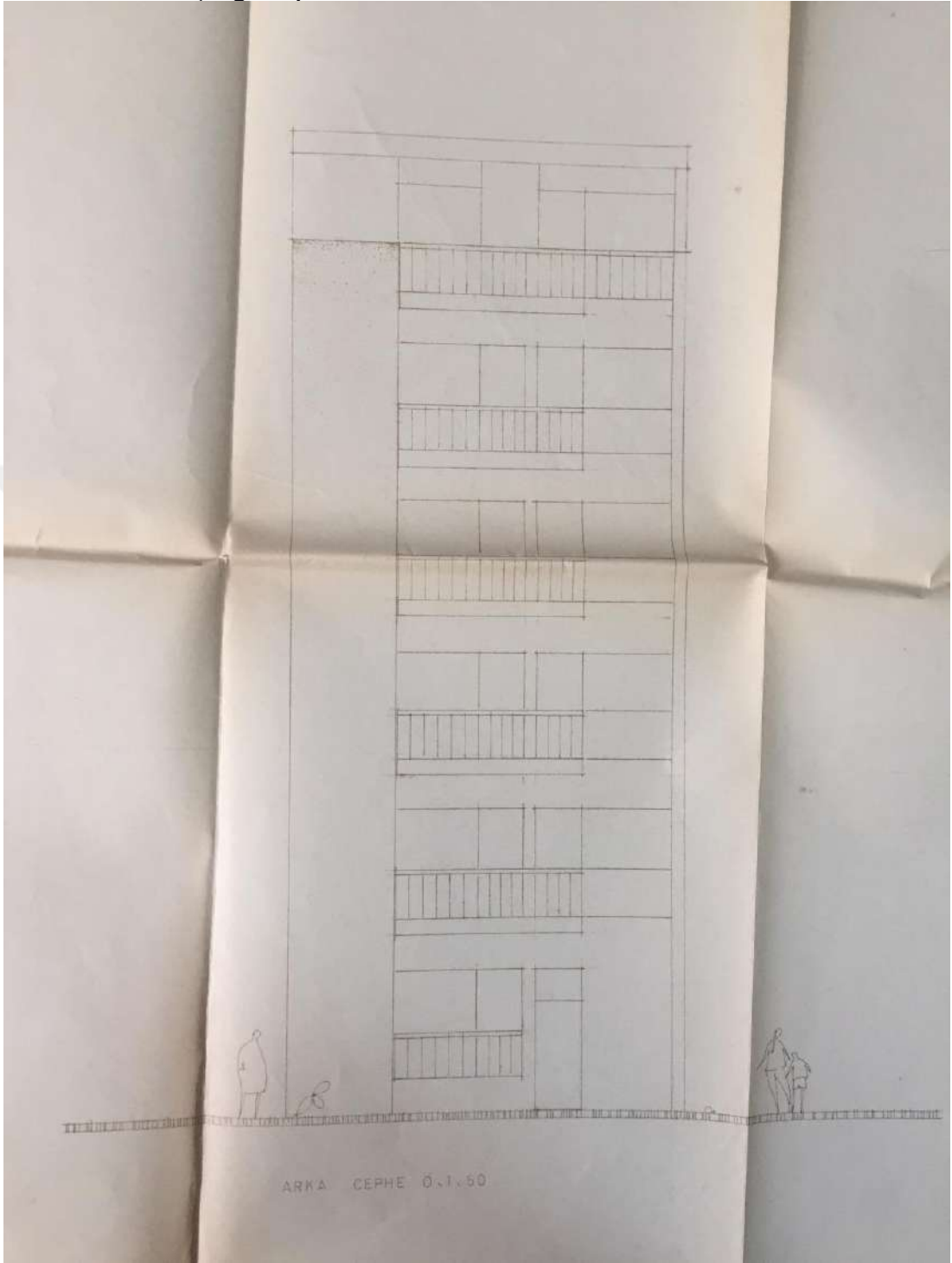
Section of Gökçeoğlu Apartment Block



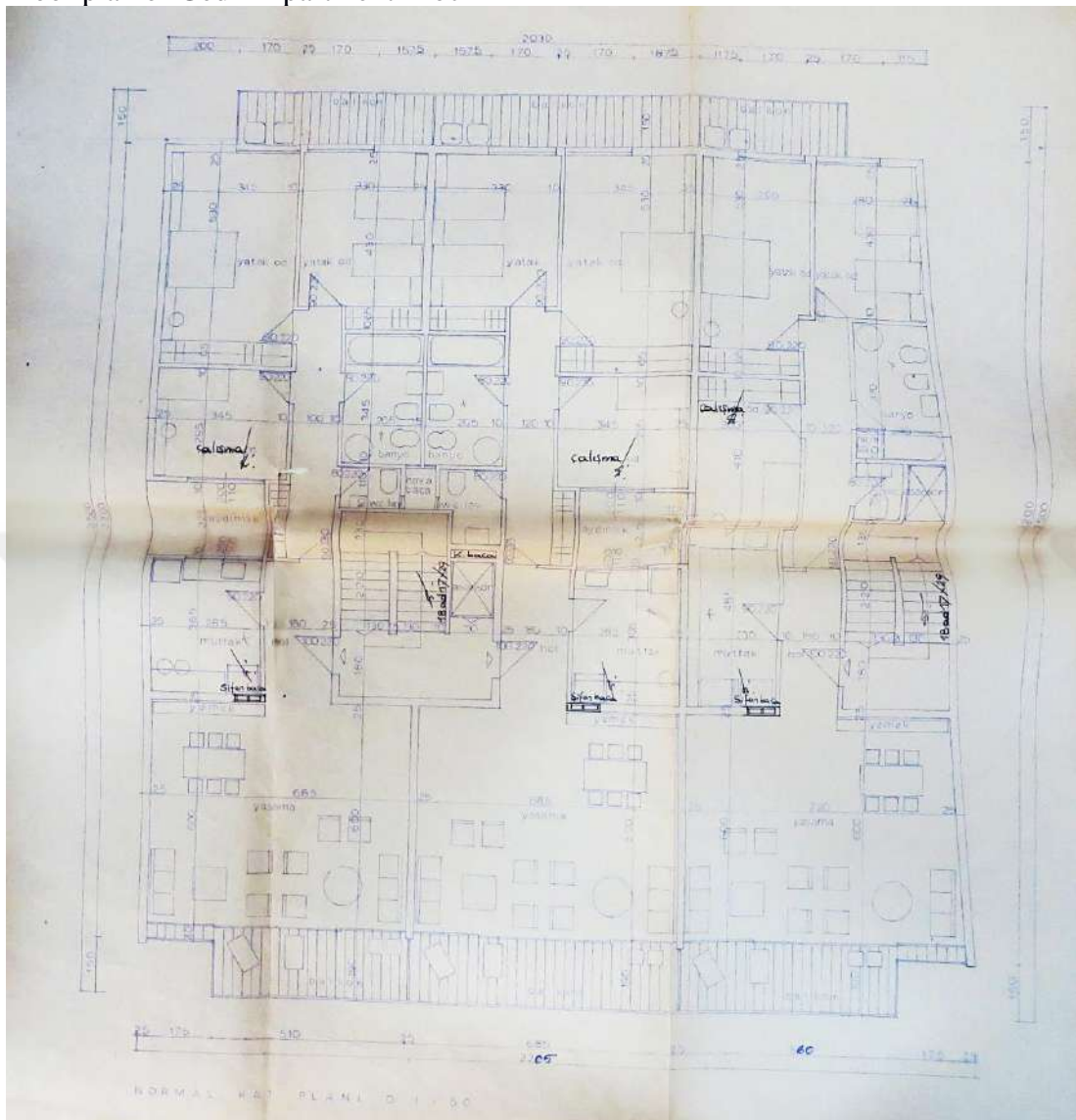
Elevation of Gökçeođlu Apartment Block



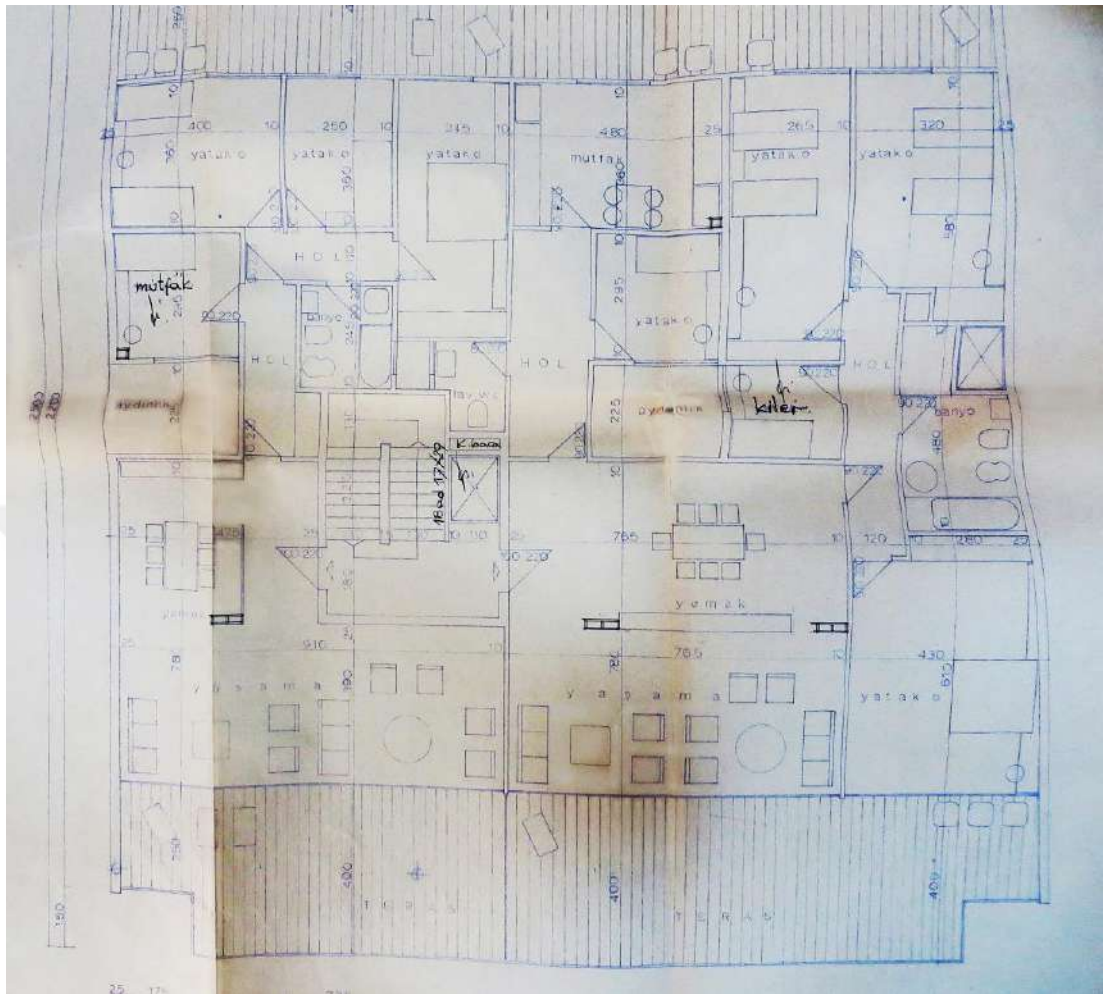
Elevation of Gökçeođlu Apartment Block



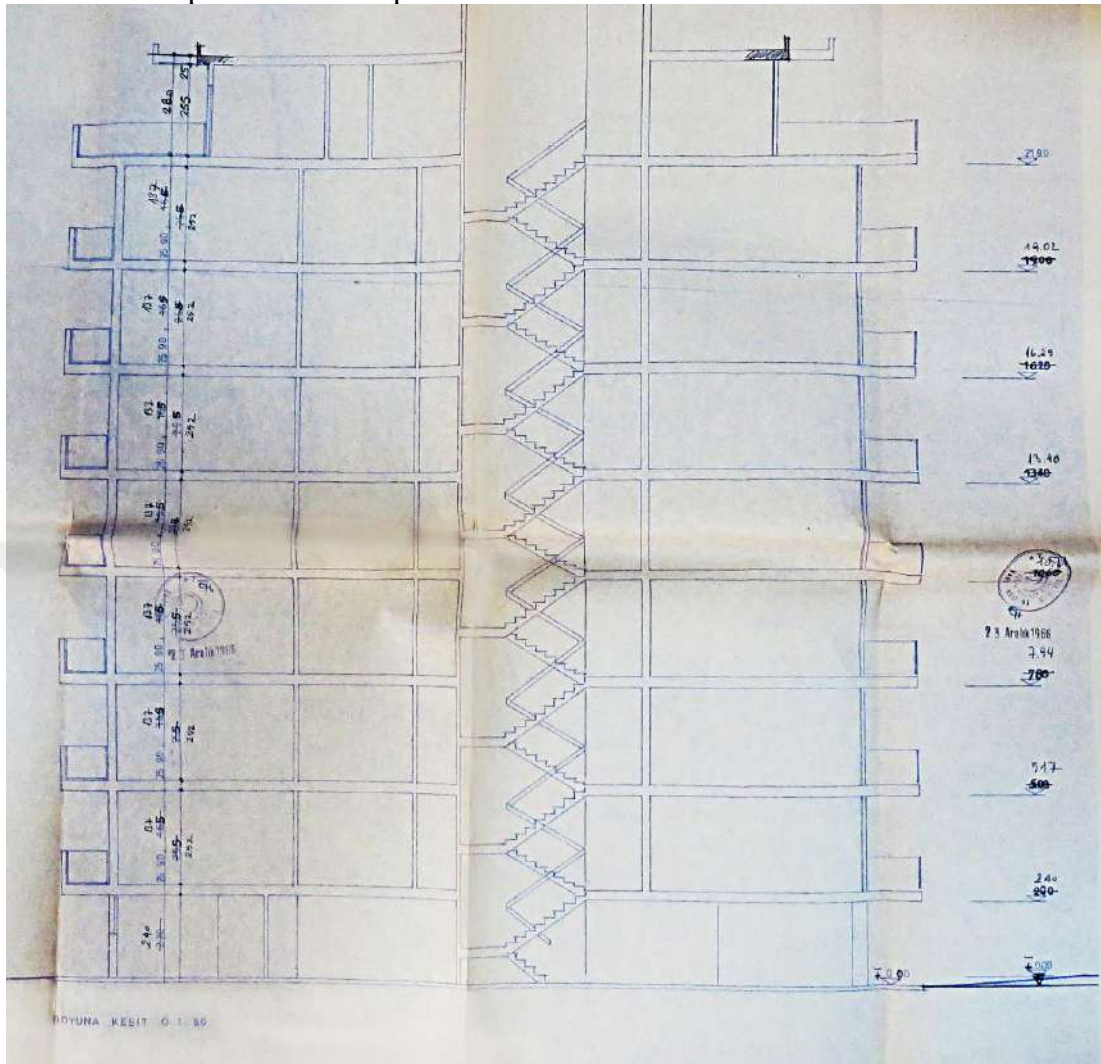
Floor plan of Gediz Apartment Block



Floor plan of Gediz Apartment Block



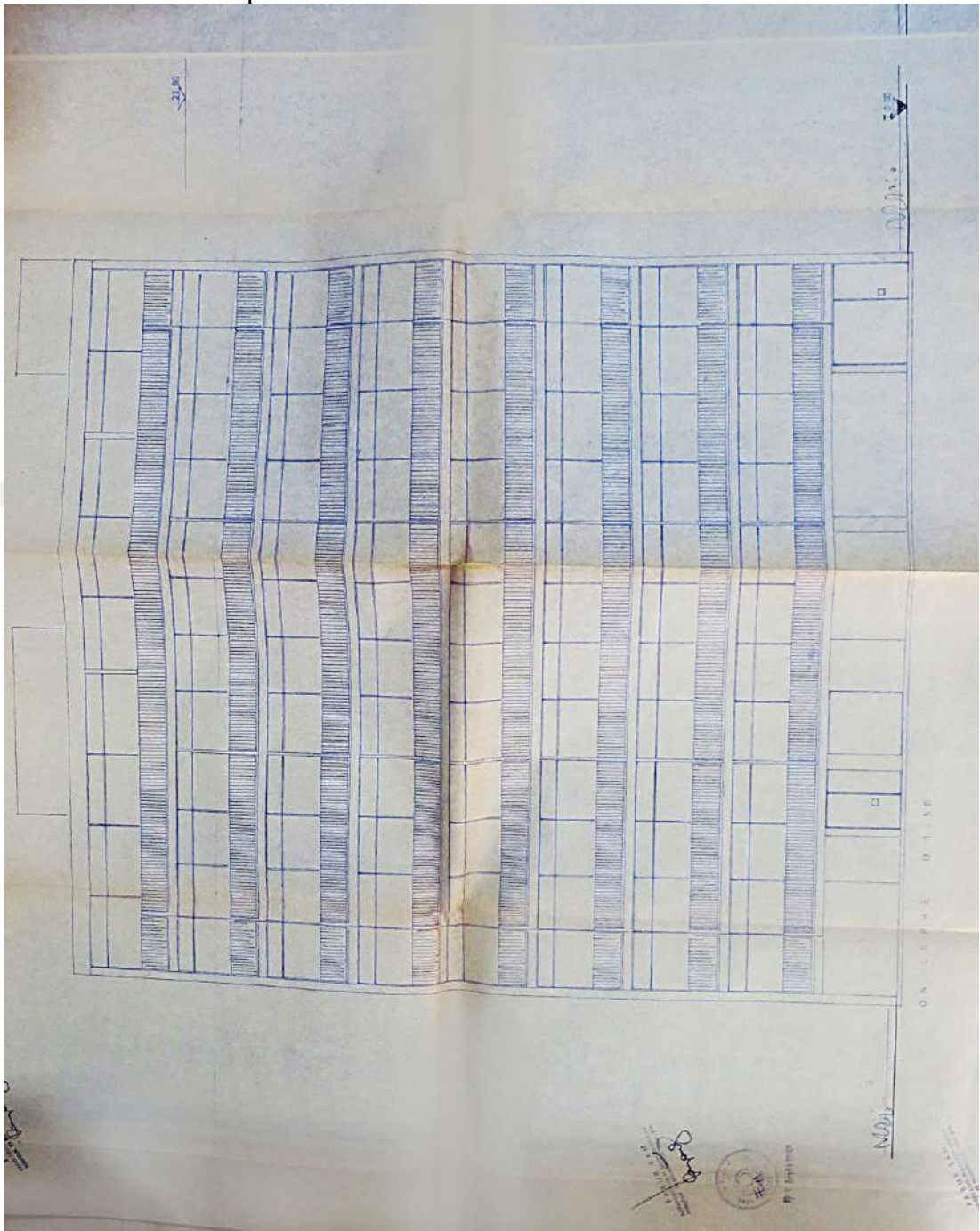
Section Floor plan of Gediz Apartment Block



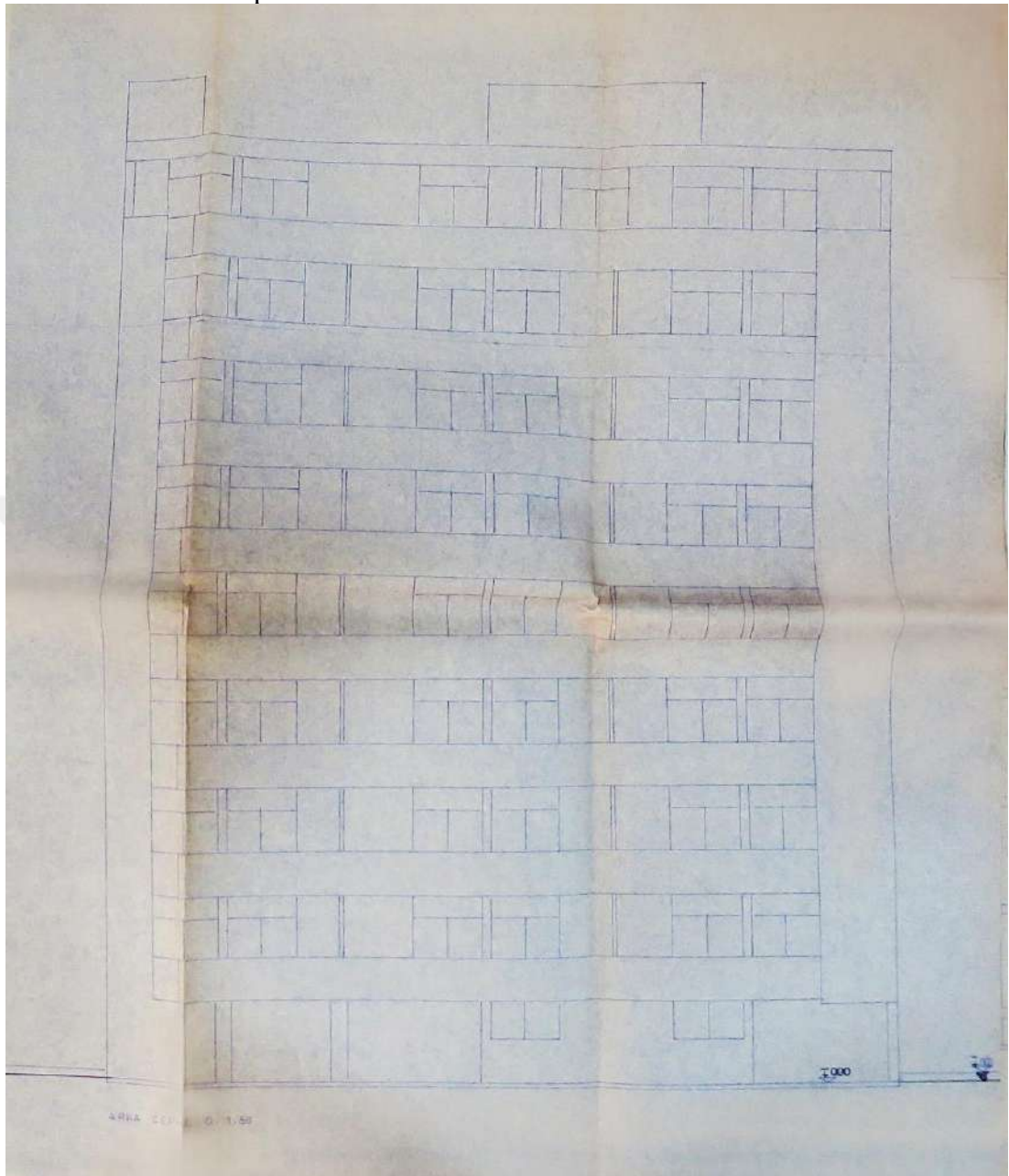
Section of Gediz Apartment Block



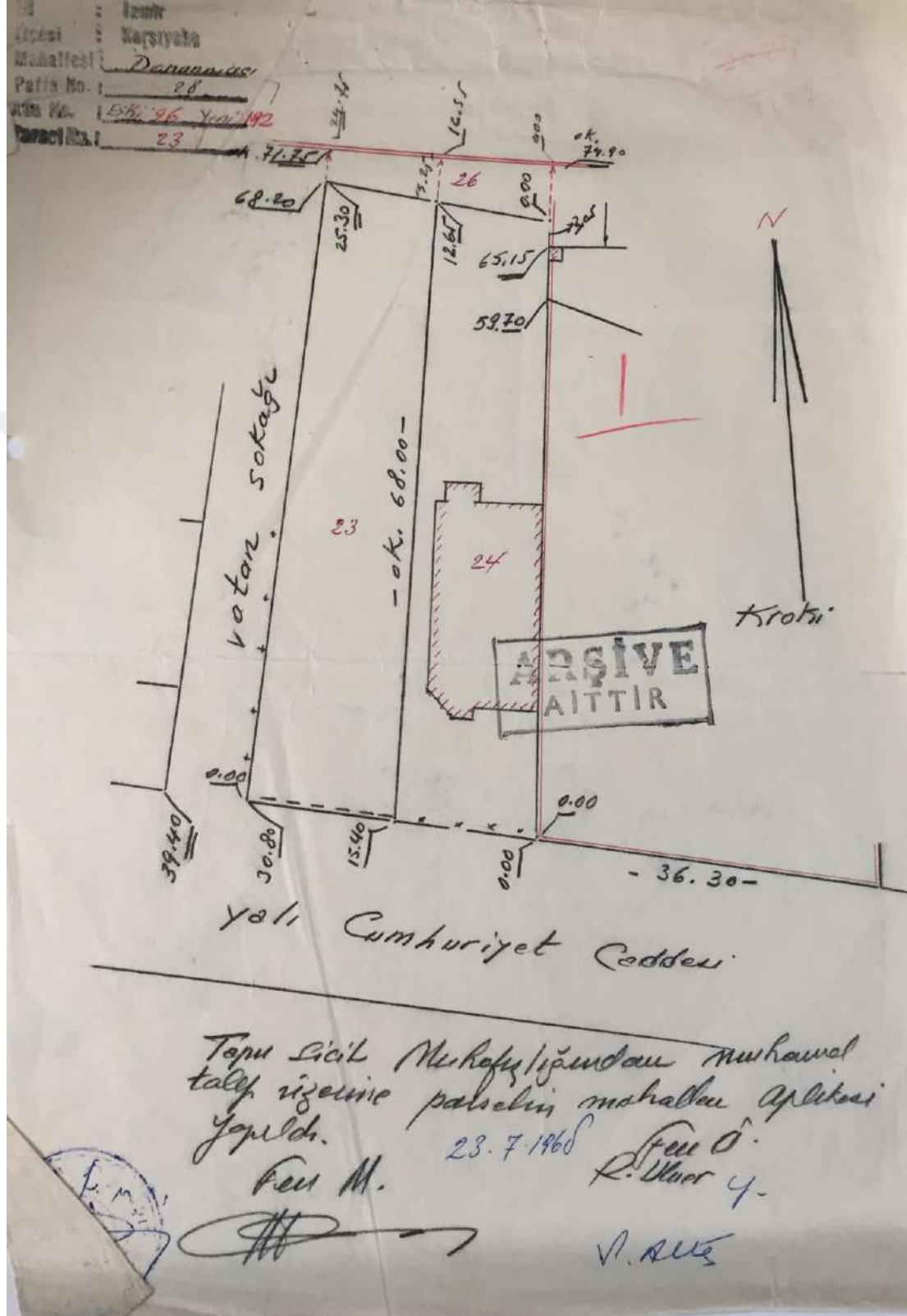
Elevation of Gediz Apartment Block



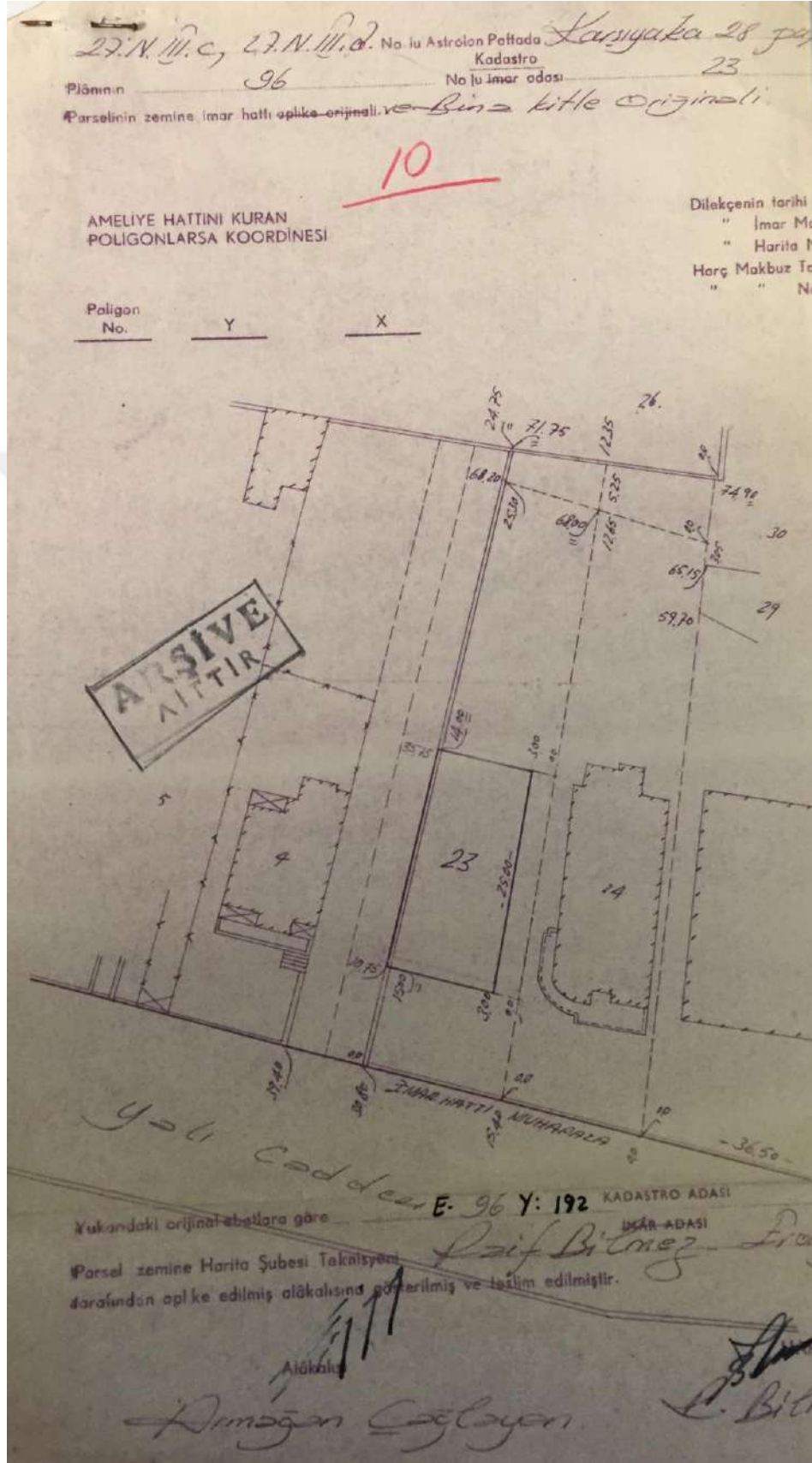
Elevation of Gediz Apartment Block



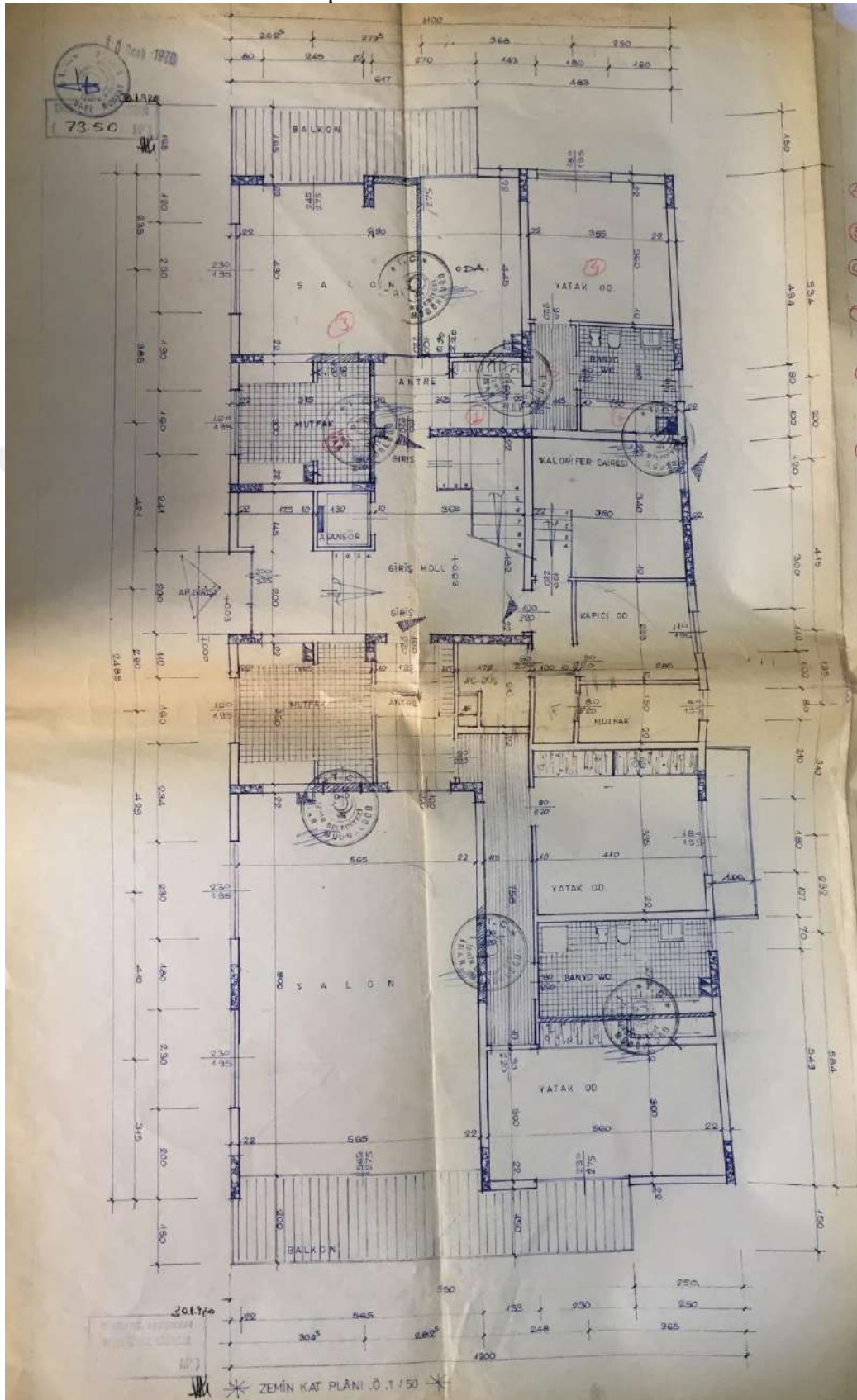
SAHA APARTMENT BLOCK
Site plan of Saha Apartment Block



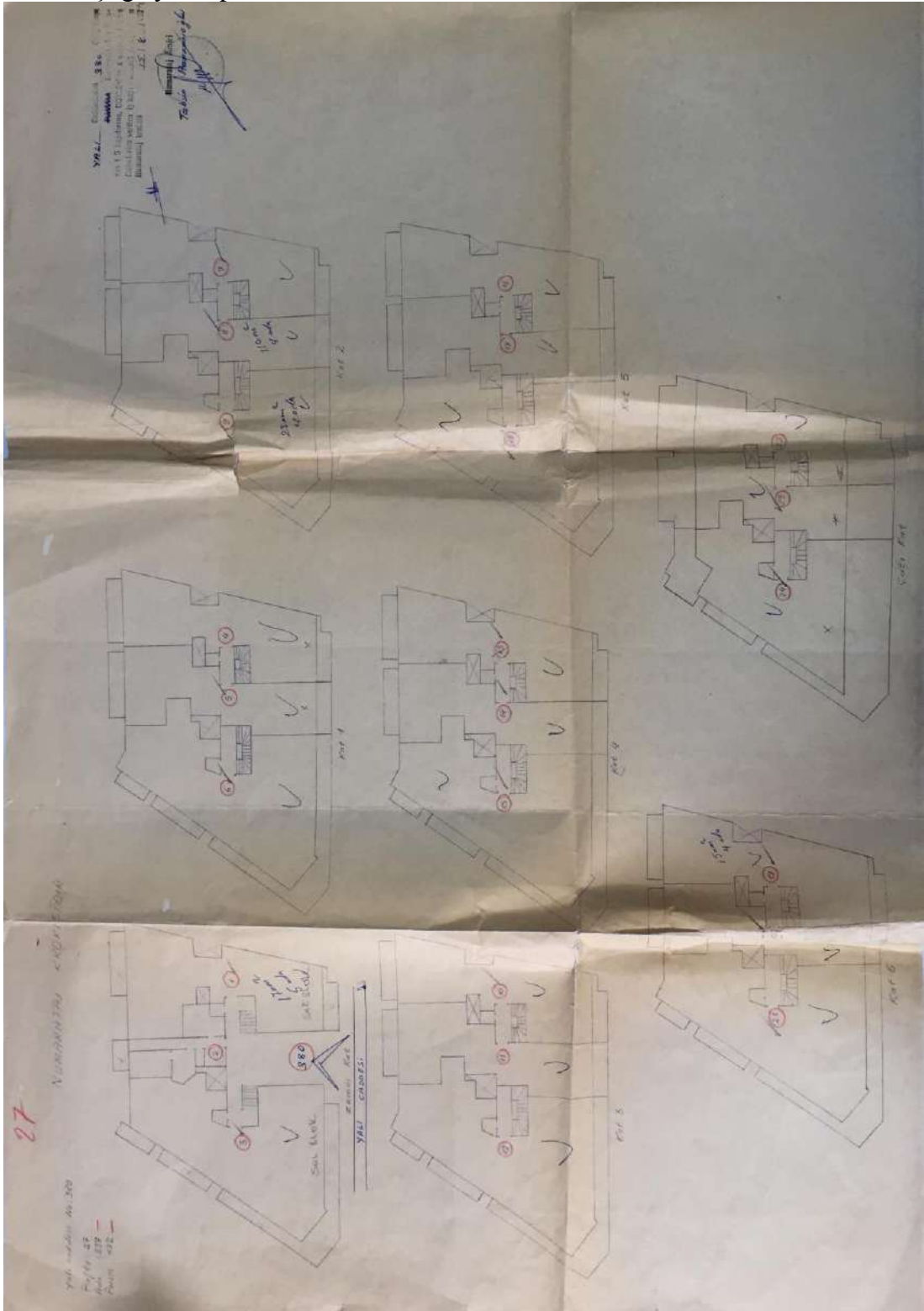
Site plan of Saħa Apartment Block



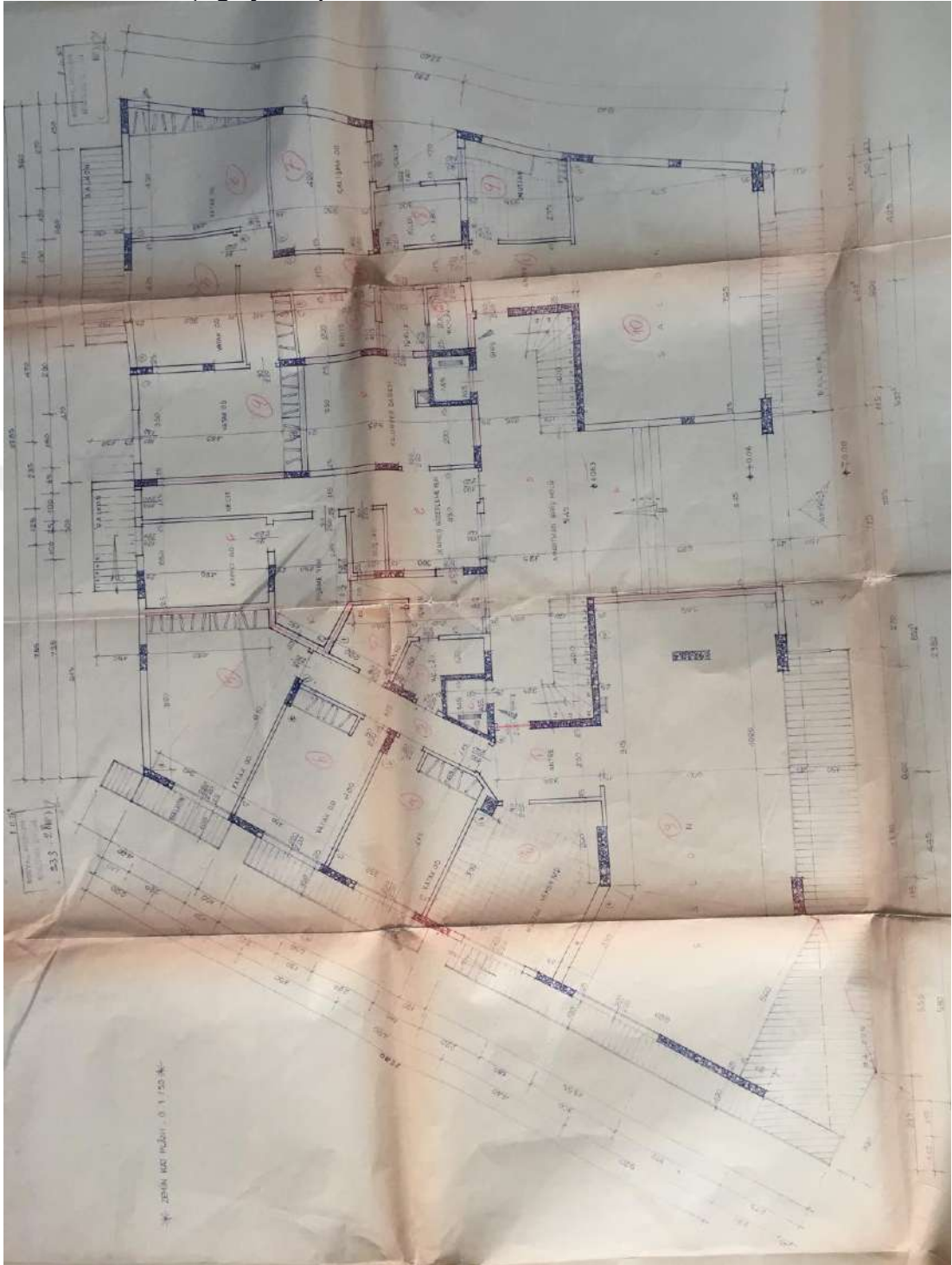
Ground Floor Plan of Gediz Apartment Block



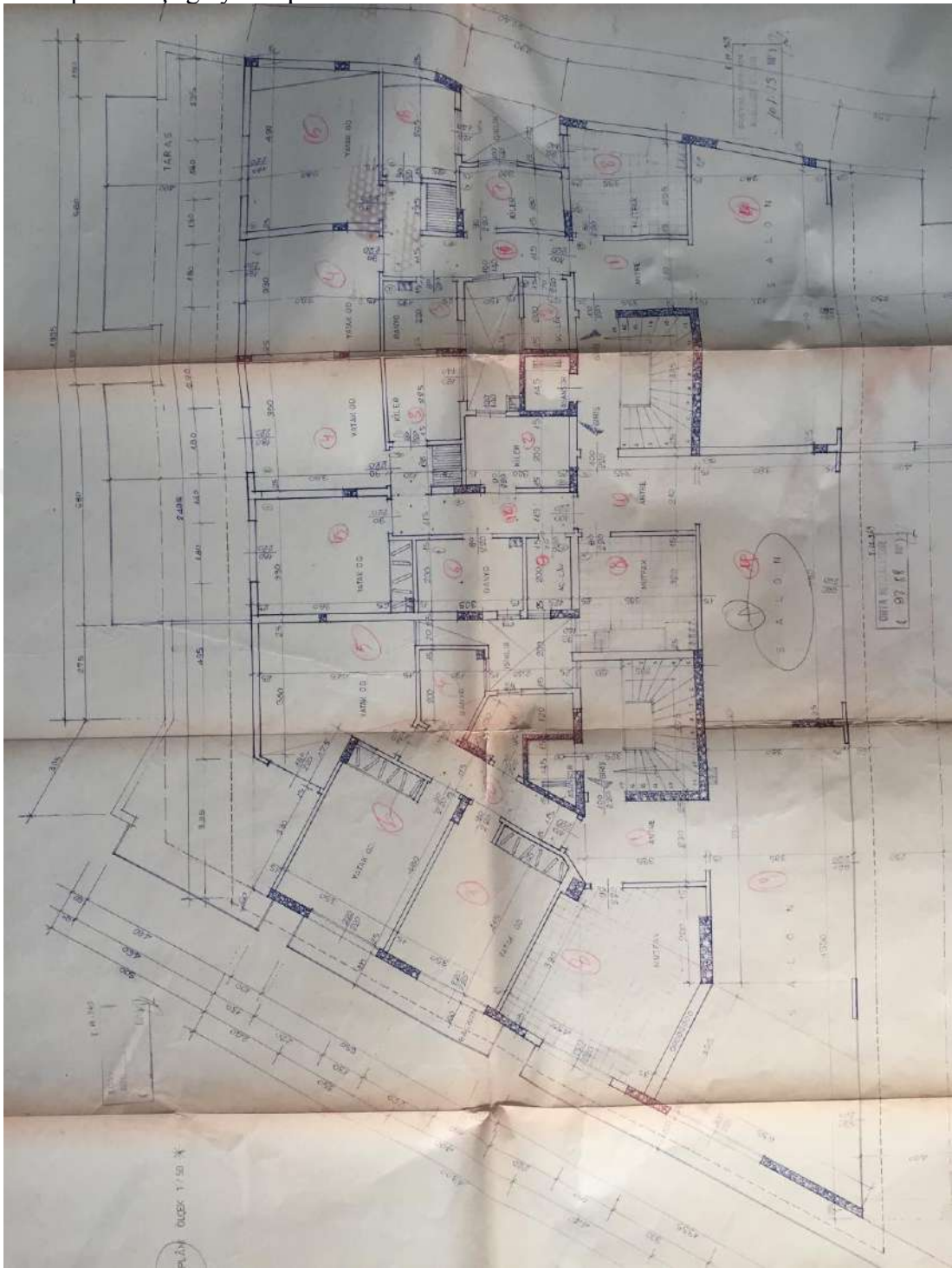
Flats of Çağlayan Apartment Block



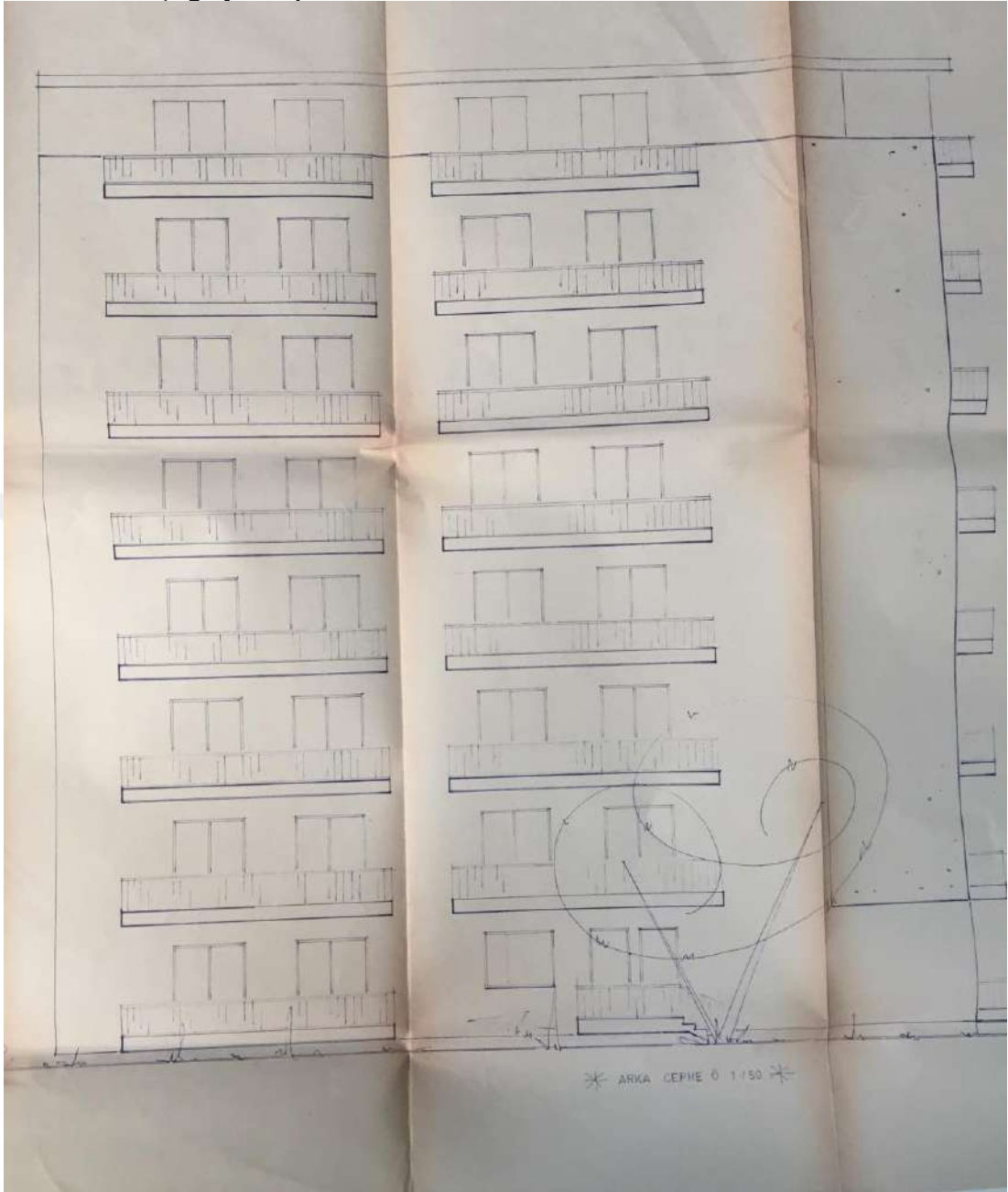
Ground floor of Çağlayan Apartment Block



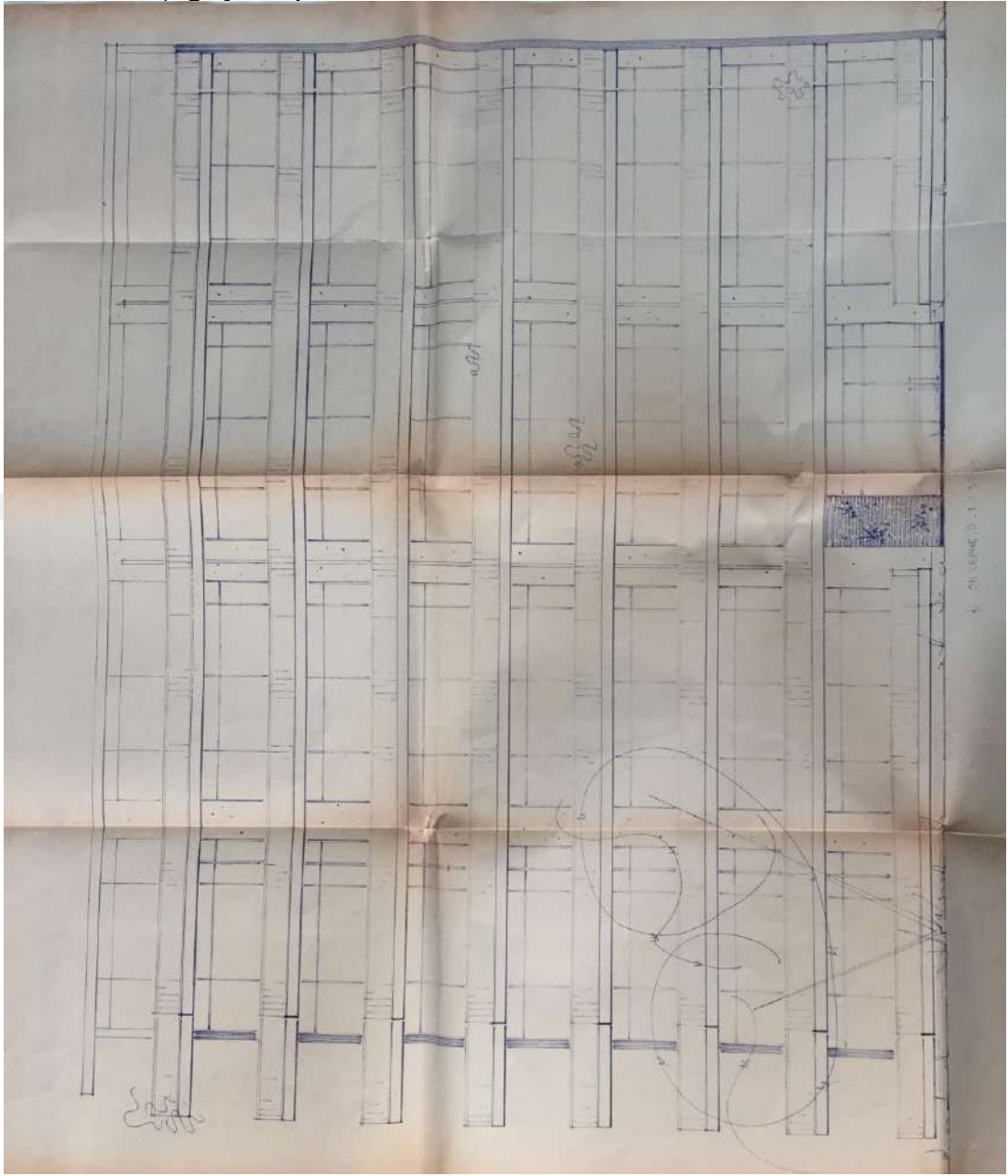
Floor plan of Çağlayan Apartment Block



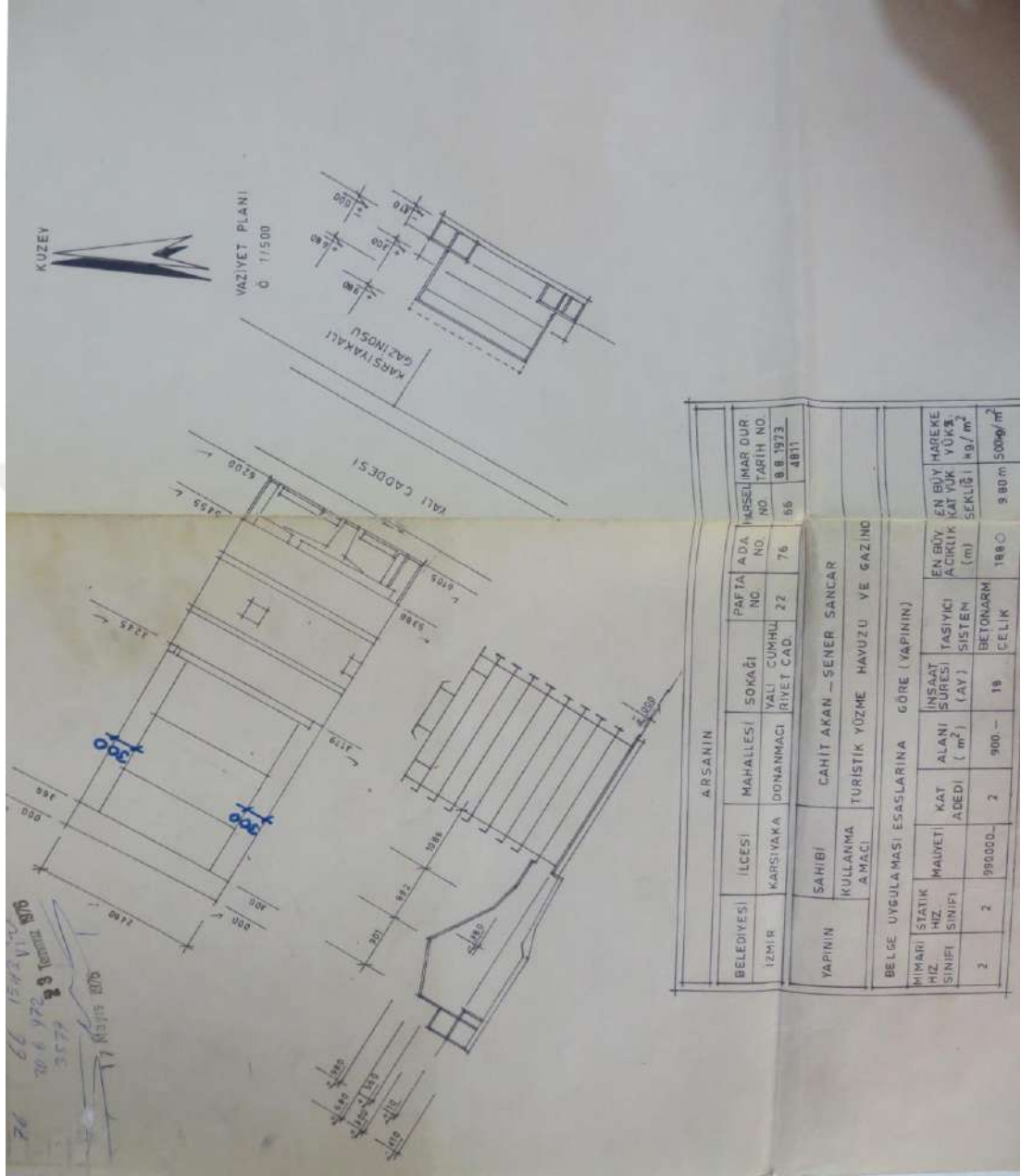
Elevation of Çağlayan Apartment Block



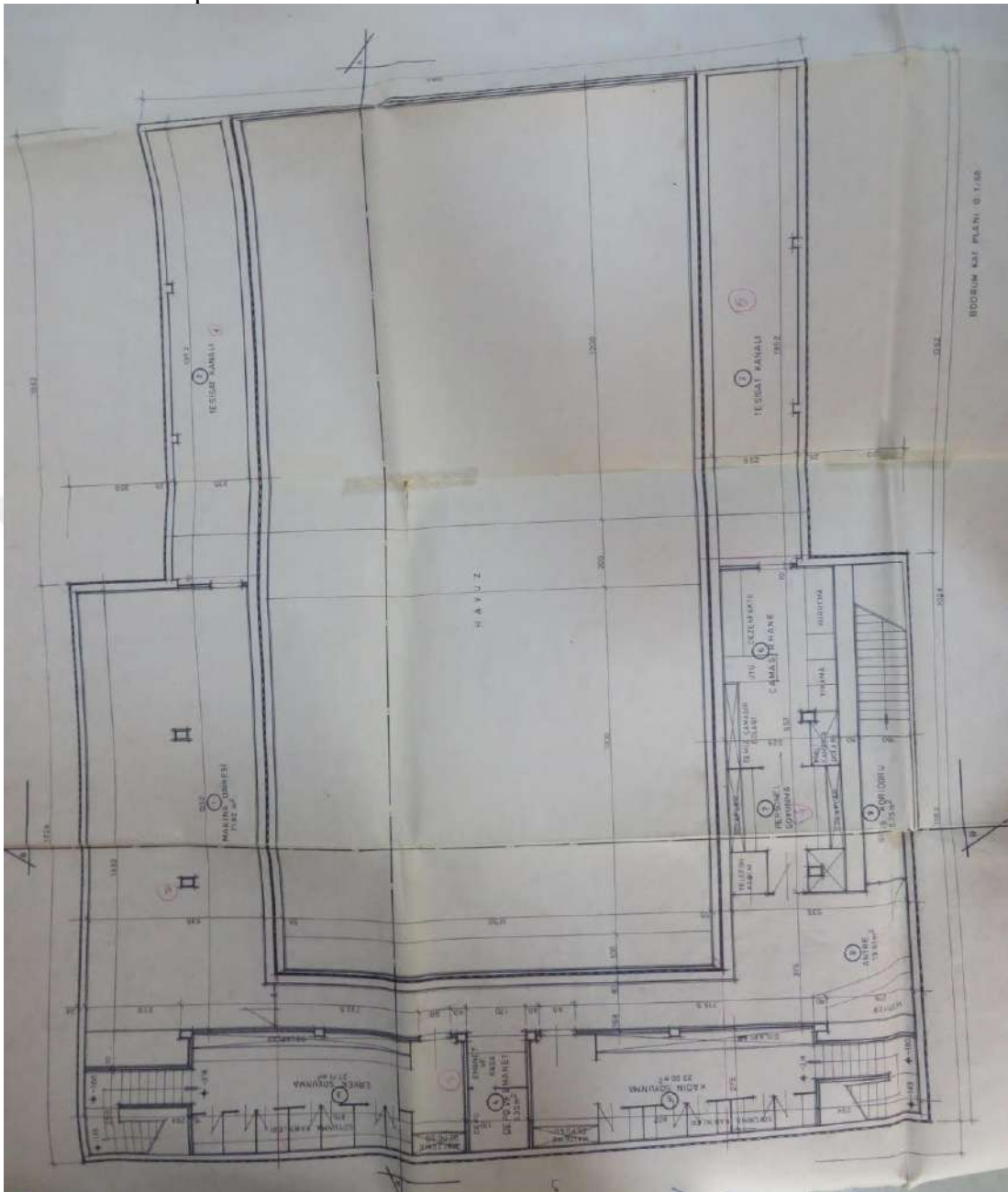
Elevation of Çağlayan Apartment Block



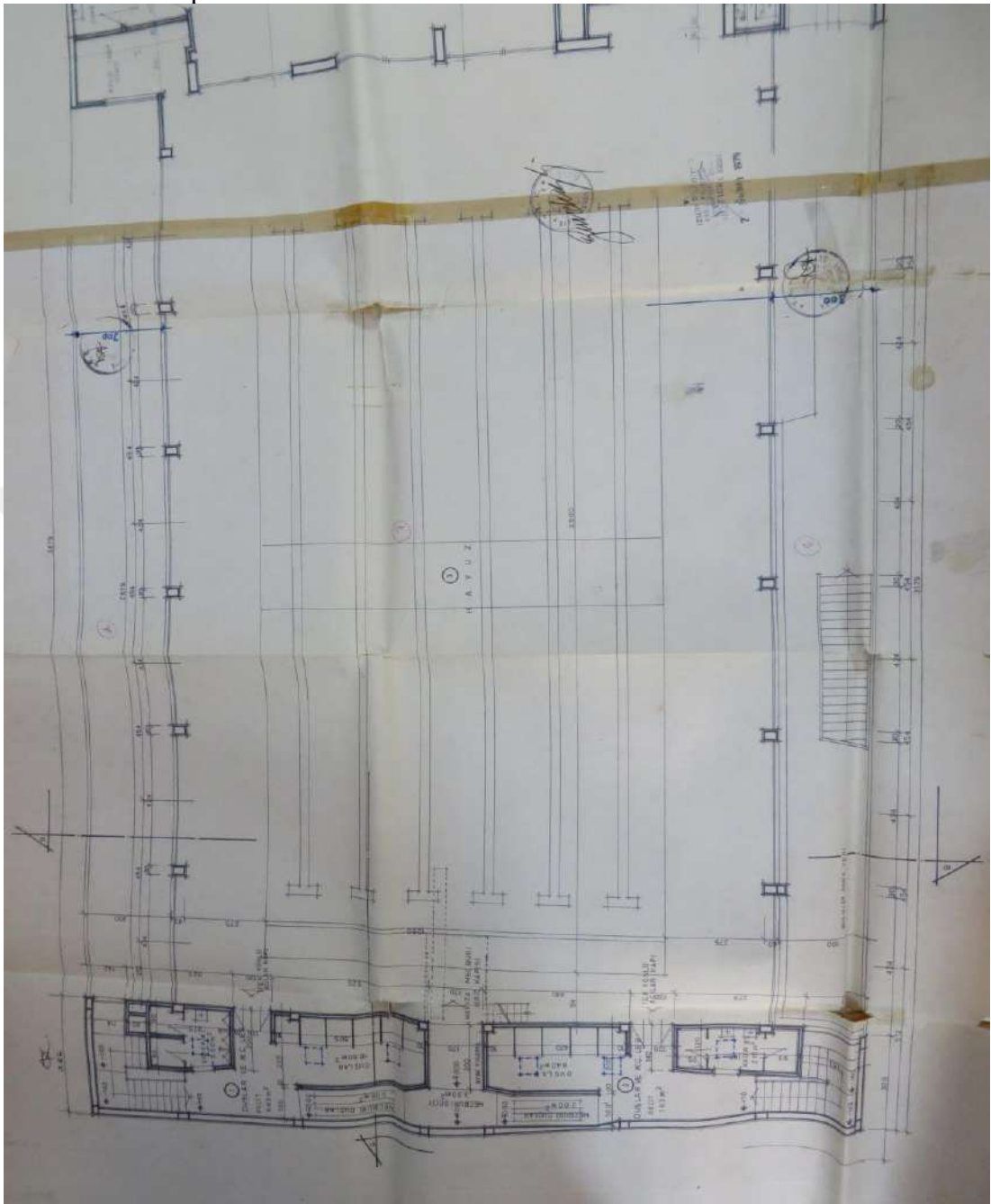
PITRAK APARTMENT BLOCK
Site plan of Pitrak Apartment Block



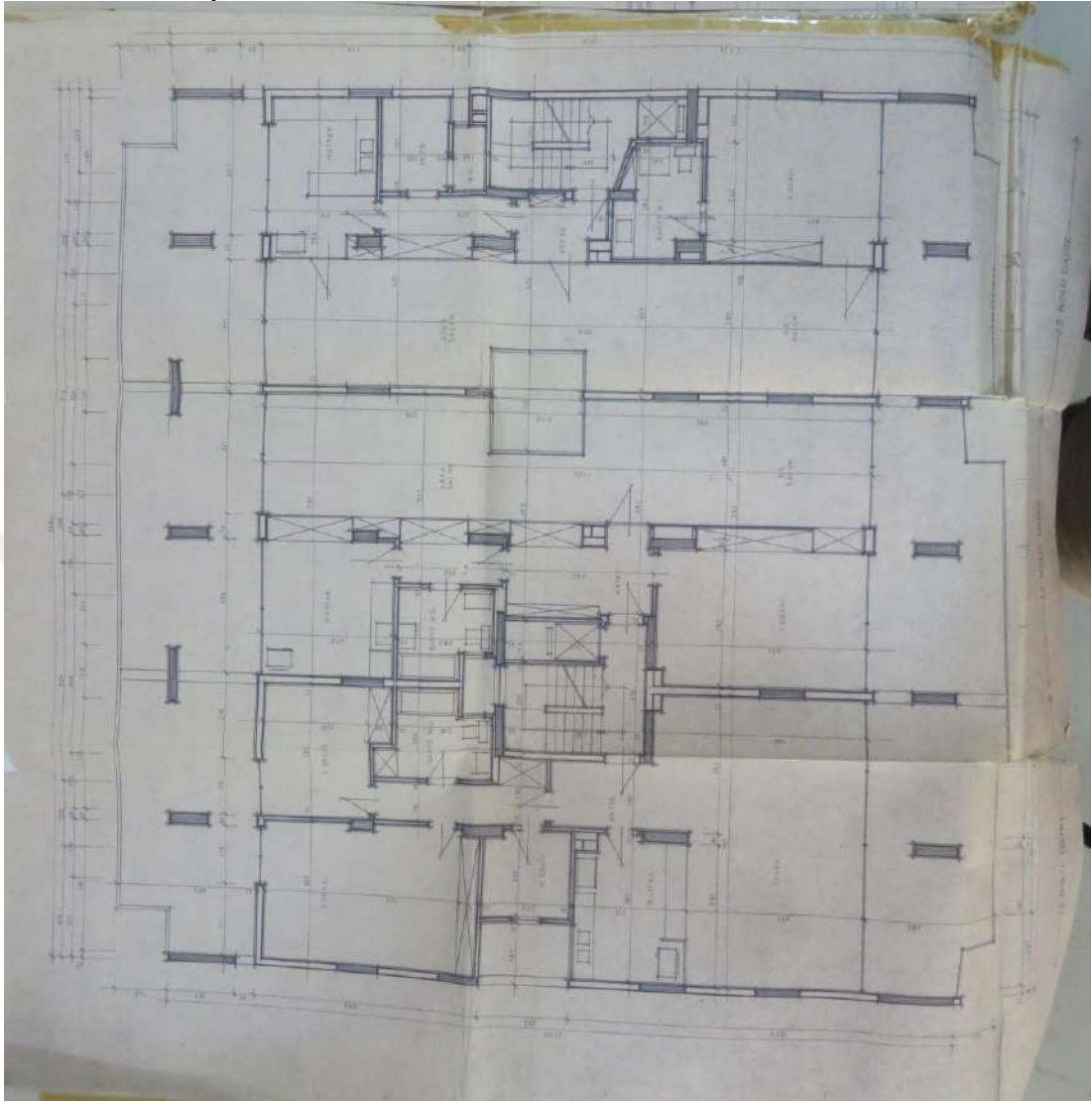
Plan of Pitrak Apartment Block



Plan of Pitrak Apartment Block



Plan of Pitrak Apartment Block



Plan of Pıtrak Apartment Block

