RECONSTRUCTING THE MEMORY OF THE CITY THROUGH IN-SITU MATERIAL TRACES: ANCIENT AGORA, KEMERALTI BAZAAR AND KONAK SQUARE IN IZMIR

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ABSTRACT

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The memory of a city is inscribed not only in its monuments but also in the physical traces and fragments that are the remnants of its past. Cities are formed by human societies in time through architecture. Historical city centers that are places, which incorporate urban memory, provide connections with the past.

Since the turn of the 21st century, the display of multi-layered urban areas in historic city centers has been the subject of the city branding policies due to the growing worldwide interest in their historical heritage. Urban and collective memory have been affected by certain historical narratives that dominate. In Izmir, the local government has formed a consensus with the participation of the local actors for the adoption of a comprehensive conservation policy that has highlighted Izmir's historical identity and the collective memory of the citizens since the late 1990s.

This research focuses on three neighboring sites in the historic center of Izmir reflecting different periods of the city where distinctive implementation strategies have been adopted, such as urban archaeology, urban design, conservation and

revitalization: The Ancient Agora of Smyrna, the Kemeraltı Bazaar, and the Konak Square.

The ongoing archaeological excavations of the monumental remains of the Roman State Agora highlights the significance of the physical endurance in the continuity of urban memory. The urban fabric, which was built upon the Agora of Smyrna in successive periods, was cleared off to display the glorious Hellenistic and Roman past of the city. Kemeraltı Bazaar, on the other hand, that was formed as a trade center and expanded on the ancient harbor in the Ottoman period, continues its vitality today.

The administrative center of Izmir, Konak Square, has been the primary intervention area because it is the most visible public space of the city. In 2003, an urban design project was implemented prioritizing the place of the square in the collective memory as a public place. Architect Ersen Gürsel reorganized the square through subtle historical references.

This study examines the selected projects implemented and developed in the historical core of Izmir, with a theoretical framework that comprehends the concepts on the urban and collective memory, and history.

Keywords: Collective Memory, Urban Memory, Permanences, Continuity, Historic City Center of Izmir

ÖZ

KENT HAFIZASINI YERİNDE MATERYAL İZLER ÜZERİNDEN YENİDEN İNŞA ETMEK: İZMİR'DE TARİHİ AGORA, KEMERALTI ÇARŞISI VE KONAK MEYDANI

Katmer Koçkar, Gülsüm
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Bir şehrin hafızası sadece anıtlarında değil, geçmişinin kalıntıları olan fiziksel iz ve parçalarda da yazılıdır. Kentler, insan toplulukları tarafından, mimari aracılığıyla ve zaman içinde biçimlenir. Tarihi kent merkezleri, kentin büyümeye başladığı çekirdekler olarak kentsel belleği oluştururlar, bu sebeple geçmişle en güçlü bağlantılara sahiptirler.

21. yüzyılın başından bu yana, tarihi şehir merkezlerindeki çok katmanlı kentsel alanlar, tarihi miraslarına dünya çapında artan ilgiden dolayı kent markalaştırma politikalarının konusu olmuştur. Kentsel bellek ve dolayısıyla kolektif bellek, belirli tarihsel anlatıların egemenliğinden ve tarihsel kimliklerinin bileşenlerini yıkan modern gelişmelerden etkilenmiştir. İzmir'de yerel yönetim, 1990ların sonlarından başlayarak İzmir'in tarihi kimliğini ve kentlilerin kolektif hafızasına odaklanmış, kapsamlı bir koruma politikasının benimsenmesi için yerel aktörlerin katılımıyla bir uzlaşıya varmıştır. Bu dönemde izlenen politikalar, son yirmi yılda birbirini izleyen yerel yönetimler tarafından da kimi değişikliklerle de olsa sürdürülmüştür. Bu araştırma, kentsel arkeoloji, kentsel tasarım, koruma ve yeniden canlandırma gibi farklı uygulama stratejilerinin benimsendiği, İzmir'in

tarihi merkezinde yer alan üç komşu alana odaklanmaktadır: Tarihi Smyrna Agorası, Kemeraltı Çarşısı ve Konak Meydanı.

Anıtsal Roma Devlet Agorası'nda devam eden arkeolojik kazılar, kent belleğinin devamlılığında fiziksel dayanıklılığın önemini vurgulamaktadır. Bununla birlikte, Smyrna Agora'sı üzerine ardı ardına inşa edilen kentsel doku, kentin görkemli Helenistik ve Roma geçmişini sergilemek için temizlenmiştir. Osmanlı döneminde gelişmiş ve zamanla antik limanın doldurulmasıyla genişlemiş olan Kemeraltı Çarşısı ise tüm canlılığıyla bugün de yaşamını sürdürmektedir.

İzmir'in yönetim merkezi olan Konak Meydanı, kentin en görünür kamusal alanı olması ve kolektif hafıza için önemli olması nedeniyle her dönemde müdahale alanı olmuştur. 2003 yılında, meydanın kamusal alan olarak toplumsal bellekteki yerini ön planda tutan bir kentsel tasarım projesi hayata geçirilmiş, Mimar Ersen Gürsel, meydanı incelikli tarihi referanslarla yeniden düzenlemiştir.

Bu çalışma, İzmir'in tarihi merkezinde yer alan bu üç kentsel alanda uygulanan farklı müdahale biçimlerini kent belleği, kolektif bellek ve tarih kavramlarını içeren bir kuramsal çerçeve üzerinden incelemektedir.

Anahtar Kelimeler: Kolektif Bellek, Kentsel Bellek, Kalıcılık, Süreklilik, İzmir'in Tarihi Kent Merkezi

To Sophie and Mısır

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LIST OF ABBREVIATIONS

IMM	Izmir Metropolitan Municipality
CBD	City Central Business District
NGO	Non-Governmental Organizations
GEEAYK	The High Council of Real Estate Antiquities and Monuments
İZTO	Izmir Chamber of Commerce
APİKAM	Ahmet Pirşitina İzmir City Archive and Museum
IZMEDA	Izmır Mediterranean Academy
TOKİ	Housing Development Administration of Turkey
IEKKK	Izmir Economic Development Coordination Board
TARKEM	Historical Kemeraltı Construction Investment Trade Inc.
IHP	Izmir History Project
SII	Social Insurance Institution

CHAPTER 1

INTRODUCTION

Due to continuous inhabitation, most of the historic city centers display a multi-layered character. The traces that they carry from the past and the permanence of certain structures are witnesses of urban memory. Correspondingly, historic city centers have a significant place in the collective memory of the inhabitants. However, under the pressure of the rapid urban and economic growth and the city-branding strategies that prevailed in the 21st century, the urban memory of the historic cities has been reevaluated through a number of refurbishment projects led by the local governments in particular.

Izmir's historic center has been subject to such projects shaped by policies aiming to integrate the conservation of the historical identity of the city into urban development actions. In this respect, all of the projects that has been reshaping the historic center of Izmir, since the turn of the 21st century are strongly related to both urban and collective memory.

Thus, building upon a theoretical background defining the essential concepts for understanding the relationship of a city and its past, this thesis examines the reappropriation of the urban memory that swings between a selective history understanding and the consultation of the collective memory.

1.1 Understanding the Relationship of a City with Its Past

Based on the essential integrity of human societies with the physical environment, as a place of living, cities consist of complexities caused by the interaction of

societies, cultures and ways of living. Architectural theoretician Aldo Rossi[1] defines the city as an *artifact* consisted of other artifacts that constitute the architecture of the city in time. He conceptualizes the city as a creation of successive generations through architecture, and discusses the *permanences* that create the *urban memory*.

According to Rossi, permanences as artifacts created in time could enable experiencing the past at present. However, not all permanences continue their vivid integration with the urban life. Rossi differentiates *propelling* permanences having continuous active urban use from *pathological* permanences that are distant and associated with a specific use.

Furthermore, based on the relationship of a particular place and memory as a social construct, Rossi pointed out that "[t]he city itself is the collective memory of its people […]."[2] Urban memory consisting of permanences corresponds to the physical landscape that contributes to the collective memory, as the *place of memory*.

The physical landscape of the city reflects the continuities and interruptions in the transfer of culture (ways of living). Permanences, which adapt to urban life in time constitute the urban memory, and sometimes mark the common historical narrative of communities. When permanences are abstracted from the urban life, they are abstracted from the collective memory as well. These permanences, which Rossi describes as pathological, are dominated by a selective historical narrative.

1.2 Brief Summary of The Formation of Izmir As A Port City

The earliest Hellenic settlement of Smyrna were in Bayraklı Mound. The mound was a small peninsula surrounded by water until it filled with alluviums of the Gediz

[1] Aldo Rossi, *The Architecture of The City.* Cambridge, Massachusetts, and London, England: MIT Press, 1982, 22.
[2] Rossi, *The Architecture of the City*, 130.

River in time. The second settlement, where modern Izmir grow, was built between the ancient harbor and Kadifekale (the acropolis).

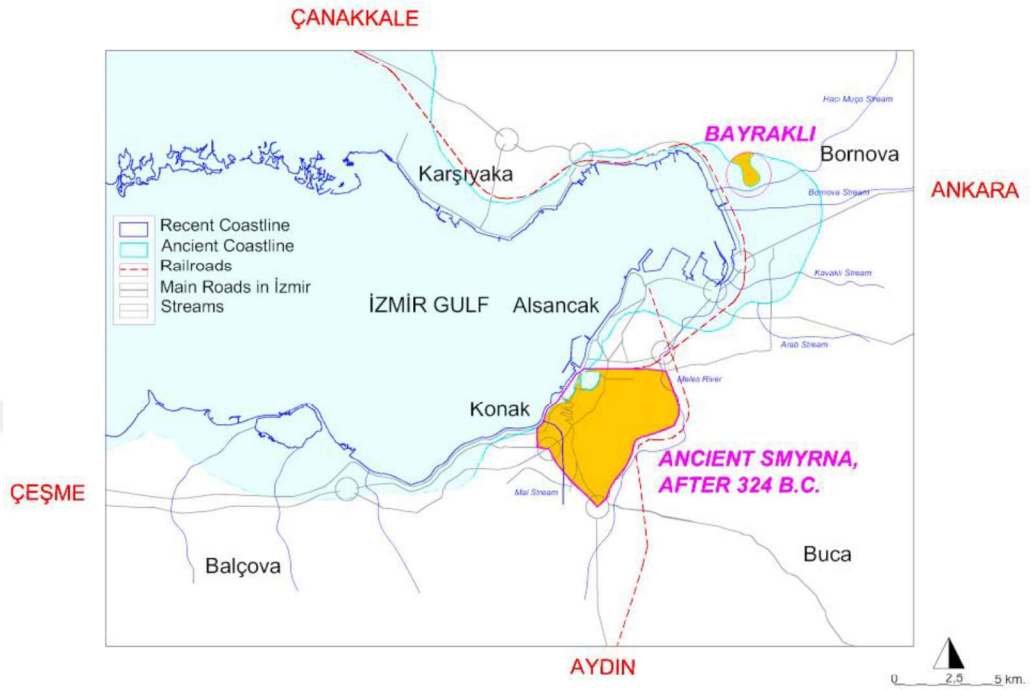


Figure 1.1. Two historic cores of Izmir

Source: Burak Belge, "Urban Archaeological Issues and Resources In İzmir Historic City Centre: An Exploratory Case Study." METU Master Thesis, 2005.

Izmir, also *Smyrna*, has managed to attract sea routes to its sheltered bay and roads leading to the interior regions as a Mediterranean port city. Furthermore, Izmir, like other cities born where sea and land meets, has re-established its relationship with the sea and land throughout history as Cânâ Bilsel[3] suggested. In the Roman period, Smyrna and Ephesus were two significant port cities that enable the connection between Asia minor and Rome. The monumentality of Smyrna Agora demonstrates the significance of the city during this period.[4] Although its economy declined with

[3] F. Cânâ Bilsel, "İzmir ya da Bir Akdeniz Liman Kentinin Denizle Değişen İlişkisi Üzerine." *Arredamento*, 2012.
[4] Ibid.

the absence of stable governments in the Middle Ages, Doğan Kuban points out that Izmir continued the functional organization established in the Hellenistic era in general terms until today due to its topographic structure.[5]

The city, which witnessed internal turmoil with the weakening of the Byzantine and Turkish raids in the Middle Ages, is divided into Kadifekale and its harbor surroundings. While the *Aydınoğulları Beyliği* was in and around Kadifekale for a while, the port was under the control of the crusaders. Meanwhile, historian Zeki Arıkan stresses the importance of Izmir being the center of the first Turkish principality established on the shores of western Anatolia.[6]

When the Ottomans took over, Izmir was a small port town in the 15th century. However, the city gradually progressed in its immediate surrounding by marketing regional products. Furthermore, Izmir started to rise as an international trade port with conveniences provided by the Ottomans to foreign traders. While the city was growing with the international activity, people from a variety of cultures and religions formed their neighborhoods in different urban areas.[7]

[5] Doğan Kuban, *Türkiye'de Kentsel Koruma Kent Tarihleri ve Koruma Yöntemleri.* İstanbul: Tarih Vakfı Yurt Yayınları 116, 2001, 79.
[6] Zeki Arıkan, "XI. –XVI. Yüzyıllarda İzmir" In Üç İzmir. İstanbul: Yapi Kredi Yayinlari, 1992, 59.
[7] F. Cânâ Bilsel, "İzmir ya da Bir Akdeniz Liman Kentinin Denizle Değişen İlişkisi Üzerine."

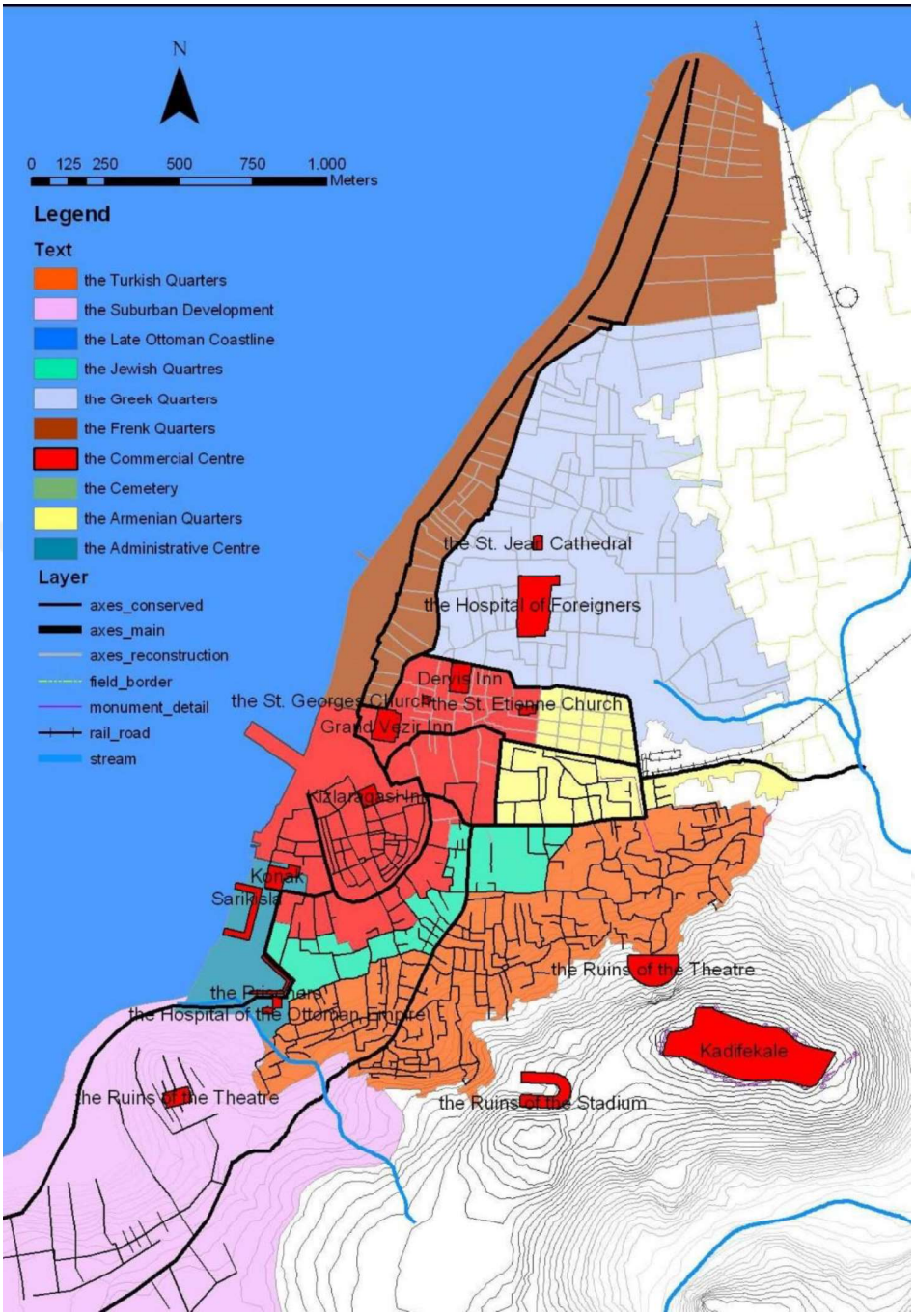


Figure 1.2.Map demonstrating Izmir in late Ottoman Period.

Source: Burak Belge, Master Thesis, 2005

While ancient harbor was filled in time, densely built-up fabric extended to form Kemeraltı Bazaar, as a trade center behind the port. In the second half of the 19th

century, a dock was constructed in the port of Izmir due to the increasing density of ships. After the construction of the dock, the areas used by ships, also became a coastal boulevard where the remarkable structures of the city were built. With this emergent public space named as *Kordon*, the facade of the city of Izmir was renewed and the relationship of the city with the sea changed completely.[8]

Konak Square was also formed as an administrative center in the early 19th century on the shoreline. The shoreline of Izmir had symbolic value in the Greek-Turkish War. With the newly established Republic, the sea relationship of the city was re-established due to the changing population and economy. The port was moved to Alsancak in the 1950s, and Kordon continued to be a public place. Cumhuriyet Square is also located on the shore as the representation of a newly established republic. Konak Square continued its administrative character on the shoreline, although it lost its scale after the demolition of Yellow Barracks, *Sarıkışla* in the 1950s.

However, cities in Turkey, similarly worldwide, have been transforming under neoliberal policies since the turn of the 21st century. The historic city center of Izmir became the subject of various projects shaped by this emerging interest. Among them, the highway project, which threatens the continuity of the Kordon, and a large shopping center projects that threaten the Konak Square and the adjacent Kemeraltı Bazaar were interesting examples because of their transformation into public places under a consensus of local governments and actors.

1.3 The Statement of the Research Problem

The historic urban cores, where cities have grown from, have been subject to destructive developments due to the growing interest in their historical heritage as part of the city branding policies since the turn of the twenty-first century. Historic

[8] F. Cânâ Bilsel, "İzmir ya da Bir Akdeniz Liman Kentinin Denizle Değişen İlişkisi Üzerine."

city centers were facing the danger of either transforming to stage-like settings dominated by a historical narrative or losing all components of their historical identity to modern developments. In Izmir, the local government that was elected in 1999, formed a consensus with the participation of the actors (such as professional chambers, NGOs, academicians, other local governments, and institutions) for the adoption of a conservation policy that highlighted Izmir's historical identity and the collective memory of the citizens in this process.

The partial conservation decisions immediately before the 2000s regarding Izmir's in-situ historical heritage were made with taking into consideration the report that had been prepared by the architectural historian Doğan Kuban on Izmir's historic structure in 1972.[9] A comprehensive approach for the urban conservation areas could be initiated with the 1999 local government's commitment, with the consultancy of Kuban. In this period, the most initial project areas were in the historic city center. These projects were developed through a comprehensive study. IMM commissioned Dokuz Eylül University Faculty of Architecture, City and Regional Planning Department for developing Kemeraltı Conservation Site Implementation Plan revisions and the framework of the implementations. IMM and Konak Municipality started implementations under this framework to revitalize the area that is in the arc of the Kemeraltı Anafartalar Street.

Furthermore, the Agora of Smyrna had a significant place for displaying Izmir's Hellenistic and Roman past in the Mediterranean basin. Therefore, it was aimed to be reconstructed and become a place for cultural activities.

IMM expropriated many heritage buildings and prepared their restoration projects for public use in the metropolitan area. APIKAM has a symbolic value for displaying the importance given to the memory of the city. The fire building was transformed into the city archive and museum. Moreover, the urban design project of Konak

[9] Doğan Kuban, *Türkiye'de Kentsel Koruma Kent Tarihleri ve Koruma Yöntemleri.* İstanbul: Tarih Vakfı Yurt Yayınları 116, 2001.

Square can be evaluated as one of the signature projects of this period. The square that lost is all past references and scale redesigned by consulting the collective memory of the citizens.

The succeeding local governments of Izmir adopted a similar approach, this time under the consultancy of the town and regional planner İlhan Tekeli, who was involved with this process since the beginning of the 2000s. IMM developed subsequent ways of participatory processes, and new structures emerged. Izmir Mediterranean Academy, Izmir History Project, and TARKEM[10] were among these structures enabling comprehensive interventions in the historic city center. Policies adopted from the previous local government were reinterpreted through these structures in this period. Tekeli stresses "history" in his publications, and it may also be seen in the names and functions of these structures. While the activity area of the Academy has been determined as the development of cultural and historical studies, Izmir History Project develops and implements projects in the particular area consisting of the historic city center. TARKEM can be differentiated from others since it is a public-private partnership that also develops and implements projects in the historic city center. These structures are highly effective in supporting the continuation of the Kemeraltı Bazaar.

Many reports and plans were published to present the projects developed during this process, as documented in this research. In spite of the abundance of first-hand publications, there is an absence in evaluating these projects within the conceptual framework of the process.

This study will examine and evaluate the selected projects implemented under the consensus on the conservation of Izmir's historical heritage by reappropriating its historical identity in the development process of the last two decades. Particularly, the evaluation is based on the theoretical discussions on concepts such as the

[10] Historical Kemeraltı Construction Investment Trade Inc.

collective memory and the history reflected on *the architecture of the city* created by different societies in time to expand the conceptual framework of the approach that shaped these projects. Three areas reflecting different periods of Izmir where distinctive implementation strategies have been adopted, such as urban archaeology, urban design, conservation and revitalization in the historic city center, were selected for a more detailed examination. These three sites are, the Agora archaeological site, Kemeraltı Bazaar, and Konak Square.

The Agora archaeological site gets its recognition from the remains of the monumental Roman State Agora, which was partly buried under a cemetery that gives the area its name. Contributed to the urban tissue formed on it, the monumental remains had a significant role in Izmir's presentation to the world as a Mediterranean city having a Hellenistic-Roman past. Therefore, it was aimed to be unearthed entirely and included in cultural organizations. Correspondingly, the urban tissue, which was built up on the Agora of Smyrna in successive periods, was cleared off to make the archaeological site more visible. The monument that had lost its connections with urban continuity, has been excavated and reconstructed, as the privileged site of a very selective historical narration.

Kemeraltı Bazaar is a trade center since its formation on the ancient harbor. The urban tissue of Kemeraltı consists of tiny commercial structures, while vivid streets extend through the filled ancient harbor. Doğan Kuban pointed out Kemeraltı as the most significant symbol in the second historic core of Izmir (the first being the Old Smyrna in Bayraklı). As a traditional open-air bazaar in the city center, the bazaar reflects Izmir's Mediterranean identity. Therefore, a conservation policy supporting the viability of this urban area have been appropriated, and implementation plans have been developed accordingly. For this purpose, a number of projects in various scales were implemented. While the archaeological site of Agora is dedicated to the display of the Ancient history of the city, adjacent to it, Kemeraltı represents its Ottoman past.

Konak Square has been the administrative center defined by the surrounding administrative buildings since the 18th century. Named after the Katipzade Mansion, and the government house (*Hükümet Konağı*) which was built in its place in mid-19th century, the square has been the major intervention area due to its central place in the city and its visibility. The original scale of the square had been lost after the demolition of the Ottoman military barracks, Sarıkışla, and became a chaotic urban transportation hub before it was redesigned by architect Ersen Gürsel, commissioned by the local government in 2003. The design of the square was developed by referencing to the collective memory and subtle restitution of historical traces. Konak Square actively continues its significant presence within the collective memory of the citizens while enabling contemporary interventions.

Within the theoretical background specifically built for enabling further discussions these three neighboring urban areas situated in the center of Izmir, having distinctive relationships with their past, this study aims to;

- Examine the process that involved the reappropriation of Izmir's historical identity and its integration into urban development planning from the beginning until the present.
- Examination of designed and implemented projects by critically evaluating their conceptual framework.
- Present the results through on-site examinations.

1.4 The Method of the Study

This thesis analyzes a series of projects developed and implemented under policies aiming to redefine the city's historical identity and reintegrate it in its urban development based on a comparative study of the three neighboring areas in the multi-layered historic core of Izmir. A comprehensive basis will be provided through concepts of the city, urban memory, collective memory, permanences, *locus*, history, multi-layered city, and identity based on the studies of recognized scholars in the

theoretical background: Louis Wirth, Aldo Rossi, Marcel Poëte, Pierre Lavedan, Maurice Halbwachs, Pierre Nora, Christine Boyer, Mark Crinson and Güliz Bilgin Altınöz.

This study aims to examine the process and the implemented projects in the multi-layered historic city center of a metropolis; therefore, sociologist Louis Wirth's definition of a city on the sociological basis is presented primarily. The architectural theoretician Aldo Rossi pointed out the intricate relationship between *the architecture of the city* and the citizens. He identifies "the city itself as an artifact and its division into individual buildings and dwelling areas."[11] Based on the theory of permanences developed by historian Marcel Poëte and art historian Pierre Lavedan, Rossi examines the characteristics of permanences and puts their importance in collective memory forward with reference to the sociologist Maurice Halbwachs.

Halbwachs presents memory as a social construct and associates it with physical place. Christine Boyer investigates urban places with reference to Halbwachs in her book "The City of Collective Memory." She examines the ways and reasons of transmissions of the former historical images into the city's contemporary views.[12] Boyer points out historicizations separating the present from the past already in the early nineteenth century. Additionally, Mark Crinson argues about the postmodern urbanism that uses the past for picking selectively within the urban memory corresponding to a physical landscape involving traces of the past. And finally, a discussion to develop further understanding of memory and history in examining representations of the past in the urban context based on Pierre Nora's[13]

[11] Rossi, *The Architecture of The City*, 21-22.
[12] Halina Dunin-Woyseth, "(Review) The City of Collective Memory: Its Historical Imagery and Architectural Entertainment by M. Christine Boyer." *The Town Planning Review* Vol. 67 124-126." Liverpool University Press, January 1996.
[13] Nora, *Between Memory and History: Les Lieux de Mémoire*.

differentiation of “real environments of memory” (*milieux de mémoire*) from “sites of memory” (*lieux de mémoire*).

Güliz Bilgin Altınöz defines the urban archaeology in multi-layered towns in her Master’s dissertation that focuses explicitly on the multi-layered town Bergama, in the province of Izmir. Urban archaeology as a method suggests the interdisciplinary study within the multi-layered urban areas by acknowledging all cultural layers, including the present. Hence, the juxtaposition of the urban archaeology approach with Aldo Rossi’s conceptualization of permanences in the multi-layered city will provide the basis for further spatial evaluations in the historic city center of Izmir.

To develop a detailed study, a historical survey was conducted based on archival research through documentation of plans and projects, reports, and published theses. Through presented concepts in the theoretical background, the main intentions and problematics of the developed approach by Izmir’s local actors in the last two decades are discussed in the thesis study.

Ege Mimarlık archives, as the publication of the Izmir Chamber of Architects, provided the majority of the articles on projects initiated with Izmir’s 1999 local government’s commitment and carried out under a particular approach. In addition to the dissertations, many articles from that period can be found by scholars who participated in these projects in various architectural and planning journals such as, *Mimarlık, Planlama, Ege Coğrafya Dergisi*.

Similar to the Chamber of Architects Izmir Branch, other active actors of that period have published reports concerning the research area of this study, such as the Izmir Chamber of Commerce.

Publications of Izmir Mediterranean Academy and Izmir History Project were informative about the developments and implementations that took place in the continuation of the process that started in 1999. Furthermore, İlhan Tekeli published several books covering Izmir’s progress in urban governance during the period of his consultancy.

Moreover, on-site examinations were made and documented to present the contemporary state and evaluate the developed projects. For this purpose, photographs were taken from the area, and visualizations were prepared by the author to convey her impressions.

1.5 Structure of the Thesis

The thesis is composed of five chapters. The problematique and the conceptual framework of the study is presented in the introduction. The research statement with the selected case study was presented within a conceptual framework primarily. Research methodologies used for developing this thesis were presented in this part.

The second chapter presents a theoretical discussion on general concepts and argumentations on the city, collective memory, and history to provide a basis for evaluation of the projects developed and realized under a particular approach. Initially, a comprehensive definition of the city expressing its essential relationship with the generations of citizens was examined. Accordingly, Aldo Rossi's theories on the fundamental relation of architecture and the city are presented. Furthermore, historicizations disconnecting the past and the present and using the past for picking selectively within the urban memory are discussed.

In the third chapter, the foundations of the particular policy adopted in the last two decades that aims to integrate the conservation of Izmir's historical identity into development strategies are presented primarily. In the continuation, the transformation of this process and the newly formed structures and actors are introduced.

In the fourth chapter evaluations of three neighboring sites reflecting different periods at the historic city center are presented. First, the transformation of the Agora archaeological site is discussed under the policies presented in the third chapter. It is followed by the examinations of the projects developed in the Kemeraltı Bazaar.

Finally, the development and implementation of the urban design project for the Konak Square is investigated.

In conclusion, the urban conservation and revitalization projects that have been conducted in these three sites are comparatively discussed and evaluated with reference to the theoretical framework. The reappropriation of the historical identity of the city through a number of urban projects is evaluated with respect to the urban memory resurrected versus collective memory.

Continuation of all artifacts and additions from all periods of history enables the persistence of the *place* for collective memory, whereas reshaping the urban memory through a selective history leads to exclusions and disconnections.

CHAPTER 2

THEORETICAL BACKGROUND EXAMINING THE RELATIONSHIP OF A CITY AND ITS PAST

2.1 The City and Its Past

Cities are population centers that are relatively permanent.[14] Cities develop and transform over time in response to the vitality that communities created. Therefore, the connection between a city as a physical form and the corresponding community is essential and can be examined in relation to each other.

Louis Wirth came out with a work of a formulation for the definition of a city from a sociological perspective which could serve as highlighting a city's exceptional characteristics as "[…] a particular form of human association."[15] Wirth was a German-born sociologist who had attended the well-known Chicago School of Sociology in its early phase and presented significant works in immigration, urbanization, and applied sociology.[16] His sociological perspective is significant as a starting point for this study which examines spatial reflections of memory and perception of history developed by individuals and societies in the city:

> "Since the city is the product of growth rather than of instantaneous creation, it is to be expected that the influences which it exerts upon the modes of life

[14] City definition in Brittanica Academic. Accessed July 8, 2021. academic.eb.com/levels/collegiate/article/city/106247?opensearch=city

[15] Wirth, Louis, and Albert J. Reiss. *Louis Wirth on cities and social life; selected papers.* Chicago: University of Chicago Press, 1964, 62.

[16] METUnique Search, By: Lewis, Thomas Tandy, Salem Press Biographical Encyclopedia, 2020, Accessed July 8, 2021.

should not be able to wipe out completely the previously dominant modes of human association." [17]

Wirth stresses that cities are created by an expansion process that requires a period of time, and thus consisted of the traces of previous communities. To obtain a comprehensive theory of urbanism, he examines cities further and claims that "[f]or sociological purposes a city may be defined as a relatively large, dense, and permanent settlement of socially heterogeneous individuals." [18] Hence, according to him, increase in number of people lead to "the segmentalization of human relations which are largely anonymous, superficial, and transitory, and associated characteristics." [19] Density, meaning an increase in the inhabitants' aggregation in a city, raises diversification and specialization while bringing together distant social relations with close physical contact. Heterogeneity is a variable that demonstrates the intersection of various social roles.[20]

Wirth examines the differentiation of urban modes rather than simply the withdrawal of people within the boundaries determined as cities. Thus, to understand urban life characteristics and define the city from a sociological perspective, he proposed a formulation based on the interaction of the people and human communities that make up the city, beyond the effects caused by the number of populations.

2.2 Aldo Rossi and the Architecture of the City

Architect, architectural theoretician, and designer Aldo Rossi defined the city as a collective work of *architecture* that has been constructed in time by various societies in his book "The Architecture of the City." As an important contribution to urban

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[17] Wirth, Louis, and Albert J. Reiss. *Louis Wirth on cities and social life; selected papers.* Chicago: University of Chicago Press, 1964, 62.
[18] Wirth, Louis, and Albert J. Reiss, 66.
[19] Louis Wirth, "Urbanism a Way of Life." *The American Journal of Sociology*, 1938. *abstract*
[20] Ibid.

science, this book aims to understand the ongoing dynamics of the city.[21] Rossi explains his position as follows:

> "I use the term architecture in a positive and pragmatic sense, as a creation inseparable from civilized life and the society in which it is manifested. By nature it is collective. As the first men built houses to provide more favorable surroundings for their life, fashioning an artificial climate for themselves, so they built with aesthetic intention. Architecture came into being along with the first traces of the city; it is deeply rooted in the formation of civilization and is a permanent, universal, and necessary artifact." [22]

And he argues:

> "[t]his method, presented as a theory of urban artifacts, stems from the identification of the city itself as an artifact and from its division into individual buildings and dwelling areas."[23]

While Rossi defines architecture and the city as collective artifacts, he emphasizes their being human creations. Based on this, architecture, created by individuals and communities, corresponds to the city as a collective *œuvre*. Furthermore, architecture could be considered a form of interaction between the built form and the human society: architectural fragments, involving the traces of people and their lifestyle that built it, interact within the integrity of the city.

He suggested:

> "By architecture of the city we mean two different things: first, the city seen as a gigantic man-made object, a work of engineering and architecture that is large and complex and growing over time; second, certain more limited but

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[21] Belgin Turan Özkaya, "Önsöz." In *Şehrin Mimarisi*, Author, Aldo Rossi. İstanbul: Kanat Kitap, 2006. Önsöz.
[22] Rossi, *The Architecture of The City*, 21.
[23] Rossi, *The Architecture of The City*, 22

> still crucial aspects of the city, namely urban artifacts, which like the city itself are characterized by their own history and thus by their own form. In both cases architecture clearly represents only one aspect of a more complex reality, of a larger structure; but at the same time, as the ultimate verifiable fact which to address the problem." [24]

Opposing to the modernist and functionalist urban approaches examining the city through functional zoning, Rossi points out the alteration of the specific definition of a function according to the corresponding period and the society. To him,

> "[a]n urban artifact determined by one function only cannot be seen as anything other than an explication of that function. In reality, we frequently continue to appreciate elements whose function has been lost over time; the value of these artifacts often resides solely in their form, which is integral to the general form of the city; it is, so to speak, an invariant of it." [25]

Significantly, Rossi dwells on "the parameter of time" in studying urban artifacts; he points out the delusion of thinking to a *persistent urban artifact* as only connected with a single period. According to him;

> "[t]he form of the city is always the form of a particular time of the city; but there are many times in the formation of the city, and a city may change its face even in the course of one man's life, its original references ceasing to exist." [26]

As Wirth underlines,[27] Rossi also emphasizes that cities exist, develop and transform in a process. This definition provides a basis for understanding the relationship

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[24] Ibid, 29.
[25] Ibid, 60-61.
[26] Ibid, 61.
[27] Louis Wirth suggests that "[…] the city is the product of growth" (Wirth & Reiss, Louis Wirth on cities and social life; selected papers , 1964), Louis Wirth, and Albert J. Reiss. *Louis Wirth on cities and social life; selected papers,* 62.

between the city and its physical elements. Based on understanding the city as a human creation in time, the physical environment of the city is not independent of the constantly transforming social parameters (cultures and ways of living) of the societies that built it.

2.2.1 Permanences

To further understand cities' elements created in time, Aldo Rossi mentioned the connection between his city definition and the theory of permanences presented by Marcel Poëte and Pierre Lavedan at the turn of the twentieth century.

Historian and activist Marcel Poëte was the head librarian of the *Bibliothéque historique de la Ville de Paris* in 1903, and he had a significant role in the transformation of this historic library, where he studied city plans, into the *Institut d'histoire, de géographie et d'économie urbaines de la Ville de Paris.* To him, "[…] the city is an 'organism in itself,' made up of cells (individuals, then families) which act together as a whole, a 'functional unity' that is also a 'social aggregate.'"[28] His studies on the historical evolution of Paris were significant for establishing the epistemological foundations of the "*Urbanisme*" discipline at the beginning of the twentieth-century France. Poëte suggests that the city, as a living organism, has a memory within its physical structure. Furthermore, he presented the term that Rossi uses later '*fait urbain*' defining the physical and social urban formations within the city, from its totality to its elements.[29]

Art historian Pierre Lavedan, who presented a recognized model for urban history through geography and architectural history relationship, looked at cities' plans for

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[28] Diana Periton, "Generative history: Marcel Poëte and the city as an urban organism." *The Journal of Architecture*, 2018: 580-593.

[29] F. Cânâ Bilsel, "Kent Tarihi Araştırmalarında Mekânbilimsel Bir Yaklaşım: Batı'da ve Türkiye'de Kentsel Morfoloji Çalışmalarının Öncülleri." Paper presented at *Türkiye Kentsel Morfoloji Sempozyumu*. Mersin: Mersin Üniversitesi Yayınları, 2015. 59-76.

their fundamental principles of organization and structure.[30] Lavedan uses the term '*urbanisme'* as the practice and knowledge of building the city, which has been realized by human beings throughout history in his book *L'Histoire de l'Urbanisme*. Moreover, he focused on the urban architecture "l'architecture urbaine" while Poëte concentrated on "*fait urbain*." [31]

Aldo Rossi conceptualizes the city as a human creation "artifact," through the concept of "*fait urbain.*" He gave references to Poëte for "urban memory" while suggesting that "*permanences*" create the memory of the city.[32]

Accordingly, in the frame of the theory of permanences presented by Marcel Poëte and Pierre Lavedan, Rossi suggested: "[…] the past is partly being experienced now, and this may be the meaning to give permanences: they are a past that we are still experiencing. […] These persistences are revealed through monuments, the physical signs of the past, as well as through the persistence of a city's basic layout and plans. This last point is Poëte's most important discovery. Cities tend to remain on their axes of development, maintaining the position of their original layout and growing according to the direction and meaning of their older artifacts, which often appear remote from present-day ones. Sometimes these artifacts persist virtually unchanged, endowed with a continuous vitality; other times they exhaust themselves, and then only the permanence of their form, their physical sign, their *locus* remains. The most meaningful permanences are those provided by the street and the plan. The plan persists at different levels; it becomes differentiated in its attributes, often deformed, but in substance it is not displaced. This is the most valid part of Poëte's theory; even if it cannot be said to be completely a historical theory, it is essentially born from the study of history." [33]

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[30] Patricia A. Morton, "The uses and abuses of human geography." *The Journal of Architecture*, 2011: 805-820.
[31] F. Cânâ Bilsel, 2015.
[32] Ibid.
[33] Rossi, *The Architecture of The City*, 57-59.

Rossi's emphasis on the close connection with the past through experiences is significant for illustrating the connection with the way of living and aesthetic understanding of the previous periods. Through this connection, understanding the place of the past in an individual's and a group's memory will be examined in the following sections. However, before further examination of memory, there are several interwoven concepts and subjects that will be examined in this section from the quotation above:

2.2.1.1 The Locus

Rossi expresses the uniqueness of a place through the concept of "*locus*," as he describes; "[t]he *locus* is a relationship between a certain specific location and the buildings that are in it. It is at once singular and universal." [34]

To define the concept of the locus further, Rossi references the Roman concept "*Genius Loci*" which can be translated as "The Spirit of Place." While "*loci*" is the plural form of the Latin word locus, it means "place." [35] Furthermore, architectural theorist Christian Norberg-Schulz defines the *genius* as a guardian spirit that "[…] gives life to people and places, accompanies them from birth to death and determines their character or essence." [36] In this sense, Rossi also recalls the *genius loci* as the local divinity that guides "the site," which comes from the word "situation." He claims that this mythological understanding has survived through Renaissance.

The notion of *locus* corresponds to the significance of *the place* in understanding the city as a human creation through permanences that both form the physical environment of the city and its memory. Thus, Rossi emphasizes;

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[34] Ibid, 103.
[35] Meaning of locus in dictionary. Accessed Juny 8, 2021, https://www.dictionary.com/browse/locus
[36] Christian Norberg-Schulz, *Genius Loci.* New York: Rizzoli International Publications, Inc., 1980, 18.

> "[…] the *locus* itself as a singular artifact determined by its space and time, by its topographical dimensions and its form, by its being the seat of a succession of ancient and recent events, by its memory." [37]

2.2.1.2 Propelling and Pathological Elements

To examine permanences further, Rossi differentiates them as propelling and pathological permanences;

> "[…] a historical or propelling permanence as a form of a past that we still experience and a pathological permanence as something that is isolated and aberrant. In large measure the pathological form is identifiable because of a particular *context*, since context itself can be seen either as the persistence of a function over time or as something isolated from the urban structure, that is, as something which stands outside of technological and social evolution."[38]

Accordingly, two aspects that permanences present, *propelling* and *pathological*, were distinguished through their place in urban life. In this sense, it can be understood that a propelling permanence shows itself in its well-integration into contemporary urban living, whereas pathological permanence is distant and detached.

Significantly, this argument defining propelling and pathological permanences was built on the cities that have continuous habitation. Rossi excludes cities having no current occupation or "dead cities" in his terms and notes that reducing urban artifacts into archaeological artifacts is an abstraction in its bests.[39] In this sense, the lost connection between the physical environment and the latter societies due to the

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[37] Rossi, *The Architecture of The City*, 107.
[38] Ibid, 60.
[39] Ibid.

discontinuation of the settlement could be understood as the cause of the death of cities.

Rossi's investigation of permanences within the continuity of settlements shows parallelism with the approach in examining multi-layered towns through the urban archaeology method. In the scope of this thesis that will further examine the selected "sites" in a historic center of a metropolitan city, this correspondence in approaches will be crucial, specifically when the erasure of all recent historic layers in the historic city center for revealing a designated period of past is concerned.

2.2.1.3 Rossi's Influence on Morphological Studies

Studies on urban morphology and architectural typology (typo-morphology) emerged and has developed since the 1950s, especially in Italy. Saveiro Muratori's historical research approach for practice, which was suggested through the concept of "storia operante," aimed to analyze the relationship between architectural typologies and the formation of the urban texture and determine typo-morphological principles for new structures. [40] This approach was significant for studies in both the School of Rome (pioneered by Saveiro Muratori) and Venice School (headed by Carlo Aymonino), although having divergence in between. Aldo Rossi participated in typo-morphology studies in historic Italian settlements with Carlo Aymonino. Rossi presented the theoretical basis for his morphology and architectural typology studies with his world-recognized book "The Architecture of the City" (*L'Architettura della Cittá*) in 1966.

As mentioned before, Aldo Rossi had a great interest in the works of Marcel Poëte and Pierre Lavedan, who both presented studies primarily focusing on the formation of the city and contributed to the emergence of city planning as a discipline. Particularly both Marcel Poëte and sociologist Maurice Halbwachs were highly

[40] F. Cânâ Bilsel, 2015.

influential on Rossi's work, within the urban history and urbanism theories of the French geography school. Thus, he conceptualizes the city as a human creation, i.e. "artifact" through the "*fait urbain*" concept. Furthermore, he dwells on "urban memory" consisting of "permanences" and centers this concept on his theory associating it with the concept of architectural type. [41]

According to Poëte, streets give life to cities born at a specific place.[42] As persistent elements, streets reveal cities' tendencies of staying on their development axes. Therefore, streets are elements to be fundamentally analyzed due to their form, function, and intensity.[43]

Consequently, Rossi highlights the street and the plan as the most substantial permanences from Poëte's theory. He acknowledges that plan continues its essence within the various urban stratification. This emphasis is essential for the examinations regarding the selection and planning of conservation sites in multi-layered cities.

2.3 The Multi-Layered City and Urban Archaeology

In her thesis study, Güliz Bilgin Altınöz suggests:

> "[…] every epoch introduces new elements into the townscape, which then contribute to the morphological plurality of the urban conception, configuring the total living composition of the town. **Each town is unique with its historical background, physical qualities, townscape and contemporary living composition**. It supports physical, sociological or even

[41] Ibid.
[42] A. Güliz Bilgin Altınöz, *Assessment of Historical Stratification in Multi-Layered Towns as a Support for Conservation Decision-Making Process; Geographic Information Systems (GIS) Based Approach Case Study: Bergama.* Ankara: METU Doctoral Thesis, September 2002, 95, footnotes; Poëte, Marcel. *La Cittá Antica.* Torino: Giulio Einaudi Editore S.p.A., 1958, 46.
[43] Bilgin Altınöz, METU Doctoral Thesis, 95; Poëte, *La Cittá Antica*, 58,59.

psychological traces of a distant past, which all together, give the town its **identity** and character, thus, setting it apart from other places."[44]

Based on the theoretical approach that acknowledges the city as a human creation architecture in time, the term "multi-layered[45] city" corresponds to a complex formation produced by the perpetual interaction of time and space in the framework of this study.

The stratification of continuous settlements consists of many periods of the past. Although the connection between different societies and their cultures in the same place might be lost, they left their traces in various forms.

Urban Archaeology, as a method, suggests analyzing all the strata of a city/town having continuous habitation. According to Bilgin Altınöz, with the worldwide changes in 1980s and 1990s, urban archaeology "as archaeology of urban life" aims to, [46]

- "Achieve a comprehensive understanding of an urban environment and its hinterland;"
- "Combine the dynamics of growth with documentation, conservation and presentation of the past;"
- "Work in and for the town reinforcing the role played by the past in the design of future."

The concept of urban archaeology emerged with early studies during the reconstruction and renewal process of the European town centers after their

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[44] A.Güliz Bilgin, "Urban Archaeology: As the Basis for the Studies on the Future of the Town Case Study: Bergama." *Master Thesis.* Ankara: Middle East Technical Univesity, January 1996, 2.
[45] A. Güliz Bilgin Altınöz notes that "the term 'multi layered' is an archaeology-originated term, synonymous with the term 'multi-stratified', used to mention the stratification of multiple layers. It is also recently used for defining an urban archaeological site" in her doctoral dissertation in 2002, 39.
[46] A.Güliz Bilgin, Master Thesis, 11.

demolishment in the Second World War.[47] An interest in the origins and the historical continuity of these towns lead to archaeological studies in the urban context.[48]

These early studies were not 'planned actions'; they were mostly about gathering information before the re-development processes. In the 1970s, intense construction actions also revealed layers of archaeological culture. Consequently, the notion of urban archeology was developed, and archaeologists were integrated into the city planning procedures. In this context, urban architecture corresponded to "archaeology in urban areas." [49]

While revolutionary alterations in economic and social aspects of towns during the 1980s and the 1990s, the global interest in towns' continual history was growing. With the emergence of new factors threatening the archaeological heritage in cities and towns, the meaning of urban archaeology shifted from 'archaeology in urban areas' to the 'archaeology of urban life.'[50]

Uniqueness and complexities of urban context raise variations of approaches in methodology, meaning, and scope of urban archaeology. There are four main phases in urban archaeology studies for developing a further assessment: research, documentation, evaluation, and principles for intervention. (Figure 2.1) A variety of disciplines were involved in this multi-layered assessment within the urban context.

[47] A.Güliz Bilgin, Master Thesis, 9;
[48] Ibid, 10.
[49] Ibid, 11.
[50] Ibid, 12, 13.

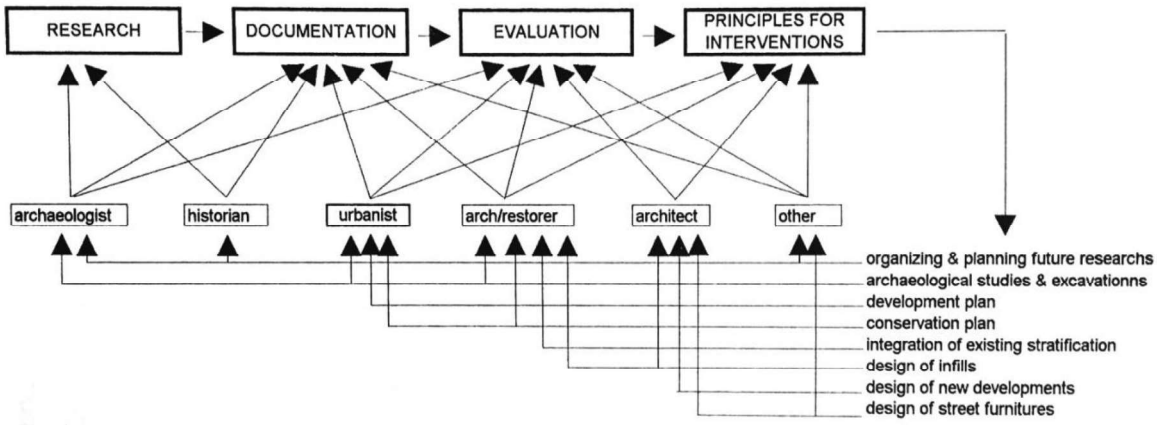


Figure 2.1: "Parts of the study and the disciplines integrated in it."

Source: Güliz Bilgin (Altınöz), Master Thesis, 1996, 27.

Consequently, the urban archaeology method presents a comprehensive approach through an elaborate and multi-disciplinary study within the urban context. Güliz Bilgin Altınöz presents the elements of examination in multi-layered towns such as; relation with the natural environment, edge of the city, entrances to the city, periphery, urban divisions, streets, primary buildings, and open spaces. Correspondingly, the main elements in a multi-layered city can also be described as its "permanences."

2.4 The City and The Collective Memory

Maurice Halbwachs, as a sociologist, pointed out the essential integrity of social thought and social memory and introduced the concept of *collective memory*. To him, each historical figure or event is transformed to meaning through a lesson, a notion, or a symbol and finally becomes an element of the social system of ideas. This transformation demonstrates how traditions connected with the present day.[51]

[51] Joseph R. Llobera. "Halbwachs, Nora, and 'History' Versus 'Collective Memory': A Research Note." *Durkheimian Studies / Etudes Durkeimiennes*, 1995: 35-44.

Furthermore, Halbwachs highlights the close relationship between an individual and a group of people. He suggests that an individual thought has a place in collective memory and social frameworks for memory, and it participates there with the ability of the recollection act. At the same time, an individual places oneself in the group's perspective, that group's memory reveals itself in individual memories.[52]

Maurice Halbwachs also put "*morphologie sociale*" (social morphology) forward for the first time, besides highlighting processes of social, demographic, and economic (i.e., land speculation) in the formation and transformation of urban space. Cânâ Bilsel points out that these studies on the formation of cities as spatial phenomena were influential in the development of urban geography within human geography.[53]

Aldo Rossi quotes Halbwachs for emphasizing the extended relationship between the human society and *the architecture of the city*:

> "When a group is introduced into a part of space it transforms it to its image, but at the same time it yields and adapts itself to certain material things which resist it. It encloses itself in the framework that it has constructed. The image of the exterior environment and the stable relationships that it maintains with it pass into the realm of the idea that it has of itself."[54]

Within the context that involves the interrelation of an individual and a society, we start to examine the *place* as both modified and a modifier, like thoughts. Furthermore, Rossi states:

> "[t]he city itself is the collective memory of its people, and like memory, it is associated with objects and places. The city is *the locus* of the *collective memory*. This relationship between locus and citizenry then becomes the

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[52] Lewis A. Coser, *Maurice Halbwachs On Collective Memory.* Chicago and London: The University of Chicago Press, 1992, 40.
[53] F. Cânâ Bilsel, "Kent Tarihi Araştırmalarında Mekânbilimsel Bir Yaklaşım: Batı'da ve Türkiye'de Kentsel Morfoloji Çalışmalarının Öncülleri."
[54] Rossi, *The Architecture of the City*, 130.

> city's predominant image, both of architecture and of landscape, and as certain artifacts become part of its memory, new ones emerge. In this entirely positive sense, great ideas flow through the history of the city and give shape to it."[55]

With this statement, Rossi illustrates that the city, as a collective creation, transforms as much as it reflects the recollections of the community.

2.5 Urban Memory and the Contradiction with History

Mark Crinson[56] highlights that our day-to-day memory perception works in two ways interrelatedly; while the first is through reactivated or stuck past experiences' remains, the second is with the capability of recollecting the past. Furthermore, acknowledging the subjectivity of the sense of memory, he suggests, "one would have to modify it (memorial) or add a qualifier (collective memory) to make it look outwards from the self."

Furthermore, as Crinson defines,

> "[u]rban memory can be an anthropomorphism (the city having a memory) but more commonly it indicates the city as a physical landscape and collection of objects and practices that enable recollections of the past and that embody the past through traces of the city's sequential building and rebuilding." [57]

Memory is a phenomenon that lives with society and is reflected in the physical environment. In contrast, history as "an intellectual and secular production" [58]

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[55] Ibid, 130.
[56] Mark Crinson. *Urban Memory.* Taylor & Francis Group, 2005.
[57] Mark Crinson. *Urban Memory,* xii.
[58] Pierre Nora, "Between Memory and History: Les Lieux de Mémoire."

categorizes and examines the past through these memory traces left by a variety of societies.

Historian Pierre Nora emphasizes the vitality of the memory through remembering-forgetting, unconscious deformations, manipulations, appropriation, and its constant evolution. In contrast, history is the problematic and incomplete reconstruction of the vanished past. To him, "Memory is a perpetually actual phenomenon, a bond tying us to the eternal present; history is a representation of the past. Memory, insofar as it is effective and magical, only accommodates those facts that suit it; it nourishes recollections that may be out of focus or telescopic, global or detached, particular or symbolic- responsive to each avenue of conveyance of phenomenal screen, to every censorship of projection. History, because it is an intellectual and secular production, calls for analysis and criticism."[59]

According to Nora, due to the absence of "*milieux de mémoire*" (actual milieu of memory), we are involved with the "*lieux de mémoire*" (memory places) where "memory crystallizes and secretes itself." [60] Furthermore, he claims that history aims to cover up and desolate memory while creating *lieux de mémoire*.[61] Therefore he argues that the present understanding of memory is history transformed from social, collective, all-encompassing (memory) to thought-out, assessed, no longer spontaneous, psychological, individual, and subjective (history).[62]

Pierre Nora suggests:

> "History has become the deep reference of a period that has been wrenched from its depths, a realistic novel in a period in which there are no real novels.

[59] Ibid, 8.
[60] Ibid, 7.
[61] Ibid, 9.
[62] Ibid, 13.

> Memory has been promoted to the center of history: such is the spectacular bereavement of literature."[63]

Nora criticizes the new kind of history emerged by a substitute connection with the past. Thus, attention is drawn to the fact that memory is processed as an intellectual production in the center of history and can even be altered as fiction. At this point, it can be said that memory is being historicized to enable legitimization.

2.5.1 Identity of a City

In this research, which examines the city as a collective creation in time, the concept of identity is taken as a social construct. Thus, the identity that "refers to the ways in which individuals and collectivities are distinguished in their social relations with other individuals and collectivities"[64] will be mentioned in the following.

According to Maurice Halbwachs, we build and pursue our sense of identity through our memories that are kept up and constantly reproduced.[65] Memories can be accepted as the building blocks of identity.

Urban historian Christine Boyer refers to German literary critic Walter Benjamin about his highlight[66] on historicism, stressing that it only empathizes with the victories and, therefore, history voices the victors. Furthermore, Boyer argues:

> "By now, traditions have been so thoroughly 'invented' or homogenized, and 'history' so absolutely marketed or commodified, misrepresented, or

[63] Ibid, 24.
[64] Richard Jenkins, *Social Identity.* London: Routledge, 1996, 4.
[65] Lewis A. Coser, *Maurice Halbwachs On Collective Memory,* 47.
[66] Hannah Arendt. *Walter Benjamin, Illuminations.* New York: Schocken Books, 1968, V

rendered invisible, that any oppositional potential rooted in collective memory has been eclipsed completely."[67]

Historian Bernard Lewis examines the idealization of history and argues that invented history could functionally legitimize authority as well as undermine it by putting forward substitution statements or identities that contradict the previous one.[68]

Lewis differentiates three meanings of history: *remembered history, recovered history, and invented history*. According to him, "remembered history" corresponds to the collective memory remembered preferentially and significantly by the society, while "recovered history" is described as academic scholarship success of recovering historical events that were once neglected (or rejected) by the society.[69] Recovered history includes events revealed after a while by archival studies, archaeological studies, decoding unknown languages. Although both are reconstructions of the past, "invented history" involves fabricated facts suitable for a specific political purpose if needed.[70] Moreover, the invention of history could be through the transformation of remembered or recovered history, and it requires the elimination of an unsuitable past for the new identity. Lewis exemplifies this with the nationalist historiography's rejection of the dynastic past and the previous basis of identity.[71]

Therefore, an identity based on reconstructed memories could be built through a selective history. Moreover, a selective history could define the framework that could modify the urban memory to legitimize itself within a physical landscape.

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[67] M. Christine Boyer, *The City of Collective Memory.* Cambridge, Massachussetts; London, England: The MIT Press, 1994, 5.
[68] Nihat Kahveci, "Book Review: Lewis, B. (1975) History: Remembered, Recovered, Invented." *International Journal of Progressive Education* (Princeton University Press), 2006: 62-65, 65.
[69] Ibid.
[70] Joseph R. Llobera, "Halbwachs, Nora, and 'History' Versus 'Collective Memory': A Research Note."
[71] Nihat Kahveci, "Book Review: Lewis, B. (1975) History: Remembered, Recovered, Invented," *65.*

Transformation of Athens in the 19th century by German architect Leo von Klenze displays a drastic example of transformation of an urban area with a very selective history for legitimization of a nationalist ideology. The nationalist identity was created by a selection of historical references, and transformed the urban landscape accordingly. While archaeologist Yannis Hamilakis points out the crucial role that antiquity played in modern Greek society,[72] on the other hand, he also argues that artefacts[73] were used as building materials due to their good-quality and also their associations with mystical powers (mainly above doors). He illustrates the integration of the remains and fragments of the past in the continuity of ways of living of the succeeding societies. These two divergent ways of interactions with materials and fragments of the past demonstrates the contradiction of the memory and history.

Boyer criticizes contemporary historicizations in the early twentieth century because of separating the present from the past and restraining the most recent past within this new disconnected time. Thereby, she argues;

> "[t]he City of Collective Memory with its quasi-archaeological presentations and stagings bears witness again and again that something has vanished from our present-day cityscapes that we seek to regain and to review. Artistic forms and representational logics borrowed from nineteenth century seem to hold sway over contemporary imaginations, becoming perniciously ideological when they are misrecognized as natural constructs and rational decisions."[74]

Thus, the disconnection from the urban space is emphasized with the effort of re-framing and displaying under the noncontemporary understanding. It is a

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[72] Yannis Hamilakis, *The Nation and Its Ruins.* New York: Oxford University Press, 2007.
[73] The word is here written as Hamilakis writes, to refer objects and fragments made by human beings.
[74] Boyer, *The City of Collective Memory*, 6.

contradiction that although these urban areas are evaluated as significant historically and aimed to be persisted, they become abstracted from the continuity of the collective memory.

2.6 The City and Representations of the Past

Christine Boyer draws attention to the raising empathy for lost totalities revealed by collective longing for authentic memories and city experiences, although nobody mentions a "unified city." She also argues about the paradoxical authorization of the dominant for controlling "the politics of representation" despite the knowledge of good city design with multi-structured and having volumetric quality. Moreover, she expresses the place of urban planning and development directed by a particular group in the newly developing economic order with the following words:

> "The contemporary arts of the city building are derived from the perspective of white, middle-class architectural and planning professionals who worry in a depoliticized fashion about a city's competitive location in the global restructuring of capital, and thus myopically focus on improving a city's marketability by enhancing its imageability, livability, and cultural capital."[75]

Boyer thinks it is undervaluing to put some nineteenth-century requirements and architectural fragments into the contemporary context by exhilarating nostalgic feelings from them to promote their preservation or reproduction. Furthermore, she significantly remarks that historicist reconstructions suppress our collective memory of public spaces.[76]

Mark Crinson argues about the postmodern urbanism that uses the past for picking selectively. Crinson points out the contemporary implementations turning city centers into village-like settings to revive the lost or mythical forms of public life.

[75] Ibid, 4.
[76] Ibid, 1.

While he defines some of these transformations as "*nostalgie de la boue"* or memory "with the pain taken out," indicates the paradox that these transformations' processing well with the deprivation pushed to the perimeters of cities.[77] Additionally, selective usage of the past at the beginning of the twentieth century argued in the book Urban Memory is the *historical memorialization* in modernist cities. Interestingly, trauma monuments bring preservationists and developers together for creating an "easy sell of nostalgia."[78]

Boyer refers to Benjamin's experience-focused arguments on the modern life within the modern environment that became lined-up, fragmented, and privatized. A memory loss outbreaks as a result of decreasing experience within the urban space.

When cities started to progress independently, the historic city centers of multi-layered cities faced the endangerment of losing cultural and historical values due to their increasing strategical and material value. Collective memory having a spatial basis in the city that is a collective creation in time would be affected by the broken relationship between generations via a sharp change in the physical environment. Boyer points out the lost ability to "translate memories and traditions into meaningful contemporary forms."[79]

Amnesia in urban space might also be reconsidered through Pierre Nora's indication of the shift in understanding memory as reasoned and studied in history. As discussed before, he points out that the aspiration of memory places (*les lieux de mémoire*) is caused by losing the actual memory milieu (*milieux de mémoire*). Furthermore, Ayşe Uslu, who examines Nora's differentiation of memory and history within a sociological framework in her article, brings together Nora's understanding of real memory places with the philosopher Maurice Merleau-Ponty's "body-subject"

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[77] Mark Crinson. *Urban Memory*
[78] Robert Kirkbride, "Reviewed Works: Urban Memory: History and Amnesia in Modern City by Mark Crinson." *Journal of Historic Preservation, History, Theory, and Criticsm*, 2006: 66-74, 13.
[79] Boyer, *The City of Collective Memory*

concept. To this understanding, actual memory places are associated with living experiences revealed by the interaction of body and world. She indicates the ambiguous separation between history and memory due to the memory places based on representation mechanisms that strive to create "memory" of history from the actual memory milieu in people's life practices. In this way, the past could live in the present only through its influence; this influence finds its broadest meaning in the operational existence of bodies.[80]

Boyer references Halbwachs for claiming that "[m]emory had to be linked to lived experience; otherwise, it was reduced to history, becoming abstract or intellectualized reconstructions, debased or faked recollections."[81]

Through the presented concepts above, this theoretical framework aims:

- To provide a basis for further discussion about how collective memory is affected via modifying the urban memory for display under a selective history in a multi-layered continuous city.
- To form a foundation for evaluating architectural implementations in places that can be interpreted as pathological or propelling permanences.
- To present the essential relationship between the city and the citizen for examining the development of an urban design project by consulting the collective memory.

[80] Ayşe Uslu, "The Distinction Between Memory and History as A Demand of The Past." *ViraVerita*, 2016: 42-65.
[81] Boyer, *The City of Collective Memory*, 26

CHAPTER 3

REINFORCING THE TIES OF CITIZENS OF IZMIR WITH THEIR HISTORY

Like many across the world, cities in Turkey have been transforming under neoliberal policies, while some of them have had the claim to shine out among others since the turn of the 21st century. "Increasingly valuable urban lands have been both the object and the instrument of global-scale economic competition," as Bilsel suggested.[82] Similarly, the historic city center of Izmir became the subject of various projects shaped by this emerging interest. In the case of Izmir, the local government and other actors came together and formed a consensus in this direction in the early 2000s. Accordingly, new policies for the conservation of the historical identity of Izmir were adopted; the city's identity, to be redefined based on its historical past, was included in the future vision.

Since historic city centers can be considered where cities have started to grow over a specific time, the core of the city have the most efficient connections with their past. Bilsel underlines that historic city centers, with their multi-layered fabric, have a significant place in the collective memory (and in the consciousness of urbanity) due to the intensity of urban life in public spaces.[83]

However, dominant economic motivations in the projects developed for historic city centers cause privatizations, and by extension, the loss of public spaces and the alienation of the lower-income groups from the center. In addition to these, creating policies with solely tourism focus, threaten the identity of a city based on historical

[82] F. Cânâ Bilsel, "Kentsel Dönüşüm, Çözülen Kentler ve Parçalanan Kamusal Alan." *Mimarlık*, 2006.
[83] Ibid.

values. Losing public spaces and distortion of historical identity have inevitably adverse effects on the collective memory.[84]

However, the historic city center of Izmir has been gradually losing its vivid nature due to the spatial fragmentation of the growing city and new sub-centers appearing on the perimeters. Due to decentralization, many activities left the center of the city (CBD) and transformed it into a multi-functional retail market. The rent-oriented economy of post-1950s enabled the construction of a multiplicity of multi-story office buildings with commercial arcades in the place of demolished historic buildings. [85] The 1989 Izmir Master Plan included creating a new CBD for Izmir to the Bayraklı, in order to direct new constructions to the new center, and hence to reduce the construction pressure on the historic city center. However, the implementation of this decision could only be started in late 1990s. In this context, while the Salhane-Bayraklı Area was considered for the new center, efforts were initiated to make Kemeraltı an attractive traditional center.

Two of many controversial projects were determinants for the change in future urban policies. These projects were suggested by right wing liberal politician Burhan Özfatura, who was the mayor of the Metropolitan Municipality of Izmir for two different periods.[86] One of these projects was building a vast shopping center, "Galleria," next to the historic city center Kemeraltı Bazaar, while the other project was breaking Izmir's most characteristic relationship with the sea by constructing a six-lane coastal highway. However, Özfatura's controversial projects were met with strong resistance of various local actors, and the civil society in the city. Later, the first actions taken by the social democrat mayor Ahmet Piriştina, elected in 1999, was to develop and implement counter projects. Piriştina handled these urban design projects by consulting the collective memory and collaborated with the city's actors

[84] Ibid.
[85] Ayşegül Altınörs Çırak. "Plan Kararlarının Uygulanmasında Bir Konsensüs Oluşturma ve İşbirliği Deneyimi: İzmir Kemeraltı Sokak Sağlıklaştırma Çalışmalarının Öyküsü." *Planlama*, 2017: 286-302.
[86] Periods of Mayor Burhan Özfatura: 1984-1989 and 1994-1999.

to develop. The city's civil actors' aspiration, was that Izmir's historical and cultural past would have a vital role through the twenty-first century, was adopted by the local government. However, this approach was not independent of growing neoliberal policies.[87]

Since the beginning of the 1990s, the institutions directing the economy of Izmir have been working on the tourism potential created by the historical and cultural accumulation of the city. During the mayorship of Piriştina at the head of the Metropolitan Municipality, the district municipalities, and the central government were also from the same political party. This alliance could be effective in reconciliation at the administrative level of the city and the transfer of this environment to other platforms. Also, Piriştina's name comes forward since he collaborated with the city's leading groups, professional chambers, NGOs, and academic circles. Thereby, a common ground could be created where the actors shaping the city could come together.[88]

The presence of in situ cultural heritage was fundamental for both the reconstruction of Izmir's historical identity and its claim to compete with other cities around the world as a Mediterranean city. In this sense, Izmir's historic city center significantly includes the monumental Agora of Hellenistic and Roman Smyrna and Kemeraltı Bazaar that have maintained its vitality with its built fabric from the Ottoman period, with additions from the early-republican period.

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[87] Ayşegül Altınörs Çırak, Hatice Ecem Demirden, Deniz Hekimoğlu, ve Ezgi Yekbun Cengiz. "İzmir'de Planlama-Arkeoloji İlişkisi Üzerine Bir Araştirma: Modernist Planlama Etkinliklerinin Başlangicindan Günümüze Tarihi Kent Merkezinde Yer Alan Arkeolojik Alanlaar İçin Geliştirilen Plan Kararlari." *TÜBA-KED*, 2015: 51-81.

[88] Ayşegül Altınörs Çırak. "Plan Kararlarının Uygulanmasında Bir Konsensüs Oluşturma ve İşbirliği Deneyimi: İzmir Kemeraltı Sokak Sağlıklaştırma Çalışmalarının Öyküsü."

"Cultural tourism" was adopted for the revitalization of the historic city center. Şebnem Gökçen Dündar points[89] out the "commodification of culture" by being referred as "tourismification"[90] through juxtaposition of these two terms. Furthermore, she stresses that cultural tourism significantly leads determined culture policies to implemented in different 'strata'[91] of cultural frameworks. Considering that culture is a phenomenon that contains intense local characteristics, significance of the methods and strategies of culture policies being unique and comprehensive at the same time comes forward.

3.1 Kemeraltı Conservation Site Implementation Plan Approved in 1984

1/1000 scaled 1984 Kemeraltı Conservation Site Implementation Plan[92] has been a significant step that set the ground for a series of conservation decisions in urban context. With this plan and the establishment of institutions in accordance, early projects focusing on the city's past and the collective memory could be initiated.

The High Council of Real Estate Antiquities and Monuments[93] (GEEAYK was established in 1951) defined Kemeraltı and its surroundings as "Kemeraltı Urban Conservation Site" first in 1978. However, besides the insufficiency of the selected site in covering all multi-layered areas, the pressure of new building demands could not be prevented. Therefore, following the GEEAYK decisions, Izmir Metropolitan Municipality (IMM) Planning Department prepared a 1/1000 Kemeraltı

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[89] Şebnem Gökçen Dündar, "Cultural Policies Between the Strata." In *Urban Historical Stratum: from Smyrna to İzmir*, ed. A. Emel Göksu and Şebnem Gökçen Dündar, 35-42. İzmir: Dokuz Eylul University Faculty of Architecture Press, 2010, 41.
[90] Ibid, 41; Jansen-Verbeke, 1998.
[91] Şebnem Gökçen Dündar examines cultural policies through through a window of 'layers' or 'strata,' in her article. Therefore, the term "strata" here correspond to different aspect to these cultural policies.
[92] 1/1000 ölçekli Kemeraltı Sit Alanı İmar Planı
[93] *Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu* (GEEAYK).

Conservation Site Implementation Plan and the Izmir Regional Board for Conservation of Cultural and Natural Assets[94] approved it in 1984.[95]

In this implementation plan, while the selected conservation areas of Agora and Kadifekale were defined as "special project areas," industrial structures behind the harbor were designated as "industrial areas to be conserved." Accordingly, restrictions and suggestions for new constructions were included in the plan notes. Thereby, while height decreased in some blocks, new adjacent buildings are required to setback one meter from the existing buildings. Moreover, the minimum façade length for the consolidation and subdivision of plots were defined. Although adjacent constructions were suggested at the east and the south of the Agora, existing front and back yards were decided to be conserved. Furthermore, materials to be used in the façades of buildings were restricted within the conservation site. Any new constructions and improvements on the parcel with heritage structure were required[96] the approval of the Regional Board for Conservation of In-Situ Cultural and Natural Assets.[97]

[94] *İzmir 1 Numaralı Kültür Varlıklarını Koruma Bölge Kurulu*
[95] Nağme Ebru Karabağ, "Kent Arkeolojisi Methoduyla Çok Katmanlı Kentlerdeki Tarihsel Sürekliliğin Çözümlenerek Korunması (İzmir Örneği)." İzmir: DEU Doctoral Thesis, December 2008, 188-189.
[96] Nağme Ebru Karabağ, DEU Doctoral Thesis, 188-189.
[97] *Taşınmaz Kültür ve Tabiat Varlıklarını Koruma Bölge Kurulu*

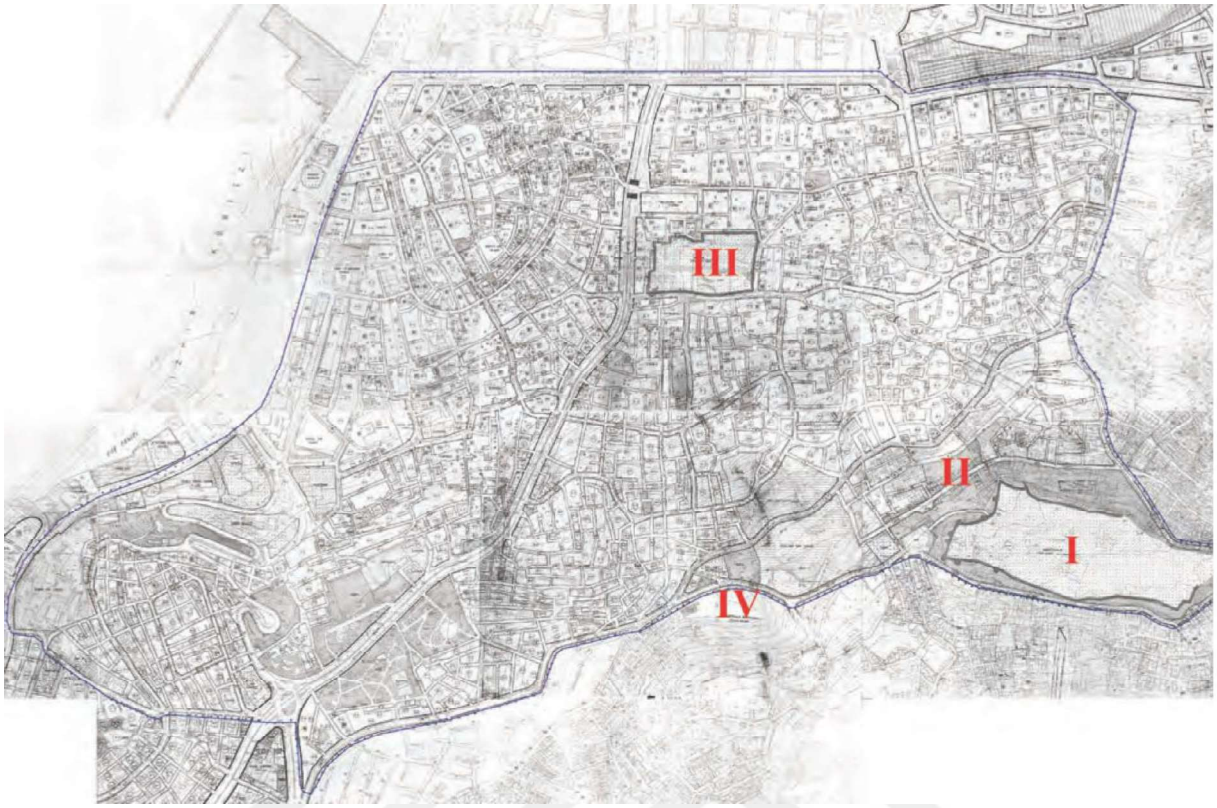


Figure 3.1: 1/1000 Kemeraltı Conservation Site Implementation Plan approved in 1984 (I. Kadifekale II. Ancient Theatre III. Agora IV. Ancient Stadium marked by Altınörs Çırak et al.)

Source: Ayşegül Altınörs Çırak, Hatice Ecem Demirden, Deniz Hekimoğlu, ve Ezgi Yekbun Cengiz. "İzmir'de Planlama-Arkeoloji İlişkisi Üzerine Bir Araştirma." *TÜBA-KED*, 2015: 51-81; The Archive of the Konak Municipality

Aside from the suggestions for a development taking conservation of the area into consideration, the absence of additional notes explaining "how" to develop a "special project" or "how" to conserve those archaeological sites have created a number of

problems afterwards. In this way, these sites have been gradually disconnected from the urban context.[98]

Additionally, the Ancient Theatre and Stadium areas were also left as housing areas in this plan.[99] Considering that these land-uses were determined long ago, their designation as residential areas is another example of the lack of a comprehensive conservation approach of the period.

Nağme Ebru Karabağ also notes that the aim of this plan was the conservation of the most visible heritage on the ground, while there were no decisions for the underground layers and potential heritage fragments. Karabağ stresses that modern developments continued outside the selected conservation sites while underground and even aboveground archaeological layers were gradually ruined. Furthermore, she mentions how the suggestion of adjacent buildings constructed in eight-floor height along Cumhuriyet Boulevard parallel to the shoreline caused the breakaway between the historical texture and the sea and change in the city's silhouette accordingly.[100]

High Council for the Protection of Cultural and Natural Heritage[101] defined conservation terms for various grades for archaeological sites in 1988. Under these terms, the Agora, Ancient Theatre, Kadifekale, Ancient Stadium, and Altınyol in the Kemeraltı Urban Conservation Site were defined as grade-I archaeological sites in 1991. Together with these sites, the area surrounding Kadifekale was defined as 'Archaeological Conservation Area,' and also the immediate environment of Agora and Ancient Theatre was designated as 'Grade-III Archaeological Site.'

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[98] Ayşegül Altınörs Çırak, Hatice Ecem Demirden, Deniz Hekimoğlu, ve Ezgi Yekbun Cengiz. "İzmir'de Planlama-Arkeoloji İlişkisi Üzerine Bir Araştirma"
[99] Ibid.
[100] Nağme Ebru Karabağ, DEU Doctoral Thesis, 190.
[101] *Kültür ve Tabiat Varlıklarını Koruma Yüksek Kurulu* (KTVKYK) was created in 1983 in the place of GEEAYK.

Furthermore, Bahri Baba Park and Damlacık Mosque were declared as Grade-II Archaeological Site in 1992.[102]

Meanwhile, the Izmir Regional Board for Conservation of Cultural and Natural Assets[103] in Izmir had specified Izmir International Fair, as a 'Grade-II Natural Site' in 1985 and 'Mimar Kemalettin Street Urban Conservation Site' in 1988, which were located in the north and north-east side of Kemeraltı.[104]

[102] Nağme Ebru Karabağ, DEU Doctoral Thesis, 191.
[103] *İzmir 1 Numaralı Kültür ve Tabiat Varlıklarını Koruma Bölge Kurulu.*
[104] Nağme Ebru Karabağ, DEU Doctoral Thesis, 190.

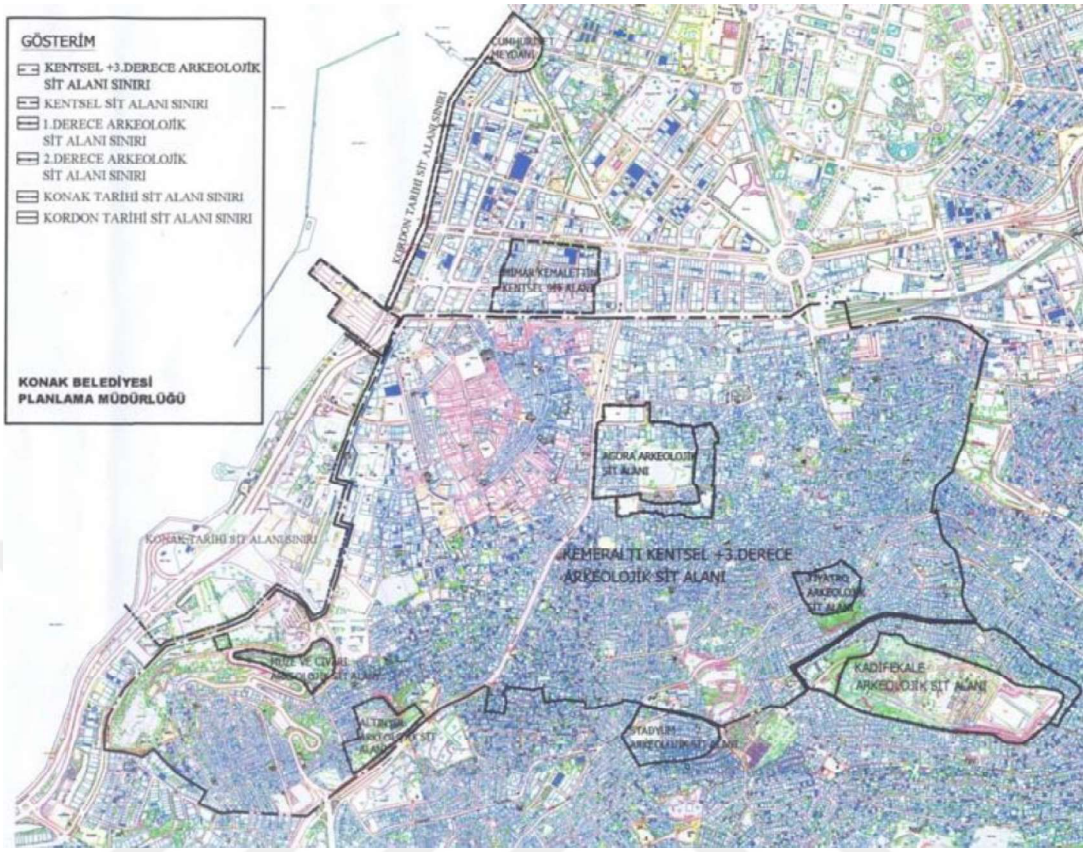


Figure 3.2: Demonstration of Grade I, II, and III Archaeological and Urban Conservation Sites in Izmir Historic City Center

Source: Karabağ, DEU Doctoral Thesis, 182; Konak Municipality Planning Department

Karabağ criticizes the spatial and status-based fragmentation within the area defined by the ancient fortification walls, considering the overall process. (Figure 3.2.2) Although it is known that the area within the Ancient city walls was once covered by buildings, and the conservation decisions were taken for limited spots.[105] In this way, there is a high probability that many artifacts were destroyed due to the construction pressure in this period. For instance, the ruins of the Ancient harbor were found during the construction process of İhsan Kayın Plaza and it was decided

[105] Nağme Ebru Karabağ, DEU Doctoral Thesis.

to expose these. Also, a Roman Bath and Emperor's Hall were revealed during another foundation-dig process after the demolition of Kaptan Mustafa Paşa Business Center in the Kemeraltı Urban Conservation Site.[106]



Figure 3.3: Roman Bath and Emperor's Hall

Source: Akyüz Levi & Genç, *19. Yüzyıldan Günümüze Izmir'in Morfolojisindeki Değişimde Tarihi Dokuların Yeri.*

[106] Eti Akyüz Levi, and Umut Devrim Genç. "19. Yüzyıldan Günümüze İzmir'in Morfolojisindeki Değişimde Tarihi Dokuların Yeri." Paper presented at *"DeğişKent" Değişen Kent, Mekân ve Biçim.* İstanbul: Marmara Belediyeler Birliği Kültür Yayınları, 2018. 471-484.

3.2 Approach and Developments in the Historic City Center in 1999-2004 Period

Two of many controversial projects that were argued since the beginning of the 1990s are the Galleria shopping center at Konak Square and the six-lane highway along the Kordon as stated before. The main issues about those projects can be summarized as the following: the location of the Galleria was damaging the scale and the historical texture of the Konak Square and Kemeraltı with its large mass, on the other hand, the six-lane highway was to annihilate the Kordon by disrupting Izmir's relationship with the sea.

Galleria project was stopped by a court order in 1993. With the six-lane highway, registered structures like Customs Warehouses, Passport Pier, the Coast Guard Building were to be demolished or their historical integrity would be damaged. Thanks to the Chamber of Architect's steady opposition, Konak Square, Cumhuriyet Square, and the section of Kordon[107] that connects and covers all these structures were registered in 1994. However, despite all the efforts of the Chamber of Architects, the sea was filled in front of Kordon because of top-down ministerial decisions in 1998, before the project was canceled permanently, again by a court order.[108]

It is interesting to observe that, while civil actors including the Chamber of Architects were defending Izmir's most visible, historic and public places against such large-scale projects, Izmir Chamber of Commerce (İZTO)[109] was preparing strategic plans focusing on Izmir's tourism potential based on its in-situ cultural heritage since the beginning of the 1990s.[110] During the 1999-2004 period, the

[107] The whole Kordon was registered as Historical Site in 1997. See: Topal, Hasan. "Kordon Dolgu Alanının Bir Kentsel Mekana Dönüşümü." *Ege Mimarlık* , 2000: 18-19.
[108] Topal, Hasan. "Kordon Dolgu Alanının Bir Kentsel Mekana Dönüşümü."
[109] *İzmir Ticaret Odası,* İZTO.
[110] İzmir Ticaret Odası, "İzmir için 1992, 1996 ve 2003 Yıllarında Yaptırılan Stratejik Planlarında Önerilen Projeler ve Bunların Gerçekleşme Durumu" İzmir, November 2013

Greater Municipality of Izmir paid regard to the expectations of the city's actors and prioritized conservation and revitalization-focused urban developments. Thus, the local authority of Izmir decided to initiate an urban transformation process through the conservation and revitalization of the city's historical and cultural values that would contribute to consolidate Izmir's identity.

Mayor Ahmet Piriştina came to the fore as a significant name since his initial actions were meant to stop these top-down and controversial projects focusing on the most visible urban public places of Izmir. Piriştina, who also declared the importance of democratic participation in his election campaign, chose to collaborate with the civil actors of the city and initiated a number of qualified urban design projects in the most visible historic city center, as different from previous mayors. In this context, architectural historian Doğan Kuban, who was the consultant to the mayor, also had a very significant role in the evolution of these projects.

3.2.1 Defining Historical Identity of Izmir

Doğan Kuban presented a report[111] on the characteristics and conservation of the historical structure of Izmir for Izmir Master Plan Bureau in 1972, based on his observations in 1971 and 1972. In this report, Kuban stresses the importance of the history in the evolution of a city because the historical information directly contributes to the definition of the culture and gives its character to the city.[112] Furthermore, he underlines the essentiality of the well-defined aim through the view-points of culture, economy, and planning to put the results of the studies on Izmir's historical structure and its conservation into practice by planners and practitioners.[113] Accordingly, Kuban suggests introducing a mechanism to reflect upon the cultural

[111] Doğan Kuban, *Türkiye'de Kentsel Koruma Kent Tarihleri ve Koruma Yöntemleri.* İstanbul: Tarih Vakfı Yurt Yayınları 116, 2001.
[112] Kuban, *Türkiye'de Kentsel Koruma Kent Tarihleri ve Koruma Yöntemleri*, 52.
[113] Ibid, 51.

evaluation made from the planning level to the implementation level, in addition to enabling new financing sources. Moreover, he proposes new functions in conservation areas to enable economic practicality. He carefully mentions about tourism in forming new functions in this context.[114] These resolutions substantially formed the general approach. It can be observed through presentations of the projects initiated in this period.

Kuban notes that Izmir has two historic cores: The first is the Bayraklı Mound archaeological site that represents Izmir's most ancient history known. The second is the area starting from Pasaport's warehouses to Kadifekale. He points out the Kemeraltı Bazaar as the most significant symbol of Izmir's history in this second and presently active core.[115]

To Kuban, the essential problem in conservation is to understand the historical character as the spatial reflection of a certain way of living and conserve the dimensional relationship with the fabric of streets.[116] He strongly emphasizes the prominence of the relationship with the street as characteristically a traditional Mediterranean way of living in Izmir.

Redefinition and consolidation of Izmir's identity based on its past was prompted with the 1999 local government. Kuban, as the consultant to the mayor of that period, pointed out the insufficiency in conservation as a consequence of the absence of historical awareness, scientific objectivity, and urban awareness within the current socio-cultural structure in his article "Thoughts in the Context of Conservation of Izmir's Historical Identity." [117] He emphasizes the importance of public participation in conservation. Nevertheless, he also expresses his distrust of the democratic system and continues by highlighting the necessity of solid and persistent education

[114] Ibid, 53.
[115] Ibid, 87.
[116] Ibid, 85.
[117] Doğan Kuban, "İzmir'in Tarihi Kimliğini Koruma Bağlamında Düşünceler." *Ege Mimarlık*, 2002.

campaigns sponsored by conscious directorship as the only way to do a comprehensive operation.[118] These suggestions could also be seen in the following periods.

Furthermore, he addresses the disconnection of the Smyrna Agora from the city. Therefore, with the restoration of a few buildings in the site, he suggests expanding the Agora of Smyrna archaeological site to Eşrefpaşa Street in order to increase its visibility.[119] The significance of the axis starting from Konak and continuing through Kemeraltı to the Agora, was highlighted in the same article, since it creates a potential for reconstruction of a unique historical identity.

Hasan Topal, the Director of IMM Urban Planning Department and president of the Chamber of Architects Izmir branch at this period, also emphasized the importance of Izmir's retrieval of its urban memory and finding its identity within the globalizing world. He stresses that it could be created effectively and efficiently by highlighting the city's cultural and historical heritage.[120] Moreover, in the "Changing Cities Changing Izmir" panel held in 2001 by the Chamber of Architects, Topal stated that the components of Izmir's identity such as *culture-art trade* and *tourism* could determine Izmir's vision. Furthermore, the priority of the strategic plan focused on the development of Izmir and its close environment, as indicated during the panel.[121]

The panel brought architects and planners together to discuss Izmir's future developments. Accordingly, the main reason for the Chamber of Architects' holding the panel was to participate in urban practices, create idea substantiality, and develop suggestions. While, architect and academician Gürhan Tümer run the discussion, speakers were: İlhan Tekeli, İhsan Bilgin, Sezai Göksu, and Hasan Topal. Mayor Ahmet Piriştina was also among the audience. This panel is significant since Topal,

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[118] Ibid.
[119] Ibid.
[120] Hasan Topal, "Tarihi ile Yeniden Buluşan Kent." *Ege Mimarlık*, 2002: 16-17.
[121] İzmir Mimarlar Odası. "Değişen Kentler - Değişen İzmir." İzmir, November, 3, 2001.

as the Director of IMM Urban Planning Department, presents IMM's ongoing projects under the vision guiding upper scale projects. [122] Furthermore, it is an essential detail that Tekeli, who became the future advisor to the future mayor, was among speakers that demonstrates his involvement in the process. As he mentioned in the panel, future projects regarding historic city centers were going to be developed under a well-defined vision. Thus, this panel is essential for presenting the upper scale approach of the projects to be developed with various methods in Izmir's urban space over the next twenty years.

In this panel, mainly the vision that would shape Izmir's future projects was discussed. The speakers conducted the topic from the general transformation of cities in the 19th and 20th centuries to the Izmir city at the beginning of the 21st century. In this context, architect and urban historian İhsan Bilgin drew attention to gaps in the urban texture resulted from the fragmentation created by personal car use and the extension of the roads. He evaluated the local authority's attempt for the International Harbor District Urban Design Competition as the effort for incorporating these gaps into the urban space. He also warned for the new kind of fragmentation caused by form-focused and self-referential recreational projects.[123] The main reason for IMM holding the International Izmir Harbor District Urban Design Competition in 2001 was to decrease the construction pressure on the historic city center and to open a new development area for investors. Although the actors of the city supported these reasons, the proposal to remove the shipping port from the area created a discrepancy between the local authority and the central government. Furthermore, the size of the financial capital required for implementing the project and the revitalization of the area was another indefinite subject.[124]

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[122] Ibid.
[123] Ibid.
[124] Eylem Bal, Ayşegül Altınörs, ve Oytun Eylem Doğmuş. "Kente Yön Veren Aktörler Temelinde İzmir Yeni Kent Merkezi Nazım Planı." *Ege Mimarlık*, 2005: 32-36.

During the 1999-2004 period, while IMM handled infrastructural problems promptly, such as cleaning the bay via the construction of a sewage collector, Meles stream improvement, pedestrian-focused transportation integration (bus-metro-ferry), planned to realize recreation projects in Kordon, Bostanlı, Çamdibi, Bornova Peterson Mansion to meet the need for public space of the growing city. Furthermore, cultural heritage places were planned to be integrated with the city via conservation and revitalization projects for Counter Atelier (*Sayaç Atölyesi*) and Fire Station Buildings and projects for the Agora and its close environment. Moreover, Izmir's organization of UNIVERSIADE 2005 was announced at this time.[125] These projects were aimed to illustrate the initiatives for introducing Izmir to the world with a renewed identity.

While the conservation of a city's historical, cultural and architectural heritage concerned several authorities and disciplines, local governments have a central role in it. Karabağ highlights the importance of planning and also points out that IMM'S 'Directorate of Historic Environment and Cultural Heritage,' established in 2002, has enabled the institutionalization of conservation within the local government.[126]

In line with the urban identity and future vision shaped by Izmir's past, the local government's planning studies for the historic city center are carried out with the sub-scale decisions added to the 1984 Kemeraltı Conservation Site Implementation Plan. Izmir Konak Municipality listed deficiencies of this plan as follows: [127]

- The 1984 Plan is found insufficient in conserving the registered buildings and parcels,
- The suggestions of the plan on new constructions were irrelevant with the existing urban fabric and landownership pattern,

[125] İzmir Mimarlar Odası. "Değişen Kentler - Değişen İzmir," Hasan Topal's speech.
[126] Karabağ, DEU Doctoral Thesis, 197.
[127] İzmir Konak Belediyesi. "Kemeraltı Koruma Amaçlı İmar Planı." *Ege Mimarlık*, 2002: 13-15.

- There were inappropriate interventions concerning the urban fabric and landownership pattern (for instance; opening dead-end streets and designating historic buildings' courtyards as green areas)
- The plan brought forth an approach that encourages vehicle traffic,
- The need for updating the 1984 Plan according to developments and planning decisions (such as light rail system and Konak Square's redesign)

In addition to these, the 1995 decision of Izmir Regional Board for Conservation of Cultural and Natural Assets obliged Konak Municipality to undertake the "Conservation Purposed Master Plan Revision" due to the reasons lined above.[128]

Accordingly, Konak Municipality prepared 1/5000 Master Plan[129] involving two hundred and seventy hectares of "Kemeraltı Urban Conservation Site and the surrounding Grade-III Archaeological Site" at first. Then, the whole area was divided into two due to its size.[130] Moreover, Konak Municipality collaborated with Dokuz Eylül University, Faculty of Architecture, Planning Department, to develop a Conservation Master Plan for Kemeraltı.[131] Thereby, a team of academicians from Dokuz Eylül University (DEÜ) contributed in the preparation of this plan:

-the 1/5000 scale Master Plan decisions covering a total area of 270 hectares to be developed for the Kemeraltı Urban Conservation Site,

-1/1000 and 1/500 scaled Conservation Development Plan in the 88 hectares area between Konak Square, Fevzipaşa Boulevard, İkiçeşmelik Street, and Bayramyeri Square, as the first phase,

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[128] Ibid.
[129] *1/5000 Nazım İmar Planı*
[130] İzmir Konak Belediyesi. "Kemeraltı Koruma Amaçlı İmar Planı."
[131] E. Tayfun Taner, "İzmir'in Tarihi Merkezi Kemeraltı'nı Yeniden Yaşatmak." *Mimarlık*, 2001: 50-53.

and Urban Design Projects at 1/200 and lower scales in an area of approximately 20 hectares to be developed for specific parts of the area, research and analytical studies required by these plans, evaluations, and the plan report.[132]

In this way, IMM's visible coordination with the local governments and the actors of the city has led to a conservation approach involving planning, street-scale interventions, and detailed documentation. These studies have also led to future urban design, conservation and revitalization, and urban archeology projects.

Although selected sites in the historic city center such as Agora, Kadifekale, Ancient Stadium, and Ancient Theatre were declared as grade-I archaeological sites in 1991, only after ten years more comprehensive intervention decisions were taken for the conservation of the surroundings of these sites. Izmir No:1 Cultural and Natural Assets Conservation Board declared the close environment of these sites starting from Kadifekale through Eşrefpaşa Street, Fevzipaşa Boulevard, and Gaziler Street as Grade-III Urban Archaeological Site Area in 2002. Furthermore, this surrounding area was defined based on the Naumann map showing public buildings of Ancient Smyrna.[133] With this update, the conservation and evaluation of potential archaeological assets outside the 1st degree archaeological sites have been partially secured.[134]

Izmir has been a significant port city and formed by its relationship with the sea since the Ancient period. Therefore, the seafront along the historic city center has been a significant place for the socio-cultural history of the city despite its changing constantly. Also, this was the reason for standing against the six-lane-highway construction blocking the connection with the sea. This was one of the main arguments of the civil actors of Izmir who struggled to prevent the highway

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[132] Dokuz Eylül Üniversitesi Mimarlık Fakültesi Şehir ve Bölge Planlama Bölümü. *Kemeraltı Koruma Amaçlı İmar Planı Revizyonu.* İzmir: DEU, 2002.
[133] Altınörs Çırak, Demirden, Hekimoğlu, ve Ezgi Yekbun Cengiz. "İzmir'de Planlama-Arkeoloji İlişkisi Üzerine Bir Araştirma."
[134] Karabağ, DEU Doctoral Thesis, 193.

construction by the registration of the sea front at Kordon as an urban site with historic value.

While 'Kordon Historical Site' was defined between the 'Konak Square Historical Site' and Gümrük-Cumhuriyet Square in 1994, it enlarged to Cumhuriyet Square-Alsancak Port in 1998.[135] In the 1999-2004 period, IMM Planning Directorship prepared 1/5000 Konak-Kordon-Alsancak The Shoreline Conservation Master Plan; [136] was approved in 2002.[137] Furthermore, a number of landscape projects were realized accordingly. "Meles Stream reclamation and Homer's Memorial" was one of them.

The poet Homer, known as the author of "*The Iliad*" and "*The Odysseia*," was named as "*Melesigenes*" that means "the son of *Meles.*" Referencing to the history, the IMM built a memorial in addition to the landscape arrangements.[138] This memorial is an interesting implementation instance that reflects the local governments' intention regarding the redefinition of the city's identity with reference to its Ancient past.

Large scale urban projects that have threatened the most visible historic places of Izmir since the beginning of the 90s determined the agenda of local administration in 1999. While a number of urban areas were transformed into public spaces, the local government gained the trust of the public.[139] Based on the vision that has been determined by defining Izmir's identity with reference to its past, and it has been supported by projects that are primarily handled with conservation approach. In

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[135] Ibid, 192.
[136] Ibid, 197.
[137] Utku Cihan, "İzmir Kordon Yolu Projesi: Bir Kentsel Vaka Takdimi." Paper presented at *TMMOB 2. İzmir Kent Sempozyumu.* 2013. 655-667.
[138] İzmir Büyükşehir Belediyesi, "Homeros Doğduğu Yer Meles'te Anıtlaştı," Accessed July 8, 2021. https://www.izmir.bel.tr/tr/Haberler/homeros-dogdugu-yer-meleste-anitlasti/712/156
[139] The election of Piriştina to the local administration in 1999 and the second time in 2004 with a respectable majority. With 562.561 votes meaning %47.2. YSK website, Accessed July 8, 2021. https://www.ysk.gov.tr/doc/dosyalar/docs/Mahalli/2004/Buyuksehir/Pdf/2004Mahalli-Buyuksehir-izmir.pdf

addition, urban transformation projects that will come to the fore in the near future have been handled in line with this vision.

3.2.2 Transformation of the Kordon

In front of Kordon, the promenade along the coastline of the center of Izmir, the sea was filled for constructing a six-lane highway despite the opposing efforts. In response to the lawsuit by Izmir Chamber of Architects Izmir Branch in 1993, the Izmir Administrial Court canceled the project in 1996. According to the expert report, registered structures such as Customs Warehouses, Pasaport Pier, and the Coast Guard Building on the project area, were valuable structures having a significant place in the collective memory besides they reflected the construction techniques of the mid nineteenth century.[140] Izmir Regional Board for Conservation of Cultural and Natural Assets declared Konak and Cumhuriyet Squares and the area that extended in-between as a first-grade historical site in 1994. Despite all, the Ministry of Public Works and Settlement bypassed the 1996 court verdict and filled the area. However, the highway project is canceled determinately in 1998 due to another lawsuit filed by the Chamber of Architects and the Law Society.[141]

The Chamber of Architects united with other academic chambers to develop suggestions that focus on the public character of the site. The local government that was elected in 1998, paid regard to the efforts of the city's actors and had the Konak-Kordon-Alsancak Shoreline Conservation Master Plan prepared in December 1999. The site was transformed into a public green area according to this master plan, while the previous shoreline is symbolically conserved as the roadway's edge-border. Furthermore, Kordon was and the square in front of the Alsancak Ferry Terminal were paved with granite stones in conformity with the original pavement of the quays

[140] Topal, *Kordon Dolgu Alanının Bir Kentsel Mekana Dönüşümü*.
[141] Ibid.

of Izmir. Additionally, two more squares were designed for cultural activities on the filled area at Gündoğdu and Vasıf Çınar. 130.000 square meter area out 146.000 square meter of the whole project site was transformed to open public space. As the IMM's Urban Planning Department director of the period, Hasan Topal, points out, this project was meant to emphasize Izmir's Mediterranean identity. Moreover, he stresses that the process started with a landfill for the construction of a wide highway, finally ends with the transformation of the filling area into a contemporary urban public space.[142]



a b

Figure 3.4: a) Filling process of the sea for the highway construction, and b) how the area transformed into a public space.

Source: Izmir Mag, Accessed July 8, 2021. https://izmirmag.net/dunden-bugune-kordonun-gecirdigi-evrimin-hikayesi/

3.2.3 Conservation and Revitalization Projects Started in This Period

Parallel to the conservation-oriented approaches that started to develop in Turkey as of the second half of the twentieth century, steps were taken in Izmir that led to the emergence of the 1984 Izmir Kemeraltı and Its Surroundings Plan. Later, while entering the twenty-first century, the local government, which made an effort to

[142] Ibid.

develop the city based on its historical identity, reached some upper scale decisions with the actors (such as professional chambers, NGO's, academicians, local governments, and institutions) that shape the city. Under these upper-scale decisions, Konak Municipality –the district municipality responsible from the historic center of the city, collaborated with academicians from Dokuz Eylül University Architecture Faculty City and Regional Planning Department for the preparation of a conservation plan for the Kemeraltı Bazaar.

Kemeraltı Bazaar, which is located in the historic city center and forms the old commercial center of the city, has started to lose its vitality with the abandonment of the prestigious functions that it lost as a result of the expansion of the city around newly formed centers in recent years. Because comprehensive planning studies and their approval processes required a certain time, it was decided to prepare projects for sub-areas to gain local support. Also, the word "revitalization" was emphasized by E. Tayfun Taner, [143] the head of the project team, since the term "conservation" itself would be inadequate for achieving the desired improvement in the area.

Urban Aesthetics Department and the Historical Environment and Cultural Heritage Directorate were established within the IMM for continuously developing conservation projects in 2002. In this way, restoration and regeneration-oriented projects have been prepared and implemented for the registered heritage buildings belonging to the IMM and the streets that have kept their historical character and contained traces of various periods of Izmir.

Starting from the 1999-2004 period, Konak Municipality initiated a street improvement project for Mimar Kemalettin Street and its environment, which was declared as "urban conservation site" in 1988,[144] next to Kemeraltı Bazaar.

[143] Prof. Dr. Head of the D.E.Ü. Faculty of Architecture Department of the City and Regional Planning, and Kemeraltı Conservation Master Plan Team. See: Taner, *İzmir'in Tarihi Merkezi Kemeraltı'nı Yeniden Yaşatmak.*
[144] Karabağ, DEU Doctoral Thesis.

Furthermore, Konak Municipality also implemented the Hotels Street Façade Improvement project[145] in Basmane, while other local interventions for Ali Paşa Square and Abacıoğlu Han were initiated in the framework of the Kemeraltı Conservation Master Plan. It can be said that the conservation and revitalization project that Konak Municipality started in collaboration with the experts from Dokuz Eylül University in early 2000s, was transferred later to the Izmir History Project under IMM.

Meanwhile, IMM initiated several projects that have spread across Izmir in the 1999-2004 period. In this respect, some of the pavilion buildings in the Culture Park were transformed into history-art and painting-sculpture museums. While the Historic Gasworks and the Electric Factory projects were being prepared for future cultural use, the Counter Atelier was to be transformed into a performing arts center. Likewise, Peterson Mansion,[146] Forbes Mansion,[147] Murat Mansion,[148] and Yahya Paşa Mansion[149] were planned to be conserved and revitalized. The transformation of the Fire Station from the early Republican period into Ahmet Piriştina City Archive and Museum might be the most critical conservation and revitalization project reflecting the primary intention of owning the city's past.

Restoration of the Historic Gasworks was finished in later periods, and it has been used for IMM's workshops and forums iconicly. The building was transformed and integrated into the city life with its open and closed spaces.

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[145] Muzaffer Tunçağ, "Konak Belediyesi Cephe İyileştirme Çalışmaları." *Ege Mimarlık*, 2004: 30-41.
[146] The project is not realized yet, however IMM published that the restoration is started in July 3, 2020. See: İzmir Büyükşehir Belediyesi, "161 Yıllık Paterson Köşkü Ayağa Kaldırılıyor," Accessed July 8, https://www.izmir.bel.tr/tr/Haberler/161-yillik-paterson-kosku-ayaga-kaldiriliyor/43794/156
[147] The project realized, and the building is being used as a library within the Buca Hospital. See: Kent Yaşam Website, "Forbes Köşkünün Sabırlı Bekleyişi Sürüyor," Accessed July 8, 2021. http://kentyasam.com/2020/03/24/forbes-koskunun-sabirli-bekleyisi-suruyor/
[148] The project is realized being used. See: Haberler Website, "Murat Köşkü Gençlik Merkezi Oldu," Accessed July 8, 2021. https://www.izmir.bel.tr/tr/Haberler/murat-k0sku-genclik-merkezi-oldu/1264/156
[149] The project is not realized. See: Gerçek İzmir, Accessed July 8, 2021, http://www.gercekizmir.com/haber/Izmir-in-tarihi-koskunden-geriye-duvarlari-kaldi/34340



a b

Figure 3.5: Historic Gasworks a) Photo taken during the Culture Workshop, b) Photo from an open-air concert

Sources: a) Milliyet, "Hedef Avrupa'nın Kültür Kenti Olmak," Accessed July 8, 2021. https://www.milliyet.com.tr/ege/hedef-avrupa-nin-kultur-kenti-olmak-1154191 b) Ege'de Son Söz, "İzmir'de Açık Havada Sinema Keyfi Başlıyor," 2017, Accessed April 8, 2021, http://www.egedesonsoz.com/haber/Izmir-de-acik-havada-sinema-keyfi-basliyor-Iste-program/962384

3.2.4 Ahmet Piriştina Izmir City Archive and Museum (APİKAM)

Ahmet Piriştina gave great importance to establish Izmir City Archive and Museum[150]. For this purpose, the fire station building, which is a public building from the early republican period built in 1932, was selected. Significantly, this building specifically was designed and built as a fire station in Izmir, where once big fires took many lives, collapsed neighborhoods, and almost stopped the trade. Although the building was registered due to its historical and architectural value in 1988, the IMM management, before the 1999-2004 period, supported building

[150] Ahmet Piriştina's name was given to the İzmir City Archive and Museum after his sudden death due to his efforts for formation of it.

"Izmir Plaza" in its place in 1995.[151] However, Izmir Regional Board for Conservation of Cultural and Natural Assets declined this request and defined the building as first grade heritage building.[152] In addition to that, IMM started the project in 2000 and inaugurated APİKAM in 2002, both with ceremonies. In the opening ceremony, Piriştina stated that institutions should be formed to create urban identity and awareness. He underlined the importance that he placed on city archives and museums in this sense.[153] APİKAM indeed displays the great importance given to the memory of the city in this period.

Fikret Yilmaz, founder, and director of APIKAM, also emphasizes the importance of the recollection of the past to develop urban consciousness. He also mentions that enabling urban consciousness by letting a generation's knowledge transfer to the next generations through city archives and museums could help to prevent the radical change of the city's distinctive identity in a short time due to currently changing social structures, their spatial needs, and aesthetic understanding.[154]

APİKAM is aimed to address international intellectual interest in the context of history, art history, architecture, ethnography, archaeology, and social sciences. Through this feature, Izmir would have a chance to build an academic connection with other Mediterranean cities. Exchanging documents, joint projects, congresses, and symposiums were intended to establish a base for building connections with other cities. With the academic relationship, also new business relations and

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[151] Hülya Yüceer, architect, restoration specialist in IMM Historical Environment and Cultural Assets Directory. See: Hülya Yüceer, "İtfaiye Binası'ndan İzmir Kent Müzesi ve Arşivi'ne... Restorasyon Çalışmaları." *Ege Mimarlık*, 2002: 28-31.

[152] 1st Group Structures that must be protected with their historical, symbolic, memory and aesthetic qualities within the cultural data that constitute the material history of the society. Resolution 660. See: Kültür ve Turizm Bakanlığı website, "(660 nolu İlke Kararı) Taşınmaz Kültür Varlıklarının Gruplandırılması, Bakım ve Onarımları"
Accessed July 8, 2021. https://teftis.ktb.gov.tr/TR-263743/660-nolu-ilke-karari-tasinmaz-kultur-varliklarinin-grup-.html

[153] APİKAM, "APİKAM'ın Kuruluş Öyküsü," https://www.apikam.org.tr/tr/Apikam-Arsiv/1/29

[154] Fikret Yılmaz, "Ahmet Piriştina Kent Arşivi ve Müzesi." *Mimarlık*, 2004.

collaboration between municipalities were aimed.[155] However, while APİKAM will continue its existence, these goals were mostly activated through Izmir Mediterranean Academy, IZMEDA in the following periods.

3.3 Approaches and Developments on the Historic City Center from 2004 to 2019

The main reason for studying the 1999-2004 period separately from the later periods is related with the change of the IMM mayor and the management understanding after Ahmet Piriştina's sudden death. Adjunct to the mayor, Aziz Kocaoğlu was assigned as mayor and took over some projects, which Piriştina promised. In this sense, Ilhan Tekeli, who became the consultant of Kocaoğlu, noted that Kocaoğlu followed Piriştina's program; however, he did not intend to follow his exact way of doing politics and communicating with people.[156] Since Kocaoğlu preferred a different way of doing politics, the approach of the local government in the historic city center began to be altered, too. The change in management structures became visible after the 2009 elections when Aziz Kocaoğlu was elected as mayor by citizens.

Kocaoğlu's initial agenda involved financial reformation and the organization of the 2005 UNIVERSIADE.[157] It was obligatory for public administrations to prepare a strategic plan since 2003 by law, within the framework of restructuring the economy after the 2001 economic crisis in Turkey. Izmir's first strategic plan for 2006-2017 was prepared in 2005 to direct IMM's financial investments. Among the thirteen titles of the strategic plan, the third one, named "Urban Development-Conservation

[155] Ibid.
[156] İlhan Tekeli, *İzmir Belediyeciliğinde 2004-2018 Döneminin Öyküsü.* İzmir: İZMEDA, 2018, 37.
[157] Tekeli, *İzmir Belediyeciliğinde 2004-2018 Döneminin Öyküsü*, 38.

and Design" (*İmar-Kentsel Koruma ve Tasarım),* shows the continuation of conservation efforts in urban planning and improvement projects.

3.3.1 Ensuring the Citizens of Izmir Meeting with their History

The IMM's effords for the reappropriation of historical identity of Izmir in the development process in the 1999-2004 period, was also adopted in the following periods, and several projects of the previous period were pursued. In this respect, archaeological works continued to be supported, and expropriations were made for expanding the archaeological excavation areas, and aiming to reorganize it as "Archaeology and History Park." "The Facade Renovation Project of Kemeraltı Anafartalar Street" mainly under the consultancy of academicians from Dokuz Eylül University City Planning Department (also supported by Governorate and Historical Kemeraltı Craftsman Association), and single-building scale conservation and restoration projects were implemented in this period. At the same time, the restoration of the Historic Gasworks and its reprogramming as a cultural center is particularly significant as it has been actively used since then (Çetin Emeç Art Gallery and Narlıdere Culture Center were other buildings which were renovated). Furthermore, IMM City Archive and Museum was renamed as Ahmet Piriştina City Archive and Museum.[158]

3.3.2 Urban Transformation Around Archaeological Sites

To Tekeli, the idea of making Kadifekale appear again within the urban silhouette gave way to the most important urban transformation project executed in the historic core of the city in the corresponding time period.[159] The reappearance of Kadifekale

[158] Ibid, 59-60.
[159] Ibid, 48.

indeed symbolically displayed the local government's vision that was built upon Izmir's historical identity.

As Tekeli mentioned, the urban transformation was on the agenda throughout Turkey due to adopting construction as an economic development strategy in addition to facing the consequences of 1999 Gölcük earthquake. Therefore, while 1/25000 Scale Izmir Metropolitan Area Master Plan involved 4420 hectares of urban transformation area consisting of slums mostly, Tekeli points out the prioritization of highest risk landslide areas among them. In this sense, the mentioned areas comprehended certain neighborhoods around Kadifekale. Tekeli highlights that although the Council of Ministers already announced Kadifekale as a Zone Exposed Disaster in 1978, this resolution was repeated in 1981, 1998, and 2003. Finally, IMM decided to transform 46 hectares of the area by expropriating the land in 2006.[160]

IMM's strategy of intervening on the landslide areas on the slopes of Kadifekale for urban transformation in priority, overlaps with Izmir Chamber of Commerce (İZTO)'s proposal of making Kadifekale a visible monumental component of Izmir's historical identity, and also unveiling the Ancient Theater in a way to create a historical tourism axis between the citadel and Agora. In this sense, İZTO took a step toward opening a café, putting a 41 meters high Turkish flag, restoring ancient walls, improving lighting, manufacturing handicraft sales counters, and providing private security inside the castle. İZTO also suggested making the opening ceremony of EXPO 2015 at the Ancient Theatre that was to be reconstructed.[161]

Accordingly, IMM also started expropriations in the areas surrounding the Agora Archaeological Site, intending to rearrange the whole area as Archeology and History Park in 2006.[162] With these expropriations, the archaeological excavation

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[160] Ibid, 47.
[161] Hitay Baran. *İzmir Ticaret Odası Kenti İçin Ne Yapıyor.* İzmir: İzmir Ticaret Odası, 2006.
Also see: Ahmet Karayiğit, *Kadifekale'nin Sosyo-Ekonomik Profili ve Sorunları.* İzmir: İzmir Ticaret Odası, 2005.
[162] Tekeli, *İzmir Belediyeciliğinde 2004-2018 Döneminin Öyküsü*, 60.

site expanded from 15.000 square meters to 41.000 square meters (more than twice).[163] While the traces of the Ancient periods were selected to be displayed by demolishing the buildings defined as "unqualified" around the Agora, which erased all traces of the urban fabric from the later periods, including the Ottoman and early Republican periods and resulted in the disconnection of the site from the city.

IMM and Konak Municipality also cooperated with the Housing Development Administration of Turkey (TOKİ) for this project.[164] Many families whose houses were expropriated were relocated to Uzundere TOKİ area, outside the central city. Although IMM regarded the effective use of expropriation[165] for public benefit, the approach adopted in cooperation with TOKİ could be evaluated as controversial. Elif Mutlu Kılıç pointed out that the areas where trees were planted after demolitions had no sign of their previous use as living neighborhoods produced by the urban poor in her dissertation.[166]

Furthermore, Meltem Eranıl Demirli, Zeynep Tuna Ultav and Neslihan Demirtaş Milz[167] in their article on the relocation of the inhabitants of Kadifekale neighborhoods to Uzundere, highlighted the "physically and socially *healthy* environment" contradiction between the official presentation of the project and its practice. In this sense, "Kadifekale is a space where social interactions within the neighborhood make it a 'place' for its inhabitants whereas TOKI Uzundere remains

[163] Ibid, 101.
[164] Ibid, 48.
[165] Tanyel Özelçi Eceral "İzmir Yerel Yönetim Modeli İzmir Büyükşehi Belediyesi İmar Uygulamalari." In *İzmir Modeli Çalişmalari Dördüncü Kitap: İzmir Büyükşehir Belediyesinin Fiziki Planlama Yaklaşimlari*, 21. İzmir: İzmir Büyükşehir Belediyesi
[166] Elif Mutlu Kılıç, "Neoliberal Politikalar Çerçevesinde Türkiye'de Kentsel Dönüşüm Ve Kentsel Mekâni Yeniden Anlamlandirmada Sözlü Tarih Bilgisi: İzmir-Kadifekale Kentsel Yenileme Projesi Örneği." İzmir: DEU Doctoral Thesis, November 2016, 144.
[167] Meltem Eranıl Demirli, Zeynep Tuna Ultav, ve Neslihan Demirtaş-Milz. "A socio-spatial analysis of urban transformation at a neighborhood scale: The case of the relocation of Kadifekale inhabitants to TOK_I Uzundere in İzmir." *Cities*, 2015: 140-159.

primarily a space of its producers rather than the users, as seen in the cases of the neglected playgrounds, shopping mall and coffee house," as she claimed.[168]

3.3.3 The Culture Workshop and Izmir Design Forum

IMM held a series of meetings and workshops starting from the 2009, with the objective to ensure the participation of the citizens. Academicians and experts were gathered to discuss the vision that will shape İzmir's near future projects.

The Culture Workshop was held in 2009. The purpose of the workshop was to search for ways of making Izmir an international "Culture, Art, and Design" metropolis as explained by Tekeli, who also reminded Izmir's flourished cultural past, and emphasized the aim of making it "a world city under the Mediterranean identity." [169]

Significantly, the expression of "refunctioning the historic city center properly for culture tourism" was among the workshop's intellectual bases.[170] Furthermore, outcomes of the "Cultural Heritage Workshop" pointed out the pressure on archaeological sites in the city center. Kemeraltı Project was suggested being continued in collaboration with NGO's and academicians in addition to the conservation and refunctioning of the registered buildings in the area.[171]

Later on, IMM held Izmir Design Forum in 2011 as a follow-up to the Izmir Culture Workshop. With this Forum, creating a roadmap about enacting the Izmir Vision, which was declared in the Culture Workshop with a participatory process, was aimed.[172]

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[168] Ibid.
[169] Tekeli, *İzmir Belediyeciliğinde 2004-2018 Döneminin Öyküsü*, 72.
[170] İzmir Büyükşehir Belediyesi. "İzmir Kültür Çalıştayı." İzmir: İzmir Büyükşehir Belediyesi, 2009, 10.
[171] Ibid, 52-53.
[172] Tekeli, *İzmir Belediyeciliğinde 2004-2018 Döneminin Öyküsü*, 72.

Within the Design Forum, Kocaoğlu announced the project to rebuild the Kemeraltı-Agora-Kadifekale history axis while expropriations, restoration, and façade-renovation projects were continuing. Therefore, the emergence of new design themes with historical dimensions was anticipated in these areas.[173]

3.3.4 The Foundation of Izmir Mediterranean Academy

The Academy took its basis from the Culture Workshop, and its formation was announced in Izmir Design Forum in 2011. Tekeli highlights the importance of Izmir Mediterranean Academy (IZMEDA) for achieving the new vision, which had been presented repeatedly since the Culture Workshop. Accordingly, the academy's name comes from the aim of making İzmir a focus within Mediterranean cities. Tekeli underlines that it is an innovative institution with its organization and activities, a first in Turkish municipalities.[174]

IZMEDA has two main functions: working as a think-tank to *develop strategies for realizing the Izmir Vision* and creating a platform for stakeholders to interact for determining their roles, giving promises for applications.[175] Tekeli stressed that a new vision means a new history, the first activity area of the Academy has been determined as the development of cultural and historical studies.[176]

As a particularly unique and independent structure within the IMM, IZMEDA organizes thematic symposiums, exhibitions, conferences, workshops, panels, and mixed events, in fields of history, design, culture-art, ecology, and community. Furthermore, the academy also publishes books and periodicals in the framework of its defined fields of study, including Tekeli's book series "Izmir Model."

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[173] Ayşegül Sabuktay, and Sibel Özterlikçi (Edited) *İzmir Tasarım Forumu: Rapor ve Değerlendirme.* İzmir: İzmir Büyükşehir Belediyesi, 2011, 16.
[174] Tekeli, *İzmir Belediyeciliğinde 2004-2018 Döneminin Öyküsü*, 75.
[175] Ibid, 75.
[176] Ayşegül Sabuktay, and Sibel Özterlikçi (Edited) *İzmir Tasarım Forumu: Rapor ve Değerlendirme*, 14.

Additionally, IZMEDA promotes Izmir's becoming a city of design through the organization of design competitions. The Design Corridors competition, as an instance, was organized to obtain exhibition spaces for the display of design objects, performances and other artistic activities in various public spaces of Izmir.

IZMEDA also prepared the organizational basis for the foundation of the Izmir History Project, which is essential as a structure to be examined in the framework of this study.

3.3.5 TARKEM: Historical Kemeraltı Construction Investment Trade Inc.

Within the scope of the future vision, which have been developed based on İzmir's historical references so far, Historical Kemeraltı Construction Investment Trade Inc. (TARKEM) was established in 2012, as a multi-partner company to produce real estate, service, and organization projects that are located in the Urban Renewal Area of Kemeraltı and the historic city center.[177]

TARKEM was presented as an actor by the Izmir Economic Development Coordination Board[178] (IEKK), which was initiated by a meeting held in Historic Gasworks (*Tarihi Havagazı Fabrikası*) in 2009. To Tekeli, the IEKK was a

[177] TARKEM, Hakkımızda, Accessed December 15, 2020, http://www.tarkem.com/en/kurumsal/hakkimizda/
Also; TARKEM's current projects can be listed as: Tevfik Paşa Konakları (%60 finished), Yusuf Rıza Ofisleri(%30 finished), Tarihi İstiklal Okulu (%80 finished), Albayrak Pasajı (%50 finished), ALGA (%40 finished), Tarihi Akın Pasajı (%60 finished), Mavi Kortejo %100 finished, Ay Yıldızlı Otel %40 finished, Vakıflar Oteli (%40 finished), 442 Street Offices-1 (%60 finished), 442 Street Offices-2 (%60 finished), 442 Street Offices-3 (%20 finished). Source: TARKEM. *Gayrimenkul Projeleri*. Accessed November 11, 2020, http://www.tarkem.com/proje/gayrimenkul-projeleri/

[178] *Izmir Ekonomik Kalkınma Kurulu* (IEKKK)

significant precaution for the central government's interventions on variety of the projects developed by the local government.[179]

TARKEM can be perceived as a consensus formed by the actors of the city on the historic center of the city. It can be described as an aggregate corporation based on public-private partnership (PPP) model, to create a new business model to conserve and develop Izmir city values and to revive Izmir Historic City Center. While thirty-one percent of partners are public institutions, eight percent are NGOs; the rest are private corporations.[180] Izmir Metropolitan Municipality and Konak Municipality are among these public institutions.

To Kocaoğlu, IZMEDA, TARKEM, and IEKKK are very significant structures situated both inside and outside of the IMM. Moreover, he finds the most important accomplishment of thirteen years is to unite opinion leaders of the city, non-governmental organizations, and chambers.[181]

3.4 Izmir History Project: Reinforcing Citizens Ties with Their History

IMM's re-initiation of projects for the conservation of Izmir's historical heritage by reappropriating its historical identity in the development process was adopted from the Piriştina period onwards.[182] This can be observed in the selection of the historic city center as a priority area in the urban transformation processes around Kadifekale. In addition, the proposal to continue the Kemeraltı revitalization project was adopted with the support of NGOs and the participation of academicians in the Culture Workshop. The projects that will be developed on the Kemeraltı-Agora-Kadifekale axis were announced in the Design Forum as the forerunners of the

[179] Because İzmir consistently choses the opposite party. See: Tekeli, *İzmir Belediyeciliğinde 2004-2018 Döneminin Öyküsü*, 72.
[180] TARKEM. *Ortaklar*. Accessed November 11, 2020, http://www.tarkem.com/kurumsal/ortaklar/
[181] Ayşegül Sabuktay, and Ertekin Akpınar (Edited) *İzmir Modeli Çalışmaları Aziz Kocaoğlu ile Söyleşiler.* İzmir: İzmir Büyükşehir Belediyesi Akdeniz Akademisi, 2018, 165.
[182] Tekeli, *İzmir Belediyeciliğinde 2004-2018 Döneminin Öyküsü*, 101.

formation of the Izmir History Project (IHP). Founded as a think-tank, IZMEDA contributed to the formation of the Izmir History Project in line with Tekeli's understanding of re-writing the history in line with Izmir's vision. Thus, Izmir History Project was initiated as a new project in 2013 under the IMM Historical Environment and Cultural Assets Directorate established in 2002.

Tekeli also puts forward that TARKEM's formation was considered as a propelling power for Izmir History Project's initiation.[183] With TARKEM, the public-private partnership started to be used as a financial tool. However, as Özgün Özçakır emphasizes in his doctoral thesis, the need for proper control mechanisms in order to prevent heritage places' interpretation to decision maker's economic, political, or ideological aims at this point.[184]

Izmir History Project Design Strategy Report suggests that there are three main goals to achieve:

The first one is improving the relationship between Izmir and its history through "[…] **developing and reconstruction of the urban memory of the Izmirians** concerning their cities." The most important sources were claimed to be the stock of **in-situ archaeological sources and buildings**.[185]

The second is "... **to prevent and reverse the process of rift areas in the project area** when the transition of Izmir from a single-centered city of the industrial society to a multi-centered city of the information society is being experienced."[186]

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[183] Ibid, 101.
[184] Özgün Özçakır, "In-Between Preservation and Economics: Establishing Common Ground Between Socio-Cultural And Economic Values For The Sustainability Of Urban Heritage Places In Turkey." Ankara: METU Doctoral Thesis, September 2018, 290.
[185] İlhan Tekeli, *İzmir Tarih Projesi Tasarım Stratejisi Raporu.* İzmir: İzmir Büyükşehir Belediyesi İzmir Tarih Proje Merkezi, 2016, 71.
[186] Ibid, 72.

The third is defined as **improving the quality of life without excluding those living in the project area, avoiding gentrification**. This aim was added to the revised 2019 IHP Design Strategy Report.[187]

There are four strategic orientations that were defined to achieve these goals. The first one is replacing the extinguished uses with new ones. Exactly like E. Tayfun Taner[188] and his team suggested in 2001[189], IHP Strategy Report also implies that **tourism** could be unanimously a new prestigious service instead of the extinguished ones in the area.[190] However, there is also a notice added in the report, against the nature of the tourism concept, which tends to decline the core values of the historic districts, stage it and focus it on consumption. Therefore, it is stated that tourism will evolve as a natural consequence of the success of IHP projects.[191]

As the second strategy, it is aimed to make history a part of the life experience through creativity and design, thus creating a continuous touristic demand and attraction.[192]

The third strategy is defined as attracting the youth to the project area, specifically through higher education activities and student accommodation.

The fourth strategy is about the prevention of unnecessary vacancies of prestigious services in the area. In this respect, the idea of maintaining the Alsancak Port in its place is supported.

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[187] İlhan Tekeli, *İzmir Tarih Projesi Tasarım Stratejisi Raporu.* İzmir: İzmir Büyükşehir Belediyesi İzmir Tarih Proje Merkezi, 2019, 72.
[188] Taner, *İzmir'in Tarihi Merkezi Kemeraltı'nı Yeniden Yaşatmak.*
[189] The details of this study will be examined in the chapter 4, under "Agora and Its Environment Conservation-Improvement and Revitalization Project" section.
[190] İlhan Tekeli, *İzmir Tarih Projesi Tasarım Stratejisi Raporu,* 2016, 73.
[191] İlhan Tekeli, *İzmir Tarih Projesi Tasarım Stratejisi Raporu,* 2019, 12.
[192] Also, mentioning the inclusion of tourism on the agendas of İZTO and İZKA underlines the ongoing cooperation between local government and local actors in this regard, İlhan Tekeli, *İzmir Tarih Projesi Tasarım Stratejisi Raporu*, 2016, 73.

While the fifth strategy outlines improving and vitalizing the housing function without excluding the inhabitants from the project area, the sixth strategy supports that by suggesting advanced participatory methods in the framework of social inclusion and comprehensiveness.[193]

Furthermore, there is also the urban archaeology and conservation strategy explained additionally.

In line with all these goals and strategies, it is planned that IHP will cover operation plans of the sub-scale implementation projects under the existing master plans.[194] Operation plan is defined as a sufficiently detailed study on the urban design scale, which does not have the characteristics of an application project, which serves to the division of labor among the relevant actors. Also, an operation plan involves all the preliminary research and analysis results carried out in a sub-district, the decisions produced in a participatory framework, all macro and micro level project proposals planned to be implemented in line with these decisions, and any changes that may be necessary on the existing conservation plan.[195]

There are a few stages defined to implement the operation plan. After determining a suitable participation framework and the participants for the project area, also doing the necessary researches; there is a significant stage that involves selecting the proper strategy for the next stage, which is the preparation stage of the operation plan (and determination of functions, macro-micro project decisions, possible changes in conservation master plan in participatory process for sub-project areas). In this significant stage, there are three strategies suggested to be chosen properly according

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[193] İlhan Tekeli, *İzmir Tarih Projesi Tasarım Stratejisi Raporu,* 2019, 79.

[194] In the design strategy report, there are two fundamental reasons explained for using existing master plans instead of charging İHP to prepare new ones; the first one is the extended period of time that the process requires, and the second one is specifying actors and managing sources appears to be the main problem in the area. *İzmir Tarih Projesi Tasarım Stratejisi Raporu*, 2016, 90.

[195] This definition added on the 2019 report as revision. Tekeli, *İzmir Tarih Projesi Tasarım Stratejisi Raporu*, 2019, 89.

to the sub-project: urban revitalization, urban regeneration, and urban redevelopment.

Urban revitalization is about focusing on improving economic functions that were lost in the area. Urban regeneration is suggested to improve the life quality with minor interventions and be sensitive to existing inhabitants against gentrification. The urban redevelopment was offered to renew the physical environment to improve the life quality in places where there is no heritage building.[196]

The last two stages are about doing preparations for the initiation of the operation plan's implementation and enabling institutionalized participatory monitoring of implementation.[197]

The project area and sub-areas were determined by a method developed by Burak Belge for detecting "Urban Archaeology Character Districts."[198] Nineteen sub-areas can be listed as; Agora, Synagogues, Kemeraltı Market and Hans, Fevzipaşa Boulevard, Hotels District, Konak, Bahribaba, Altınyol-Damlacık, Anafartalar Street 2nd Stage, Aghios Voukalos Church, and Surroundings, first and second housing rings, North Skirt Slums, Kadifekale-Ancient Theatre District, South Skirt Landslide District, İkiçeşmelik-Eşrefpaşa Street, Anafartalar Street. (Figure 3.6)

[196] Tekeli, *İzmir Tarih Projesi Tasarım Stratejisi Raporu*, 2019, 90.
[197] Ibid, 92.
[198] Ibid, 59.

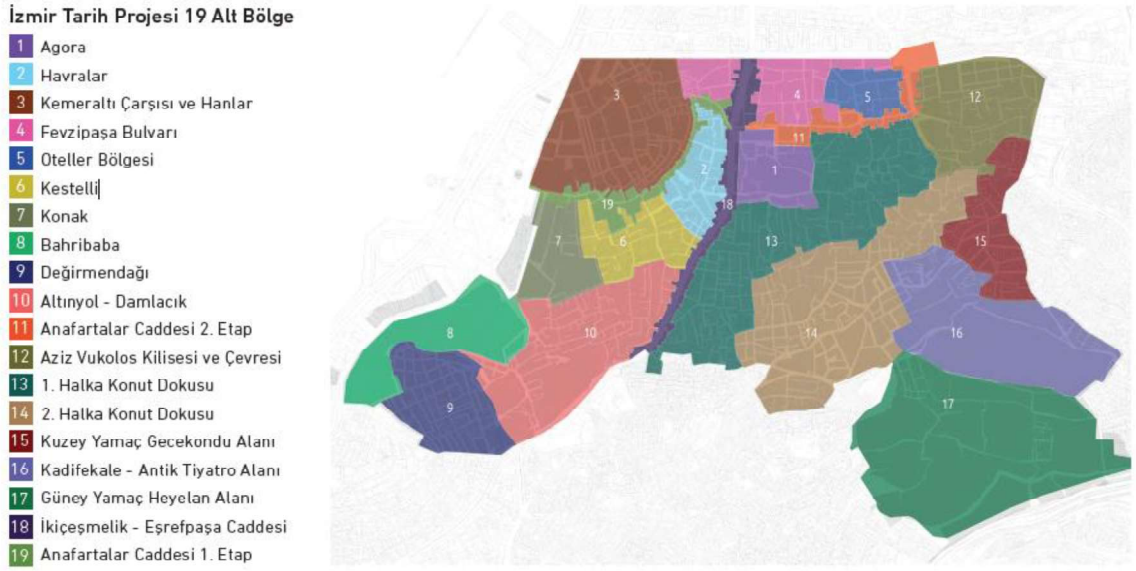


Figure 3.6: Izmir History Project nineteen sub-areas

Source: (Tekeli, İzmir Tarih Projesi Tasarım Stratejisi Raporu, 2019), Izmir History Project Database.

Within this framework examined through goals, strategies, and phases, İHP presented operation plans for eight sub-area out of nineteen sub-areas.

The first Operation Plans consisted of Basmane Hotels District (Sub-Area 5), Havralar (Synagogues) District (Sub-Area 2), and Anafartalar Street Second Phase (Sub-Area 11) were prepared following the first participatory workshop held on 13-14 August 2014. They were revised after the Dialogue Conference held in February 2015.

Operation Plans include evaluations and suggestions in multi-level structure for each sub-area, such as; determining the framework for challenges in the area, operations for multiple units, micro-operations, operation for the entire project area, examination, and monitoring.[199] Furthermore, suggested projects for each sub-area

[199] H. Gökhan Kutlu, *Historic Hotels District, Havralar (Synagogues) Region, Anafartalar Street 2nd Stage Operation Plans I.* İzmir: Dinç Ofset, 2016, 17-18.

were divided as operations for multiple units, operations for the entire area, and micro-operations. At the same time, organizer, investor, and operator actors were also determined for the selected operations.

Within the scope of this project, decisions were taken to maintain the existing functions with the majority of local participants in terms of the approach to the historical, cultural values of the area. These plans have changed over time, depending on the differences in practices, as well as collaborations.

The second phase operation plans were prepared for Agora (Sub-Area 1), Kadifekale (Sub-Area 16), First Degree Housing Area around Agora, Second Degree Housing Area (Sub-Areas 13 and 14).

Under this framework explained above, IHP put various projects into implementation. The projects implemented are going to be examined in the following chapter.

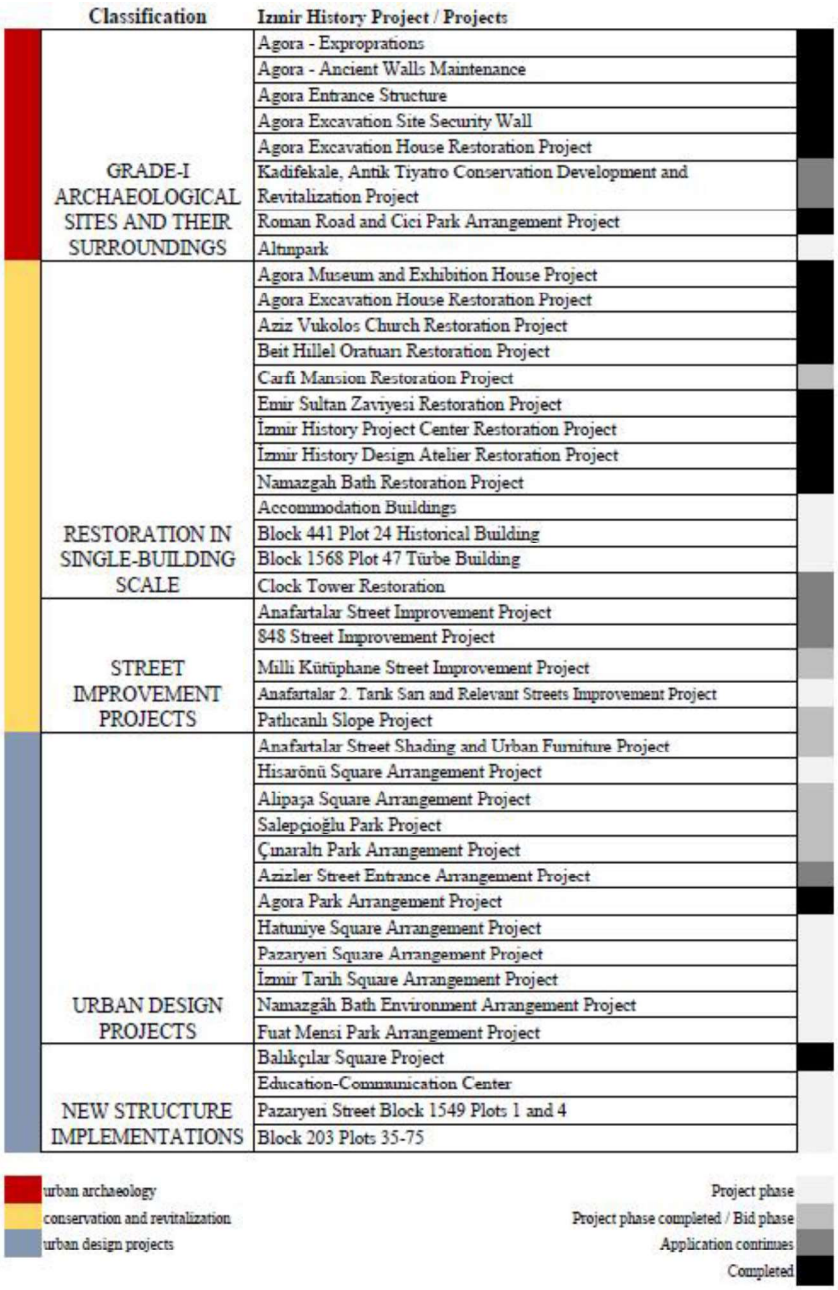


Figure 3.7: Projects under Izmir History Project,

Source: Generated with information on the IHP website and *Tarihi ve Kültürel Mirası Koruma Çalışmaları.*book. İzmir Tarih Projesi, Projeler, Accessed May 7, 2021; and H. Gökhan Kutlu, *Tarihi ve Kültürel Mirası Koruma Çalışmaları.* İzmir: İzmir Büyükşehir Belediyesi.

CHAPTER 4

SELECTED PROJECTS IN THE HISTORIC CITY CENTER

The local authority of Izmir chose to collaborate with the city's actors in 1999 and determined a goal for conservation of the historical identity of İzmir, starting from the most threatened structures and urban places. The following administrations of the IMM also adopted this approach and altered it with the establishment of new structures within. This chapter will examine three interrelated urban areas having distinctive relationships with their past: Agora archaeological site, Kemeraltı Bazaar, and Konak Square.

While the Agora of Smyrna aimed to be reconstructed and integrated into the cultural life of the city at the beginning of this process, it ended up with its isolation from the urban space, although follow-up projects were initiated aiming at the archaeological site's integration.

On the other hand, the initial implementation plan revisions for the Kemeraltı Bazaar developed under determined strategies for enabling revitalization and conservation at the same time in the Anafartalar Street arc. The most initial project, the Ali Paşa Square rehabilitation project executed by the Konak Municipality and became a successful example for the following projects. However, follow-up projects developed by IHP, a later emerged structure within the IMM, were not implemented. IMM followed the Ali Paşa Square rehabilitation with Anafartalar Street Façade Rehabilitation Project. IHP prepared a comprehensive operation plan for the rest of Anafartalar Street and Hatuniye Square through participatory workshops. Although these operation plans provided an extended perspective for the urban area, micro-operations were not implemented yet. TARKEM could effectively follow this general approach and initiated conservation projects in the project area. Furthermore,

IHP developed and implemented a qualified new structure that fits in the historical environment with its materials, scale, and orientation in the Kemeraltı Bazaar next to the Ali Paşa Square.

Konak Square vividly demonstrates its symbolic and democratic characteristics[200] after regaining its scale through subtle historical references by Ersen Gürsel's design. Gürsel's design enables a broader understanding of the significance of consulting the collective memory of the citizens in the design process.

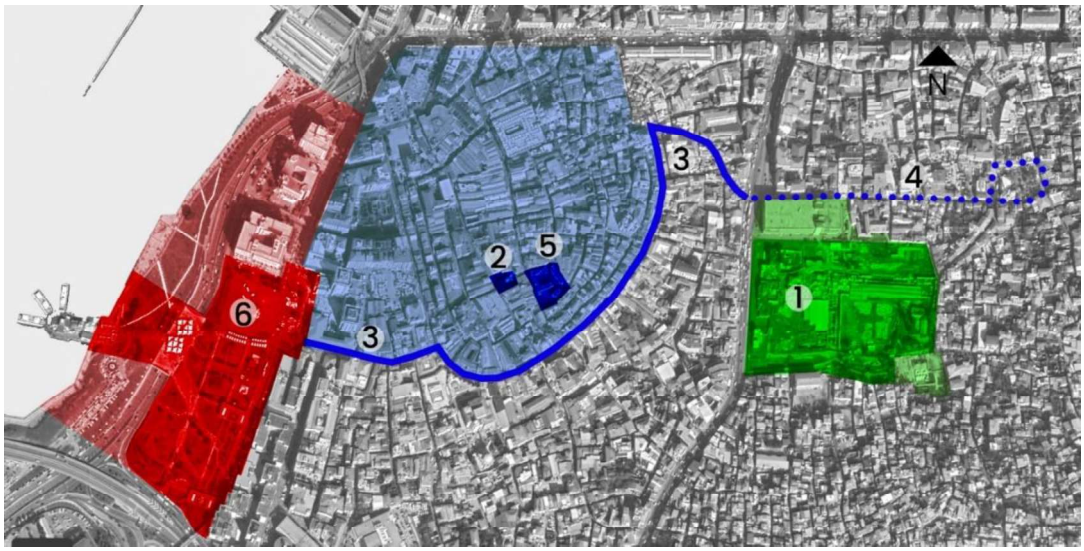


Figure 4.1: Demostration of selected urban areas on Google Earth view. Red area defines the Konak Urban Site, Blue shows the Kemeraltı Bazaar, Green is the Agora Archaeological Site; 1- Agora Archaeological Site, 2- Ali Paşa Square, 3- Anafartalar Street, 4- Anafartalar Second Phase until Hatuniye Mosque, 5- Balıkçılar Square, 6- Konak Square

Source: Google Earth

[200] Işın Can, Ela Çil, Koray Velibeyoğlu, Berna Yaylalı-Yıldız, and Pınar Kılıç-Çalgıcı. "Analyzing the Publicness of Konak Square in Izmir." Paper presented at *AESOP / ACSP Joint Congress.* Dublin, 2013.

4.1 Projects for Agora of Smyrna Excavation Site

Archaeologist Ekrem Akurgal[201] suggests:

"The early Hellenic settlement lay on a small peninsula, inhabited since the beginning of the 3rd millennium B.C., on the NE coast of the gulf of Smyrna. […] In the time of Alexander the Great, however, the population outgrew the peninsula, and a new, larger city was founded on the slope of Mt. Pagos."

As mentioned before, Doğan Kuban presents two historic cores of Izmir:[202] The first one consists of the earliest traces revealed with the Bayraklı excavations directed by Ekrem Akurgal and J. Cook. The second historic core extends from the warehouses in Pasaport to the Kadifekale. The Agora of Smyrna is a centrepiece of this second core.

The monumental remain of the Agora of Smyrna is at the very heart of the historic route that connects Izmir Konak Square, the Kemeraltı Bazaar, the Ancient Theatre, the Stadium, and the Kadifekale. With the 1999 local government, this archaeological site played a role in highlighting the Hellenistic and Roman connection with other Mediterranean cities. Contrary to the Konak Square reclaiming all historical layers with a comprehensive design, the Agora of Smyrna lost the traces of the later periods succeeding to the Hellenistic and Roman periods.

Archaeological excavations that revealed the Agora of Smyrna had started in Namazgâh in 1932. The site had been used as a graveyard since the late Byzantian Period.[203] This excavation was one of the most initial ones in Turkey and was supported by the Turkish Historical Society, Ministry of National Education, and

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[201] Ekrem Akurgal. *Smyrna (Izmir) Turkey: The Princton Encyclopedia of Classical Sites.* Accessed August 22, 2021, http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0006:entry=smyrna#:~:text=W,SMYRNA%20(Izmir)%20Turkey.,of%20the%20gulf%20of%20Smyrna.

[202] Kuban, *Türkiye'de Kentsel Koruma Kent Tarihleri ve Koruma Yöntemleri*.

[203] Akın Ersoy, "Smyrna Antik Kazılarında Son Keşifler." *III. International Colloquium on Excavation and Research on Smyrna/Izmir Abstract Book.* İzmir, 2018.

Izmir Governorship. After Selâhattin Kantar's direction until 1942, excavations in the Agora of Smyrna continued by Museum director Rüstem Duyuran in 1943-1944.

Aside from the irregular excavations before 1950, the site was neglected from 1950 through 1996. Furthermore, the same financers and administrations have continued archaeological research since 1996, [204] although there is still not enough information or a comprehensive article regarding the whole excavation process since 1996.

The IMM initiated "Agora and Its Environment Conservation-Improvement and Revitalization Project"[205] to guide a comprehensive intervention after the declaration of the surrounding area as the Grade-III Conservation Site in 2002. Although this understanding of a comprehensive approach officially transferred to the following local government, examinations about this archaeological site were divided regarding the latter changes of legal regulations and structures.

The ongoing archaeological research is currently being done under the "Smyrna Ancient City Excavation Research and Restoration Project." [206] Furthermore, Izmir History Project develops urban design projects and strategies for integrating the archaeological site with the city, aside from implementing restoration projects under the "Agora Conservation Development and Revitalization Project." [207]

Although plots that were in the immediate surrounding of Agora of Smyrna continued to be used in the following periods, the Agora archaeological site presently

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[204] İzmir İl Kültür ve Turizm Müdürlüğü. *Bakanlığımıza Bağlı Müze Ve Ören Yerleri: İzmir Agora.* 27 02 2021. https://izmir.ktb.gov.tr/TR-77098/izmir---agora.html.

[205] *Agora ve Çevresi Koruma-Geliştirme ve Yaşatma Projesi.* See: Önder Batkan. "Agora ve Çevresi Koruma-Geliştirme ve Yaşatma Projesi." *Ege Mimarlık*, 2002: 20-24.

[206] *Smyrna Antik Kenti Kazı-Araştırma-Restorasyon Projesi.* Source: Antik Smyrna, Accessed August 28, 2021. http://www.antiksmyrna.com/

[207] *Agora Koruma Geliştirme ve Yaşatma Projesi.* Source*:* İzmir Tarih Projesi website, "Agora Koruma Geliştirme ve Yaşatma Projesi," Accessed, December 20, 2020. http://www.izmirtarih.com.tr/articles/agora-koruma-gelistirme-ve-yasatma-projesi/; with the new arrangement of the website, there is another title for this project: "Smyrna Agora Assistance" (*Smyrna Agorası Destekleri*) Source*:* İzmir Tarih Projesi website Accessed August 28, 2021. http://ibbizmirtarih.com/portfolio/smyrna-agorasi-destekleri/

extends as an ambiguous gap in the middle of the active city center since it expanded considerably with the demolitions completed in 2007.

Once a city center and the most significant public area, the Agora of Smyrna is presently an archaeological site subordinated to the Ministry of Culture and Tourism. The Agora of Smyrna is considered as an essential monument in Izmir's representation as a Mediterranean city with a Hellenistic past under the vision and policies of the local government, from 1999 onwards. However, its transformation to a public exhibition place could not be achieved in the past two decades. Its current state demonstrates the inadequacy of the current management of the archaeological site, and the lack of a project for an open-air museum that could also be integrated with the surrounding urban context and other historical sites in the center of the city.

4.1.1 Agora and Its Environment Conservation-Improvement and Revitalization Project[208]

Only minor studies took place about the site until 2002, when regular excavations were restarted in the Agora of Smyrna by Ahmet Piriştina's efforts. While Museum director Mehmet Taşlıalan conducted excavations until 2005, studies continued in the frame of Agora and its Environment Conservation-Improvement and Revitalization Project presented in 2001, with the support of the Culture and Tourism Ministry.[209] While the Izmir Governorship and the Metropolitan Municipality mainly supported the excavations, researchers from the French Institute of Anatolian Studies have also participated in the architectural and archaeological study. These

[208] Önder Batkan. *"Agora ve Çevresi Koruma-Geliştirme ve Yaşatma Projesi." Ege Mimarlık, 2002: 20-24.*

[209] Akın Ersoy, and Sarp Alatepeli. "Dünden Bugüne İzmir Belediyeciliğiniin Arkeolojiye Bakışı." *Uluslararası Yerel Yönetimler Demokrasi ve İzmir Sempozyumu.* İzmir: İzmir Akdeniz Akademisi, 2018. 114-135.

excavations and researches were reported and published regularly in French, English, and Turkish.[210]

İZTO, which has been supporting Agora excavations since 2003, supported financially the archaeological reconstructions that were initiated by the installation of a marble atelier in the site. Among the chamber's suggestions for the site, there is an aerial ropeway as a designated history route between Agora and Kadifekale. Moreover, the most striking suggestion was the reconstruction of the Ancient Theatre and hosting the EXPO 2015 opening ceremony here.[211] While this project proposal was repeated in the 2019 report, there is no further study or design suggestion on this subject.[212]

In this period, the reconstruction project was run by the French architect and archaeologist Didier Laroche.[213] Laroche, as an architect, had a significant contribution to the spatial approach implemented in the archaeological site.[214]

Funda Yaka's study suggests that although the reconstruction of the West Gate in Agora was a great contribution to the presentation of this specific conservation site, she points out the inaccurate reconstructions from previous periods in 1932-1944.[215] (Figure 4.2) Furthermore, despite the support of the local government, Yaka evaluates the following regular research in 1996-1999 as incomprehensive since it did not involve the surrounding areas.[216] Interestingly, IMM management of this period arranged a press conference for presenting the excavation results in 1997.

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[210] Funda Yaka, "Evaluation of Interventions in Western Stoa Agora in İzmir." *Evaluation of Interventions in Western Stoa Agora in İzmir.* İYTE, July 2006.
[211] Hitay Baran. *İzmir Ticaret Odası Kenti İçin Ne Yapıyor.* İzmir: İzmir Ticaret Odası, 2006.
[212] İzmir Ticaret Odası, *2019 Yönetim Kurulu Çalışma Programı ve Bütçesi*, 2019.
[213] Tolga Koparal, "Smyrna Agora'sından Ele Geçen Roma Devr_
Portreler," DEU Master Thesis, 2007.
[214] Funda Yaka Çetin, Başak İpekoğlu, and Didier Laroche. "Reconstruction of Archaeological Sites: Principles Practice and Evaluation." *International Journal of Architectural Heritage*, 2012: 579-603. DOI: 10.1080/15583058.2011.594931
[215] Yaka, "Evaluation of Interventions in Western Stoa Agora in İzmir," 68.
[216] Ibid, 70.

Furthermore, a project named "Agora and Homer from Izmir"[217] was developed by this local government, and the planned cultural events to attract the attention to the Agora of Smyrna.[218] These efforts demonstrate works started to present this conservation site through Izmir's historical references before the more extensive projects prepared by the 1999 local government.

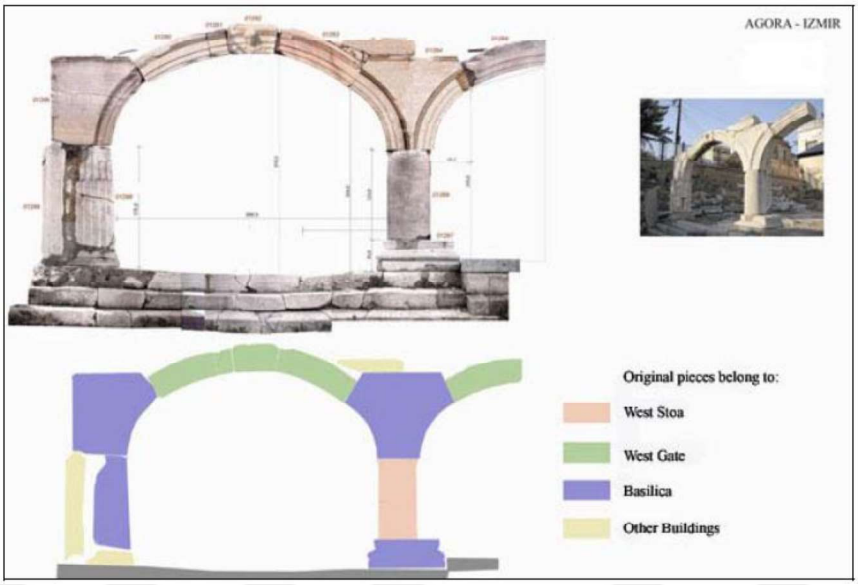


Figure 4.2:The demonstration showing the materials of the reconstruction regarding the original structure.

Source: Funda Yaka, "Evaluation of Interventions in Western Stoa Agora in İzmir." *Evaluation of Interventions in Western Stoa Agora in İzmir.* İYTE, July 2006, 68; The archives of the Agora excavation, 2004.

Significantly, most visited areas presently, lower galleries of the Basilica and the West Stoa, completely revealed with the period started in 1999. However, Yaka implies that the general intervention decisions about the Agora and its immediate environment involved its integration with the city. Furthermore, considering the permanence of the ancient roads, the circulation in the archaeological site was

[217] *Agora ve İzmirli Homeros*
[218] Yaka, "Evaluation of Interventions in Western Stoa Agora in İzmir"

planned. Accordingly, the entrance was suggested to move to 920 Street to enable visitors to enter the Agora of Smyrna by walking on the Roman road and under the West Gate. (Figure 4.3)[219]

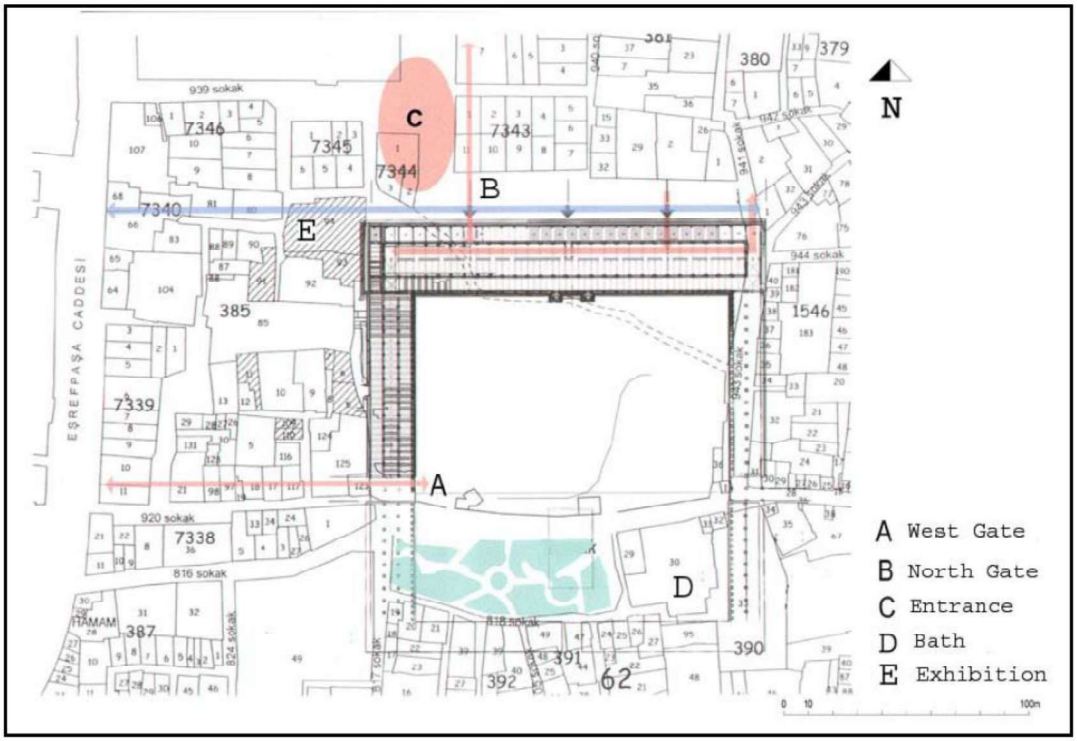


Figure 4.3: Demonstration of the permanence of the ancient roads in the Agora conservation site.

Source: Yaka, "Evaluation of Interventions in Western Stoa Agora in İzmir," 80; Archives of the Agora excavations, 2005.

As mentioned above, the Agora and its Environment Conservation-Improvement and Revitalization Project was planned as a comprehensive intervention involving the surrounding of the Agora archaeological site. The general direction and principles of the project were determined by Doğan Kuban, Murat Katoğlu, and Oktay Ekinci, who were all advisors to the IMM.[220] Under this project, which aims to bring Agora

[219] Ibid, 79.
[220] Batkan, *Agora ve Çevresi Koruma-Geliştirme ve Yaşatma Projesi*.

and its surroundings into urban life as a heritage site, Ancient Smyrna's historic spine that consisted of the ancient harbor in today's Kemeraltı, the Agora, the Theatre, Kadifekale (the citadel), and the Stadium suggested being connected by revealing ancient roads. Furthermore, this spatial axis was to be enriched by Konak Square, Hotels District, and Basmane-Fair (Culture Park).

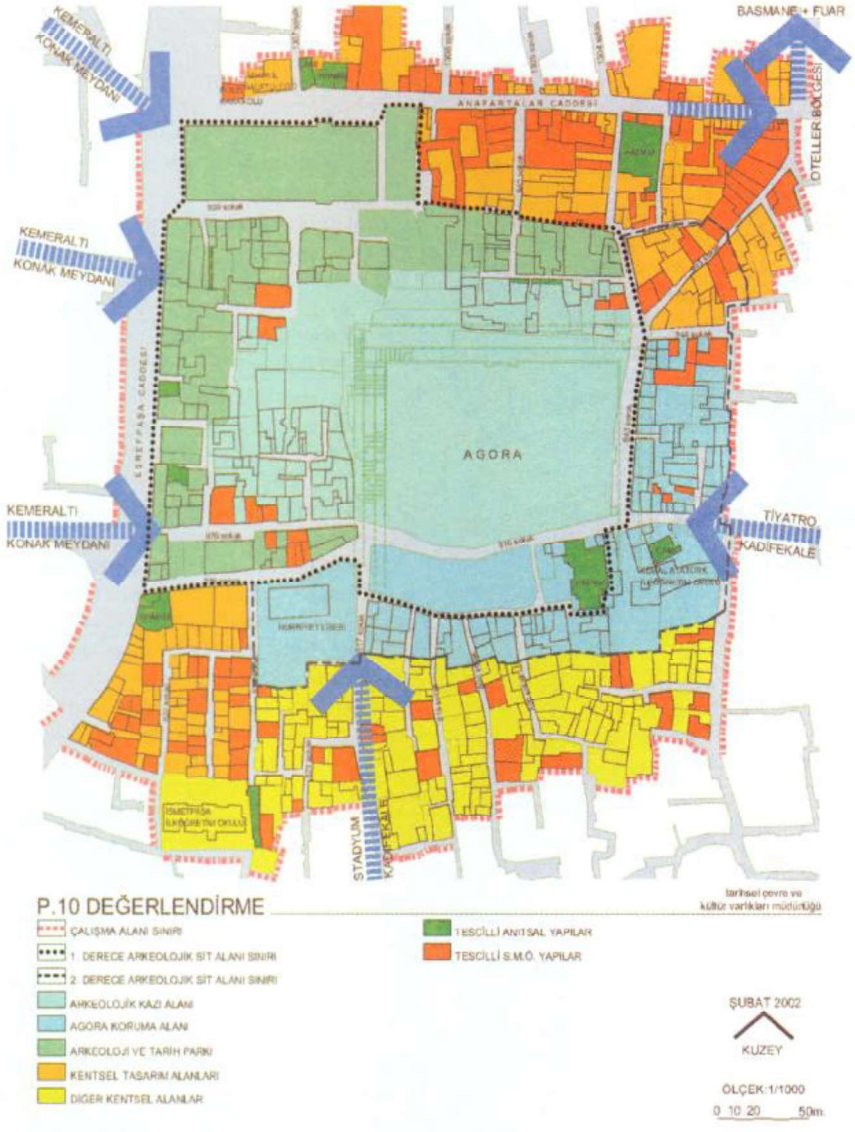


Figure 4.4:Demonstration showing the evaluation of the Agora and its Environment Conservation-Improvement and Revitalization Project

Source: Önder Batkan. "Agora ve Çevresi Koruma-Geliştirme ve Yaşatma Projesi." *Ege Mimarlık*, 2002: 20-24

Theatre, Kadifekale, Stadium, Agora, and Kemeraltı create the spine of the Ancient City. This spatial relationship connects Konak Square, Hotels District, Basmane, and Fair (Culture Park) to create a destination route.[221] As a monumental structure, the Agora of Smyrna has a great potential for leading the vitalization of this spine since its central location. (Figure 4.4)

Following the conclusion made by the Izmir Regional Board for Conservation of Cultural and Natural Assets in 2002, the preparation of a conservation plan for grade-I, II, and III archaeological sites and their immediate environment was decided. However, it can be discussed further why the south side of the Agora of Smyrna (almost the half of the structure), which is currently under a busy street, and the Agora Park, was decided as a grade-II urban conservation area according to the decisions of the Izmir Regional Board for Conservation of Cultural and Natural Assets.

United with the academic studies within the DEÜ Faculty of Architecture since 1998, extensive studies for the project started. The principles and aims of the project were summarized as;[222]

- To enable new findings to be protected and become a part of everyday life, while archaeological excavations continue with more effort.
- To make Agora seen, observed, and easily perceived as the center of historical identity within the urban fabric, contrary to its being out of sight. Its image aimed to be strengthened both sensually and visually.
- To develop a conservation plan for the integration of the Agora and its environment with the city and consider registered or to-be-registered for further spatial needs.

[221] Ibid.
[222] Ibid.

- To make the conservation plan involving the urban fabric and traditional residential and trade uses together with the increasing tourism potential caused by Archaeology and History Park.
- To develop design projects that are strictly following the design area and the immediate environment's characteristic continuation.
- To make Archaeology and History Park designed aesthetically for setting a unique example.

Considering all principles and aims, the visibility of the Agora of Smyrna and its integration with its immediate environment emerges as the primary expectation.

Correspondingly, these aims document the intention of active use of the archaeological site in addition to the arranged events in this period. (Figure 4.5) Furthermore, most of the reconstructions in the archaeological site were made in this period for the same reason: to reveal the monumental Agora of Smyrna within the historic city center of today's Izmir and increase its touristic potential through cultural activities.



Figure 4.5: A fashion show in Smyrna Agora in 2005.

Source: Yaka, "Evaluation of Interventions in Western Stoa Agora in İzmir," 81.; Collection of Şölen Kipöz.

4.1.2 Demolitions in the Agora Archaeological Site

Although it is known that the second settlement of Smyrna extended within the Ancient walls, partial conservation site regulations were taken without comprehensive studies of archaeological potential.[223] The Agora Excavation Site was one of the singular points where scientific research on past layers was conducted, while the developments in the other potential heritage sites were continuing. The Mezarlıkbaşı Multistorey Car Park constructed next to the Smyrna Agora exemplifies this limited conservation approach. Although the multistorey building is currently inside the Grade-I archaeological site,[224] the Ancient Smyrna Excavation Directorate claimed that it is unlikely to find an archaeological culture layer under the building due to the depth of its basement.[225]

Furthermore, IMM expropriated and demolished the neighborhood on the west of the Agora Excavation Site starting from 2006[226] to increase the visibility of ruins from Eşrefpaşa Street and reveal other ancient structures through further archaeological excavations. Although there were officially registered and registration-proposed buildings determined in the scope of the project presented in 2002; (Figure 4.4), only two structures were left for restoration works, besides the prominent Hellenistic and Roman ruins. (Figure 4.6)

[223] Karabağ, DEU Doctoral Thesis, 239-253.
[224] Considering the Roman Bath revealed through construction process of a new building see Chapter 3 Figure 3.3.
[225] H. Gökhan Kutlu, *Historic Hotels District, Havralar (Synagogues) Region, Anafartalar Street 2nd Stage Operation Plans I.* İzmir: Dinç Ofset, 2016, 80.
[226] Tekeli, *İzmir Belediyeciliğinde 2004-2018 Döneminin Öyküsü*, 60.

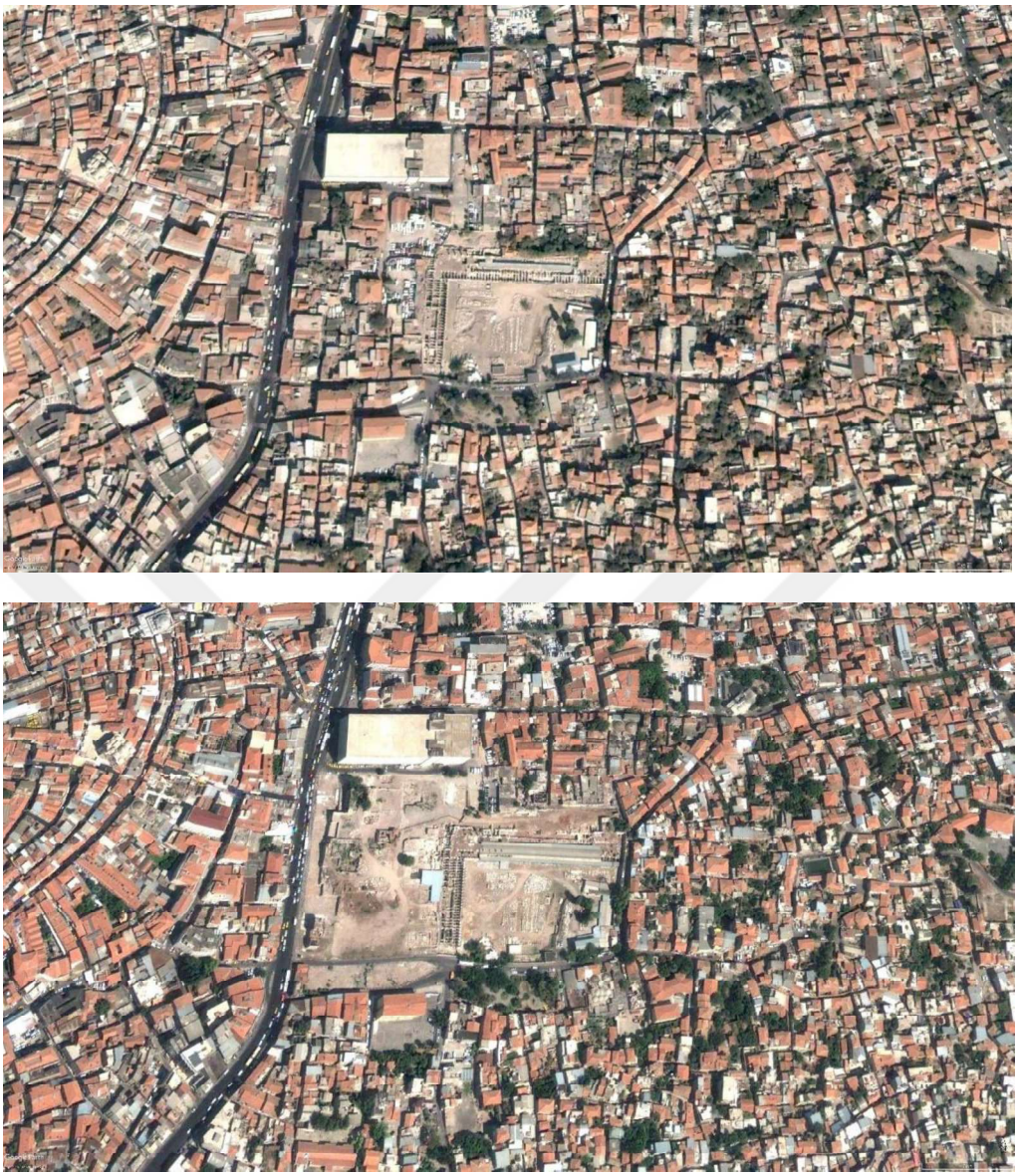


Figure 4.6: Google Earth screenshots from (up) 2004 and (down) 2010 showing the demolitions

Source: Google Earth.

This urban tissue located in the very core of the historic city, consisted of structures from all periods and contained propelling permanences in Rossi's terms. However, they were cleared off for the sake of increasing the visibility of the monumental Ancient structures. In contrast to the efforts for regaining the scale and the lost memory references with the Konak Square design, Smyrna Agora lost its layers from

Medieval, Ottoman, Early Republican periods in the same historic center. The collective memory regarding the Agora archaeological site and its surrounding was damaged for creating an urban memory with in-situ materials based on a particular historical period of the city.



Figure 4.7: A collage showing the documentations made by Nağme Ebru Karabağ (Author of this thesis made the collage and added pink, blue and green marks for this study.)

Source: (Photographs) Karabağ, 252-253. (Plan) Karabağ, 247; Büyükşehir Belediyesi Tarihi Çevre Koruma Müdürlüğü.

Additionally, Nağme Ebru Karabağ documented the integration of the ancient fragments with the later periods in her study (Figure 4.8) where she examines the

Ancient city of Smyrna through an urban archaeology method in 2008.[227] The study also presents that the building blocks and parcel layout located in the Grade-I and II archaeological sites have the characteristics of a grid plan formed in north-south and east-west directions since the urban tissue dates back to the Ancient periods.[228] Finally, Burak Belge also documents the continuity of street use around the archaeological site and significantly suggest conservation of these areas to set an urban continuum in the historic center.

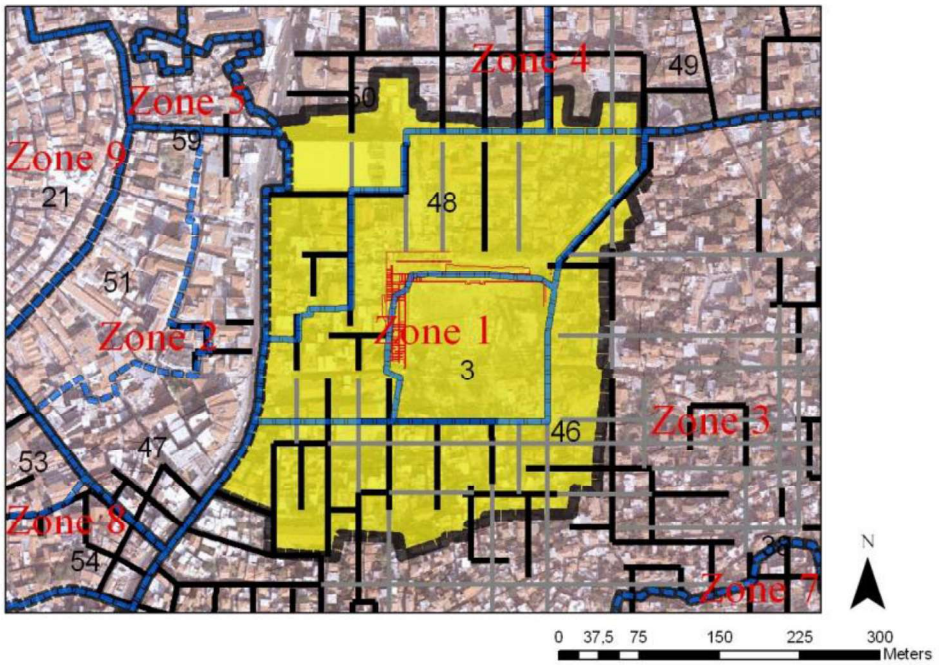


Figure 4.8: Demonstration of Ancient grid axes in immediate environment of Agora of Smyrna

Source: Burak Belge, "Urban Archaeological Issues and Resources In İzmir Historic City Centre: An Exploratory Case Study." METU Master Thesis, 2005, 132.

[227] Karabağ, DEU Doctoral Thesis, 239-253.
[228] Ibid, 249.

Karabağ also suggests that Namazgâh Graveyard was once a border between Jewish and Turkish (Muslim) neighborhoods.[229] Yet, these neighborhoods located between the Kemeraltı Bazaar and the residential areas on the slopes of Kadifekale, presented rather a mixed transition area between the Jewish and Muslim neighborhoods, as Cânâ Bilsel demonstrated in her PhD thesis on the morphological evolution of the city of Izmir in the nineteenth century.[230]

There is not any further investigation about ambiguous demolition decisions made in this period. However, today's ambiguity regarding the management of the archaeological site can be supported by IHP and IZTO reports that previously mentioned emphasizing the disintegration of the excavation site from the city.[231] While the Agora of Smyrna functions dominantly as a scientific excavation area today, as mentioned in the IHP's report, the information obtained can be shared sufficiently neither in scientific media nor publicly. Aside from all, expanded with expropriations, the vast excavation site in the historic center of the metropolitan city of Izmir today displays only the monumental Hellenistic and Roman remains as if it was not continuously settled until the expropriation and demolition process.

4.1.3 Smyrna Ancient City Excavation-Research-Restoration Project[232]

Smyrna Ancient City Excavation-Research-Restoration Project involving the archaeological research was conducted under Dokuz Eylül University until 2020. Although there is no specific definition of the project, it can be considered that this project is mainly directed by the Culture and Tourism Ministry with reference to the

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[229] Ibid, 250.
[230] Cânâ Bilsel, *Cultures et Fonctionnalités: L'Evolution Morphologique de la Ville de Izmir du début du XIXe au début du Xxe Siecles*, Unpublished Ph.D Thesis, Université de Paris X-Nanterre, 1996.
[231] Tekeli, *İzmir Tarih Projesi Tasarım Stratejisi Raporu*, 2019, 80-82; İzmir Ticaret Odası, *2019 Yönetim Kurulu Çalışma Programı ve Bütçesi*, 2019, issue 1.6.
[232] *Smyrna Antik Kenti Kazı-Araştırma-Restorasyon Projesi;* Antik Smyrna, accessed August 28, 2021. http://www.antiksmyrna.com/

official website.[233] The Ministerial Cabinet approved the Agora of Smyrna Excavations in 2007, and, therefore, the central government also undertook the direction of the Agora archaeological site. Archaeologist Dr. Akın Ersoy has been directing these excavations since 2007 within DEÜ; however, he currently continues his directorship within the Izmir Kâtip Çelebi University (İKÇÜ). [234] Recently, The Smyrna Ancient City Excavation Research and Restoration Project were carried out within DEÜ has been transferred to Izmir Kâtip Çelebi University (İKÇÜ) in 2020. These changes demonstrate the separation of authorities in the management of historical sites in the center of the city, when compared with the previous comprehensive project carried out in consensus with the local government and the actors. In this section, there will be a spatial examination of the Agora archaeological site as a place of attraction for the tourism of culture where archaeological studies are carried on simultaneously.

After the annihilation of the neighborhood, archaeologic studies have navigated towards the west. The excavation team revealed the Structure with Mosaics, Bouleureterion, and graveyards from the late Byzantian Period. These graveyards revealed that the archaeological site was used as a graveyard from the Byzantine until the late Ottoman periods. Furthermore, because of this usage, the district is named "*mezarlıkbaşı*" and "*namazgâh*."[235]

Galleries of the Smyrna Agora are the most visible and the mostly-visited places despite several sections of the site are not open to visitors. Moreover, a non-specialist visitor cannot perceive the distinction between historical layers from the Hellenistic Period until the Roman period, and the lack of circulation limits observation with one-level viewpoints.

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[233] Antik Smyrna, accessed August 28, 2021. http://www.antiksmyrna.com/
[234] *İzmir Kâtip Çelebi University*
[235] Ersoy, *Smyrna Antik Kazılarında Son Keşifler*.

The entrance to the Structure with Mosaics and the Bouleureterion is also restricted because of the ongoing scientific study. There is an obvious need for controlling the space in also protecting some unearthed artifacts from weather conditions. (Figure 4.9) The temporal roof made for the mosaic tiles is modular and expands due to the increasing artifacts unearthed each day. However, these temporary structures significantly determine the silhouette in the archaeological site.



Figure 4.9: The temporal roof for the Structure with Mosaics

Source: Akın Ersoy, and Duygu Yolaçan, "Smyrna Agorası Mozaikli Yapı Mozaik Döşemi Konservasyon Çalışmaları," *Journal of Mosaic Research*, December 2012, 71-78.

The archaeological site is currently open to visitors. However, contrary to the fundamental expectation of creating cultural tourism by revealing the Agora of Smyrna, the vast archaeological site is mainly used for scientific research. Due to the lack of spatial requirements, the archaeological site hardly welcomes visitors with insufficient guiding elements and circulation. Surrounded by iron walls implemented by IHP, the whole area is fragmented, and there are no designed routes for guiding visitors and users of this urban area.

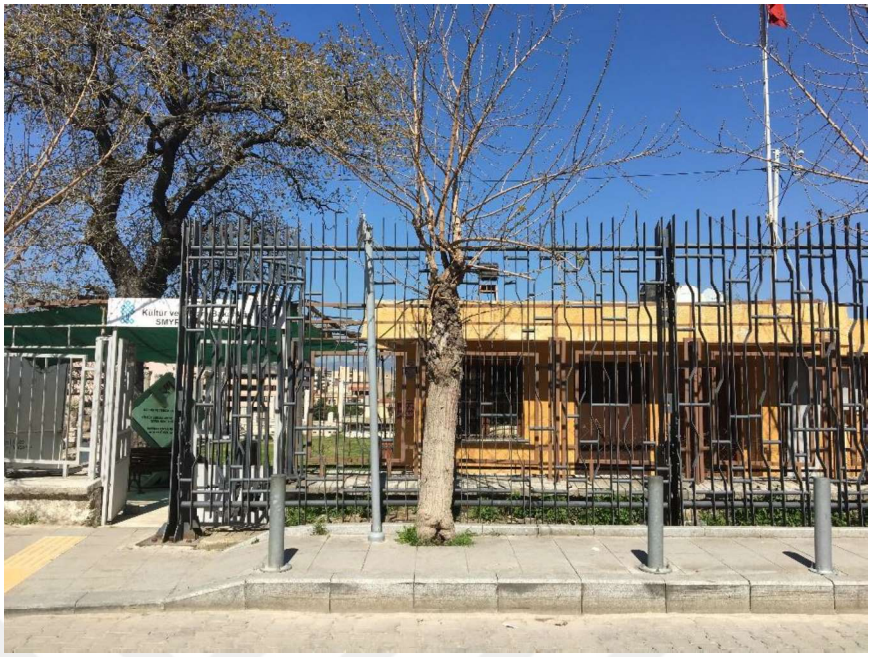


Figure 4.10: Agora archaeological site entrance

Source: Author's archive, 19 March 2019.

In the project site abstracted from the city under the domination of a particular historical narrative, the process of the excavation studies having almost a century past that alone is worth exhibiting.

4.1.4 Agora Conservation Development and Revitalization Project[236]

As a structure within the IMM, Izmir History Project develops a series of projects regarding the Agora Excavation Site's integration with the city under the Agora Conservation Development and Revitalization Project. Restorations of the ancient walls, the Agora Excavation House, and the Agora Museum and Exhibition House,

[236] *Agora Koruma Geliştirme ve Yaşatma Projesi,* İzmir Tarih Projesi website, "Agora Koruma Geliştirme ve Yaşatma Projesi," Accessed, August 28, 2021. http://www.izmirtarih.com.tr/articles/agora-koruma-gelistirme-ve-yasatma-projesi/

in addition to the implementation of the Security Wall and the Entrance Structure, were developed under this project. IHP defines the project's aims as:[237]

- To expand the boundaries of the Agora excavation area,
- To make scientific studies and restoration of the qualified buildings within site,
- To enable the perceptibility of the archaeological excavation area and its integration with the city to meet the tourism potential

IMM approved the 1/1000 Agora and Its Environment Implementation Plan in 2005, and the excavation site expanded to 41.000 square meters from 15.000 square meters after demolishing the adjacent neighborhood.[238] However, considering the sharpness of its sudden appearance, the expansion of the site alone did not increase the perceptibility. Furthermore, the area lost its unique historical layers to display Hellenistic and Roman past except for two structures left.

4.1.4.1 Izmir History Project's Suggestion of Urban Archaeology Strategy

IHP suggests the urban archaeology and conservation strategy for archaeological sites in the Design Strategy Report.[239] Although the contemporary meaning of urban archaeology involves all layers in the conservation area, the choice of words for the translation of urban archaeological terminology and general focus on the "*historical* in-situ materials and traces" is thought-provoking. In this sense, there is no clue for where exactly the "historical" begins, from which period.

In the IHP Design Strategy Report, the attention is drawn to the designation of urban areas where the cultural layers of Ancient Smyrna exist as Grade-III conservation

[237] Ibid.
[238] Tekeli, *İzmir Belediyeciliğinde 2004-2018 Döneminin Öyküsü*, 101.
[239] Tekeli, *İzmir Tarih Projesi Tasarım Stratejisi Raporu*, 2019, 80-82.

sites. The report highlights the inadequacy in examining the characteristics of the archaeological potential since the 1980s. Additionally, the necessity of a comprehensive "urban archaeological site" conception was put forward. Moreover, the necessity of revealing a unique concept about how these areas will integrate with urban life was added in the 2019 revision of the report. In this respect, although the disintegration of the Agora Excavation Site from the city was pointed out in the IHP reports, there is no extensive project developed with this approach due to IHP's limited authorization and collaboration with Izmir Museum and Cultural Assets Conservation Regional Board. [240]

Among IHP's strategic suggestions for the area, there are regular scientific and public presentations of data from excavations and the incorporation of data from intensive archaeological surveys into planning processes.[241] These recommendations highlight the ambiguity of the management of archaeological sites within multi-layered cities.

Furthermore, IHP continues the early 2000s approach of that transformation of historical heritages into memory spaces by emphasizing the Mediterranean identity through Izmir's monumental Roman past.[242]

4.1.4.2 Other Projects Developed under Izmir History Project for the Archaeological Sites in the Historic City Center

IHP supported the Agora archaeological site by implementing projects concerning its integration with the city at the intersection and developing restoration projects for the two heritage buildings left after demolitions. Furthermore, following the workshop held on 27 March 2015, IHP prepared the second Operation Plan

[240] Ibid, 81.
[241] Ibid, 81.
[242] Ibid, 82.

consisting of Agora, Kadifekale, Ancient Theatre, and First and Second Circle Residential Areas was prepared.

IHP suggested a sub-project, "Agora Fora," among these planned operations to strengthen the excavation area's relationship with the surrounding. Reconstructing or renovating the building block revealed after the destruction on the north of the site and creating a connection with Anafartalar Street were proposed with this sub-project.[243] Additionally, the Mezarlıkbaşı Multistorey Carpark building was suggested to be redesigned with observation terraces. However, these suggestions did not give way to a subproject for implementation.

IHP developed and implemented the restoration project for one of the 19th-century-building spared from the demolition and refunctioned as the Agora Excavation House. IMM assigned the building to the Smyrna Ancient City Excavation Management. The current design of the Agora Excavation House enables archive, storage, study, and guest-house usages.

Correspondingly, the restoration project for a structure that is a part of a *Kortejo*[244] that was dated to the 17th-century, reprogrammed as the Agora Museum and Exhibition House was also implemented by IHP. The reconstruction process is recently over; however, the museum is not open to visitors yet. While some people from different social groups think that the house is revealed as part of the Ancient Agora walls, this structure is also known as Sabbatai Zevi House or Cortijo de Sevi.[245] Although there is not enough information about Zevi's exact house, it is

[243] H. Gökhan Kutlu, *Operasyon Planları II.* İzmir: Dinç Ofset, 2017.
[244] Kortejo (also referred as *yahudihane*) can be translated as "courtyard" in Spanish, and the building type was used as a collective shelter by the Jewish. Mine Hamamcıoğlu Turan, Figen Akpınar, and Özge Deniz Toköz. "Historical Collective Shelters in Mezarlıkbaşı, İzmir." Paper presented at *14th International Conference of the European Association for Urban History (EAUH).* Rome, 2020.
[245] Cengiz Şişman, "Cortijo de Sevi:Kültür Mirasi Sabatay Sevi'nin." *Toplumsal Tarih*, 2010: 14-25.

acknowledged that there was once a Jewish neighborhood at this location.[246] Furthermore, former Culture and Tourism Minister Ertuğrul Günay[247] has statements regarding opening the Sabbatai Zevi Museum with pictures showing the previous condition of the structure according to public news records. All in all, these speculations significantly prove the dominance of the political agenda over heritage buildings.



Figure 4.11: (right) The Agora Museum and Exhibition House and its photograph (left) before the restoration.

Sources: (right) İzmir Tarih Projesi, "Agora Müze ve Sergi Evi Projesi," accessed August 28, 2021. http://ibbizmirtarih.com/portfolio/agora-muze-ve-sergi-evi-projesi/ (left) Milliyet, "Sabetay Sevi Müzesi Açılır mı?" Accessed August 28, 2021. https://www.milliyet.com.tr/pazar/sabetay-sevi-muzesi-acilir-mi-1173112

Furthermore, IHP designed and implemented **the Agora Entrance Structure** at the intersection of the 939 and 939/1 Streets to access the site through Anafartalar Street. The design involves a security office, ticket office, shop, wet areas, and deposit room within its program. (Figure 4.12 up) Although this program was determined by the

[246] Karabağ, DEU Doctoral Thesis; Hamamcıoğlu Turan, Akpınar, & Toköz, "Historical Collective Shelters in Mezarlıkbaşı, İzmir."
[247] Zafer Şahin, *Haberler: Arkitera.* 2009. Accessed August 30, 2020. https://v3.arkitera.com/h47697-sabetay-sevinin-evi-muze-oluyor.html.

current needs of the archaeological site, the entrance is not open at present. The previous entrance on the south of the area is still in use. (Figure 4.10)



Figure 4.12: Agora Entrance Structure (up) design proposal (down) implemented project.

Source: (up) İzmir Tarih Projesi, "Agora Giriş Yapısı Projesi," accessed August 28, 2021. http://ibbizmirtarih.com/portfolio/agora-giris-yapisi-projesi/ (down) Author's archive, the photo is taken on 16.08.2021.

Agora Excavation Site Security Wall is designed as a continuous, transparent border and aimed as an urban furniture for sitting. Although these two projects involved qualified design decisions, they highlight the isolation of the site from the

urban context. Despite being transparent and having a sitting feature, the wall still strictly divides the archaeological space from the city.



Figure 4.13: A view from the surrounding wall of Agora archaeological site.

Source: Author's archive, the photo is taken on 16.08.2021.

Agora Park located at the south of the archaeological site has been used as a public open space; this project improved its spatial quality without changing its function. The park consists of three main sections integrated: walking paths, green areas, and a playground that was partly designed according to inhabitants' requests shared in the workshop held by Izmir History Design Workshop.



Figure 4.14: Agora Park

Source: İzmir Büyükşehir Belediyesi website," Büyükşehir'den 'Şahane Cumartesi,'" 2019. accessed August 28, 2021. https://www.izmir.bel.tr/tr/Haberler/buyuksehir-den-sahane-cumartesi/39401/156

Kadifekale, Ancient Theatre Conservation Development, and Revitalization Project involve four areas of expropriation: the geologically hazardous area, the Ancient Theatre, IMM's socio-cultural facility area, and Archaeology and History Park. (Figure 4.15) Furthermore, there are also sub-projects for Lighting Plan and restoration projects for Kadifekale Walls, Cistern and Masjid within the castle remains. While the project continues to be implemented, there are also vast urban voids formed in the existing urban fabric of neighborhoods that could be observed. Additionally, these voids do not contain traces of more recent periods following the expropriation and demolition of these areas.

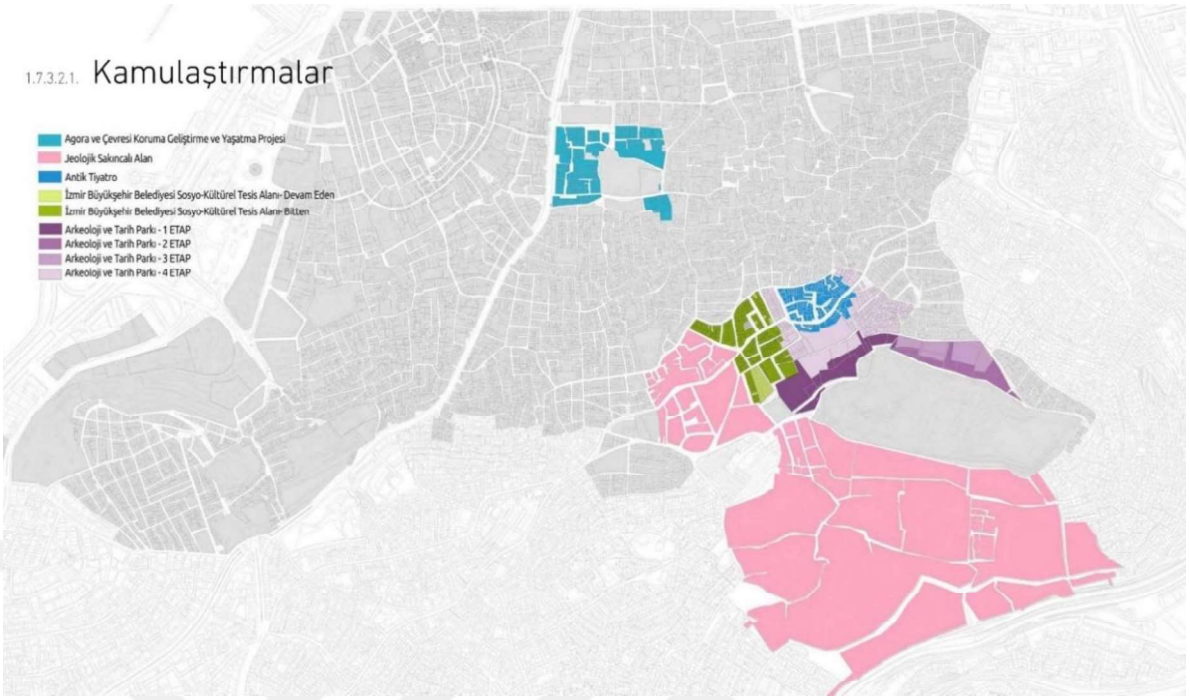


Figure 4.15: Plan showing the Kadifekale Expropriations, the pink area geologically hazardous area undar the Kadifekale, purple is Archaeology and History Park, green is IMM's socio-cultural facility area, dark blue is Ancient Theatre, and blue area on the north is Agora conservation site.

Source: H. Gökhan Kutlu, *Tarihi ve Kültürel Mirası Koruma Çalışmaları.* İzmir: İzmir Büyükşehir Belediyesi.

Within the framework of the IHP project, IMM also implemented the **Roman Road and Cici Park Arrangement Project,** a project for the rearrangement of the Roman Road and its surroundings. This road is thought to be the most important Ancient street of the second century of Smyrna.

4.1.5 Evaluation of the Transformation of Agora of Smyrna at the End of This Overall Process

Various strategies have been developed for bringing the Agora of Smyrna to light since the 1990s. However, in the early 2000s, despite the fact that strategic planning and collaboration were not effectively established with a scope of urban archeology, we can observe that multi-disciplinary study was mainly carried out through published scientific studies. Furthermore, activities were organized to increase the public accessibility to the monuments, which were unearthed in this period.

However, although many studies have pointed out the permanence of the urban fabric and mentioned the necessity of comprehensive conservation strategies, the expropriation and demolition decisions applied in this area have caused the disappearance of (vital permanences) the streets of the city, the traces of which go back to ancient times. The isolation of the archaeological site from the urban environment transformed it into a pathological permanence.

Although the projects developed and implemented by the Izmir History Project were aimed at integrating this area with its surroundings, they could not be effective due to the absence of effective collaboration between different agencies. Therefore, the urban archaeology strategy proposed by the IHP for the area could not be developed, and put into practice.

As Pierre Nora argues by comparing history and memory, this archaeological area is a representation of the past that cannot accommodate different experiences. As such, the Agora of Smyrna is an example of a memory place created by the domination of a selective historical narrative due to the disappearance of the actual milieu of memory. Nora claims that history aims to cover up and desolate memory while creating. This can be vividly illustrated through practices that highlight the Ancient history while ignoring and even negating the more recent periods in the conservation area.



Figure 4.16: A view of Agora Archaelogical Site from across the Eşrefpaşa Street.

Source: Author's archive, 16.08.2021.

4.2 Projects for Kemeraltı Bazaar

Kemeraltı Bazaar is the traditional trade center of Izmir, stretching over approximately 250 hectares, surrounded by Ottoman-period housing on the southeast, the Konak Square on the northwest, and the cultural center on the southwest. The urban tissue of Kemeraltı is characterized by its vivid streets and tiny commercial structures. The central part of the densely built-up fabric extends on the ancient harbor filled in time. Decentralization caused by the fast urban growth of the early 21st century led its essential functions to leave the CBD and transform into a multi-functional retail market.[248] The pressure created by the increasing land values threatened traditional structures and led to the formation of the "rift"[249] areas as described in the ITP Design Strategy Report.[250] Although Doğan Kuban pointed out the Kemeraltı Bazaar as the most significant symbol of Izmir's historic core, comprehensive projects focused on its revitalization under conservation decisions were not developed until the beginning of the 2000s. Starting with the revision of the development implementation plan for the area, the local government collaborated with other local governments and actors of the city for the revitalization of this historic urban core.

To develop revisions for the 1984 Kemeraltı Conservation Site Implementation Plan, IMM commissioned the DEÜ Faculty of Architecture Department of Planning. The first phase of the implementations involved a suggestion of a consensus for the revitalization of the district. Meanwhile, pilot interventions on the street scale were designed to create an example within this long-expected process. The first intervention was done in the Alipaşa Square, executed by Konak Municipality. IMM continued the similar approach with the Kemeraltı Anafartalar Street Façade

[248] Kılıç, S. E., Aydoğan, M. "Katilimci Bir Kentsel Koruma Projesi: İzmir - Kemeralti Tarihi Kent Merkezi". Ege Coğrafya Dergisi 15 (2006): 61-71.
[249] Urban areas lost their vivid character and its commercial balance were named as "çöküntü" in Turkish, "rift" in English in the Izmir History Design Strategy Report 2019.
[250] Tekeli, *Izmir History Design Strategy Report*, 2015, 67.

Rehabilitation Project.[251] The project has spread over a long period due to its complex structure and extended application area while the project has been altered with the changes in the organization of IMM agencies.

Although "Kemeraltı is distinguished with its ability to drag the life with itself," [252] the historic bazaar gained Grade-III archaeological site status ten years after the declaration of Agora of Smyrna as Grade-I.[253]

4.2.1 1984 Kemeraltı Conservation Site Implementation Plan Revisions

To enable immediate interventions, revisions were developed for the 1984 Kemeraltı Conservation Site Implementation Plan. The DEU Faculty of Architecture Planning Department, charged by IMM, took the conservation plan as an extensive project and presented a comprehensive approach through detailed documentation. The project team suggested participatory processes leading to revitalization instead of the usual demolish-construct type of urban transformations in line with IMM's policy of reuniting the city with its history.[254]

E. Tayfun Taner was the director of both the City Planning Department of the DEU Faculty of Architecture and the Kemeraltı Conservation Master Plan team. Taner suggests that with the IMM's approval, the ongoing studies since 1998 became official. Furthermore, as he presented in the article published in 2001, while the expansive project area consists of very small-sized parcels and various land uses, holders manage 70 percent of the historic building without having any concerns for preservation but having economic problems. Thus, detailed studies and applications on these little parcels were expected to take years because the organization and

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[251] *Kemeraltı Anafartalar Caddesi Cephe Düzenleme Projesi*
[252] İzmir Konak Belediyesi. "Kemeraltı Koruma Amaçlı İmar Planı." *Ege Mimarlık*, 2002: 13-15.
[253] Altınörs Çırak, Demirden, Hekimoğlu, & Yekbun Cengiz, "İzmir'de Planlama-Arkeoloji İlişkisi Üzerine Bir Araştirma"
[254] Hasan Topal, "Tarihi ile Yeniden Buluşan Kent." *Ege Mimarlık*, 2002: 16-17.

communication efforts required time. While the project area was divided into eight sub-districts, implementations on a small scale were suggested for a start.[255]

The reason for small-size interventions is that the execution of the plan might require demolitions because of the many random interventions on historical structures over time. Aside from the financial inadequacy, potential customer loss during the implementation process might cause tension between the local administration and property owners. Thus, minor applications took place in small-scaled areas to create an example for physical change and collaboration in a participatory process.[256]

The project team saw the public support as essential, since physical conservation could only be sustained if it gains social content. Thus, the team presented interventions taking socio-economical dimensions into consideration.[257] Moreover, new prestigious businesses were suggested to attract higher income groups were suggested to overcome the usual urban transformation processes that include demolish and build actions.[258] The term "revitalization" was emphasized instead of "conservation" to highlight the site-specific conservation strategy during the process. The new formula could attract new functions and new customer profiles to the project area.[259]

While IMM approved the first phase of the revisions for the 1/1000 Kemeraltı Conservation Site Implementation Plan in 2004, the second phase was approved in 2009. Meanwhile, Konak Municipality implemented the first minor intervention in Ali Paşa Square between 2003-2005. The landscaping project was successful, and

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[255] E. Tayfun Taner, "İzmir'in Tarihi Merkezi Kemeraltı'nı Yeniden Yaşatmak." *Mimarlık*, 2001: 50-53.
[256] Altınörs Çırak, "Plan Kararlarının Uygulanmasında Bir Konsensüs Oluşturma ve İşbirliği Deneyimi"
[257] Kılıç, S. E., Aydoğan, M. "Katilimci Bir Kentsel Koruma Projesi"; İpek Sönmez, "Değişen ve Dönüşen Kemeraltı'nda Korumanın Kapsamı Üzerine Öneriler." *İzmir Kent Kültürü Dergisi*, 2001: 92-98.
[258] Kılıç, S. E., Aydoğan, M. "Katilimci Bir Kentsel Koruma Projesi"
[259] Taner, "İzmir'in Tarihi Merkezi Kemeraltı'nı Yeniden Yaşatmak."

IMM followed the same strategies for the Anafartalar Street façade rehabilitation in 2007. However, the scale of the two urban areas was different, and parameters were changed in line with a participatory process. While the Anafartalar Street project is divided into five phases, it is not certain whether the fifth phase is completed due to the lack of information in the reports IMM published. Furthermore, Izmir History Project also developed design suggestions for the second part of the Anafartalar Street after Eşrefpaşa Street.

Konak Municipality executed Ali Paşa Square and Hotels Street projects involving façade rehabilitations and the elimination of infrastructure problems. Tunçağ points out financial insufficiency and issues with property owners limited these interventions.[260] Moreover, Konak Municipality also implemented rehabilitation projects for Mimar Kemalettin Street and its surroundings, Abacıoğlu Han, 1294 and 1295 Streets, Kestelli Street, İkiçeşmelik Fountain, Kavaflar Bazaar.[261]

Meanwhile, IMM gradually changed its inner structures while the first Anafartalar Street Rehabilitation Project continues in phases. IHP presented the following projects for the Kemeraltı Bazaar's sub-districts.

The process of developing revisions on the plan influenced future projects. Ecemiş Kılıç and Aydoğan summarize the implications of this intellectual process as;[262]

- Public Participation: the plan suggests mediums incorporating local shopkeepers and local administration's requests as operators.
- Encouragement for conservation with the New Non-Planning Tools: The idea of restrictions and prohibitions is inadequate for conservation on such a large

[260] Muzaffer Tunçağ, "Konak Belediyesi Cephe İyileştirme Çalışmaları." *Ege Mimarlık*, 2004: 30-41.
[261] İzmir Konak Belediyesi. "İzmir'i İyileştirmek 2005-2009." *İzmir'i İyileştirmek 2005-2009.* İzmir: İzmir Konak Belediyesi, 2005-2009.
[262] Kılıç, S. E., Aydoğan, M. "Katilimci Bir Kentsel Koruma Projesi"

scale. For instance, planners suggested not taking taxes and fees from historical structures.

- Motivating for Revitalization: Small-scaled projects were developed and applied to overcome the misunderstanding that historic property owners must suffer from registration decisions and level restrictions. In this way, outcomes of conservation were demonstrated.

4.2.2 Ali Paşa Square

The project area is in between the heavily-used Anafartalar axis and Kızlarağası Han-Hisarönü district. The Square involves the Ali Paşa Fountain at the center and is surrounded by shops and restaurants. The fountain has an octagonal plan covered with a dome and a water tank at the center. According to its inscription, Hacı Salih Paşa had constructed the fountain in 1828, and Abdülhamid II renovated it at the end of 19th century.[263] Konak Municipality executed the first intervention on the Ali Paşa Square in 2003. Although Izmir History Project also prepared a project after an investigation of the urban area and published it in 2016 on their website, the project is not implemented.

4.2.2.1 The Rehabilitation by Konak Municipality

This initial project consists of interventions on the most visible elements, including the restoration of facades, ground, urban furniture, and the Ali Paşa Fountain. Due to the lack of financial support at the beginning of the process, a collaboration modal sharing the expenses was developed. According to this unique modal, while Konak Municipality was financing the maintenance and repair of the infrastructure,

[263] R. Eser Gültekin, "Tarihi Kemeraltı Çarşısındaki 'Ali Paşa Meydanı ve Şadırvanı' Üzerine Görüşler." *Güzel Sanatlar Enstitüsü Dergisi*, 2005: 81-93.

flooring, monumental structures, urban furniture, and the façade projects, land users were going to pay for renovations made for facades of their buildings.[264] After Konak Municipality prepared the projects and the Conservation Council approved it, the project started in 2003.



Figure 4.17: Ali Paşa Square's view before (left) and after (right) the rehabilitation.

Source: (Altınörs Çırak, Plan Kararlarının Uygulanmasında Bir Konsensüs Oluşturma ve İşbirliği Deneyimi: İzmir Kemeraltı Sokak Sağlıklaştırma Çalışmalarının Öyküsü, 2017); (left) İzmir Konak Belediyesi, 2002; (right) İzmir Konak Belediyesi, 2005.

According to the pictures documented after the project, the façades were colored and additional floors that had been built illegally were eliminated.

[264] Ayşegül Altınörs Çırak. "Plan Kararlarının Uygulanmasında Bir Konsensüs Oluşturma ve İşbirliği Deneyimi"



Figure 4.18: The view of the change before and after the rehabilitation.

Source: Ayşegül Altınörs Çırak. "Plan Kararlarının Uygulanmasında Bir Konsensüs Oluşturma ve İşbirliği Deneyimi: İzmir Kemeraltı Sokak Sağlıklaştırma Çalışmalarının Öyküsü." *Planlama*, 2017: 286-302; İzmir Konak Belediyesi, 2005.

However, the presented plan for the square ignores the extensive street use of the surrounded shops and the requirement for shading elements. Furthermore, the landscaping obstructs the pedestrian flow, only defines setback distances from all sides.

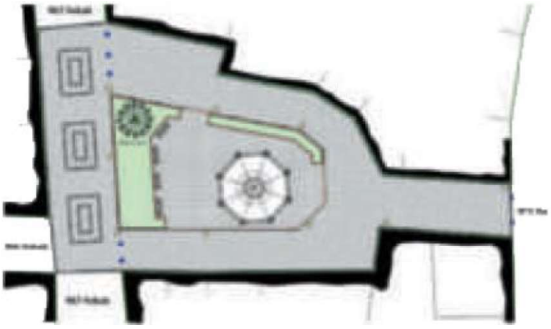


Figure 4.19: Plan showing the suggested landscaping in Ali Paşa Square.

Source: Ege Mimarlık. Yenileme: "Ali Paşa Meydanı Düzenlemesi." *Ege Mimarlık*, 2004: 28-29.

Enabling continuous conservation of the original structure requires time, financial support, and constant care. Within the intellectual process of the development of the Kemeraltı Conservation Site Implementation Plan revisions, participation is suggested for providing a kind of awareness to property owners. Although Altınörs Çırak points out the persistency of Konak Municipality officials created a positive effect among the local landowners and users in the end, participation rates were still lower than expected.[265]

4.2.2.2 Landscaping in Ali Paşa Square under Izmir History Project

Izmir History Project presented a design project for Ali Paşa Square to improve its spatial quality in 2016. The project involves changing the ground covering and shading, improving public seating, and inserting trees while conserving authentic elements. Although Izmir Regional Board for Conservation of Cultural and Natural Assets approved the project in 2016, the project is currently on hold (in 2020). The design suggestions are focused on the following issues:

- Uneven ground: the project suggests a comprehensive and sustainable intervention while considering that some ground covering has historical value.
- Shading: each shop uses shading elements that blocks the historic silhouette.

[265] Ibid.



Source: İzmir Tarih Projesi website, "Ali Paşa Meydanı Düzenleme Projesi,"

Figure 4.20: Model views showing the suggested project for Ali Paşa Square in 2016. accessed August 28, 2021. http://ibbizmirtarih.com/portfolio/ali-pasa-meydani-duzenleme-projesi/

While the project also suggested contemporary urban furniture instead of previous seating elements, there is no detailed information about the proposed materials on the IHP's website. With the design, IHP adequately addressed the requirements of the urban area. Ali Paşa Fountain's restoration was not included in the project. IMM published bidding for the restoration of all the fountains in the historic center, including Ali Paşa Fountain, in 2021.[266] IMM also underlined Izmir's preparation for UNESCO candidateship in this announcement.

However, no actions were taken yet regarding its landscaping in 2021. At the same time, large signs of shops and restaurants dominating the facades of the historic buildings, various shading elements (fabrics) are being used.

[266] İzmir Büyükşehir Belediyesi, "Kemeraltı'ndaki Tarihi Çeşmeler Restore Edilecek," accessed August 28, 2021. https://www.izmir.bel.tr/tr/Haberler/kemeralti-ndaki-tarihi-cesmeler-restore-edilecek/44684/156



Figure 4.21: View of Ali Paşa Square in 16.08.2021.

Source: Author's archive.

4.2.3 Projects for Anafartalar Street

The main artery of Kemeraltı Bazaar is the Anafartalar Street stretched in arc shape referencing the ancient harbor. The arc-shaped section of the street is pedestrianized, while the other part is dominated by traffic. Thereby, as the main artery, the Anafartalar Street is the most visible axis in the bazaar. IMM initiated the façade rehabilitation project for this artery in 2007 after the Ali Paşa Square project initiated by Konak Municipality with the same model. However, due to the limited participation and the constant business of shops, the process was not the same. IMM ended the unfruitful consensus process with the locals after the legal obligations were declared regarding the conservation site. While the organization of different agencies within the IMM transformed, the façade rehabilitation continued in phases. Furthermore, IHP prepared operation plans for the rest of Anafartalar Street by organizing a workshop.

4.2.3.1 Kemeraltı Anafartalar Street Façade Rehabilitation Project

IMM initiated the Kemeraltı Anafartalar Street Façade Rehabilitation Project in 2007, following the Ali Paşa Square Project. Despite IMM's attempts for a consensus and the financial support of the Governorship, most property owners avoided to

participate in this process until legal sanctions were applied. Ministerial Cabinet included Izmir Historic City Center Law No:5366 regarding in-situ historical assets' conservation and revitalization. Thus, IMM left the initial consensus model and created another version of participatory processes. With this version of the project, IMM became the mediator between the Conservation Council and property owners and the process between the contractor and property owners.[267]

During the first phase of the Anafartalar Street Application process, only 30 percent of 23 shop-owners out of 71 supported the project, although the Governorship's financial support covered 60 percent of the expenses. According to the Ministerial Cabinet's decisions made in 2008, severe criminal sanctions obligated non-collaborative property owners to participate in the implementation of the façade rehabilitation project. To Ayşegül Altınörs Çırak, this legal obligation fastened the process, and IMM left the persistent attitude which created the difference in the Ali Paşa Square Project by uniting people.[268] However, IMM maintained the participatory processes in its agenda for forming new structures.

The first phase of the Anafartalar Street Project was completed in September-December 2007; the second phase was in June-September 2008, the third phase was in November- March 2009, and the fourth phase was in August-December 2010. The final phase of the project is still in the revision process, according to the IMM website.[269]

Konak Municipality and IMM focused on removing the sloppy additions incompatible with the historic silhouette and applying the plaster and paint following the buildings' original structure by the façade rehabilitation project. Moreover,

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[267] Altınörs Çırak, "*Plan Kararlarının Uygulanmasında Bir Konsensüs Oluşturma ve İşbirliği Deneyimi"*

[268] Ibid.

[269] Izmir Büyükşehir Belediyesi. *Projeler: Kemeraltı Çarşısında Cepheler Yenilendi,* 2017. Accessed November 11, 2020, https://www.izmir.bel.tr/tr/Projeler/kemeralti-carsisinda-cepheler-yenilendi/1558/4

municipalities also repaired wooden surfaces such as bay windows, shutters, joinery and removed exaggerated signs and illuminated panels hung on the buildings' facades. However, this project could not prevent the excessive use of signs in the bazaar. (Figure 4.21)



Figure 4.22: Views from the Anafartalar Street.

Source: Author's archive, (left) 25.02.2021; (right) 16.08.2021.

Besides the façade rehabilitation project, IMM held a competition for designing shading elements for Kemeraltı Bazaar, mainly for the Anafartalar Street in 2008. While a similar design was implemented in Havra Street, shops keep using their own shading elements.



Figure 4.23: (left) Render view of shading elements in the winner project, (right) Havra Street view.

Source: (left) İzmir Tarih Projesi, accessed August 28, 202, http://www.izmirtarih.com.tr/articles/ust-ortu-ve-kent-mobilyalari-projesi/ (right) Author's archive 16.08.2021.

4.2.3.2 IHP Anafartalar Street Second Phase Operation Plans

Izmir History Project developed design suggestions for the second phase of the Anafartalar Street with a participatory process and proposed macro and micro-scaled projects obtained from the workshop held in 2014 and published an operation plan explaining all. The project area consists of the extension of Anafartalar Street from the bazaar, which starts with the multi-storey car park building next to Agora and ends at Çorakkapı Mosque.

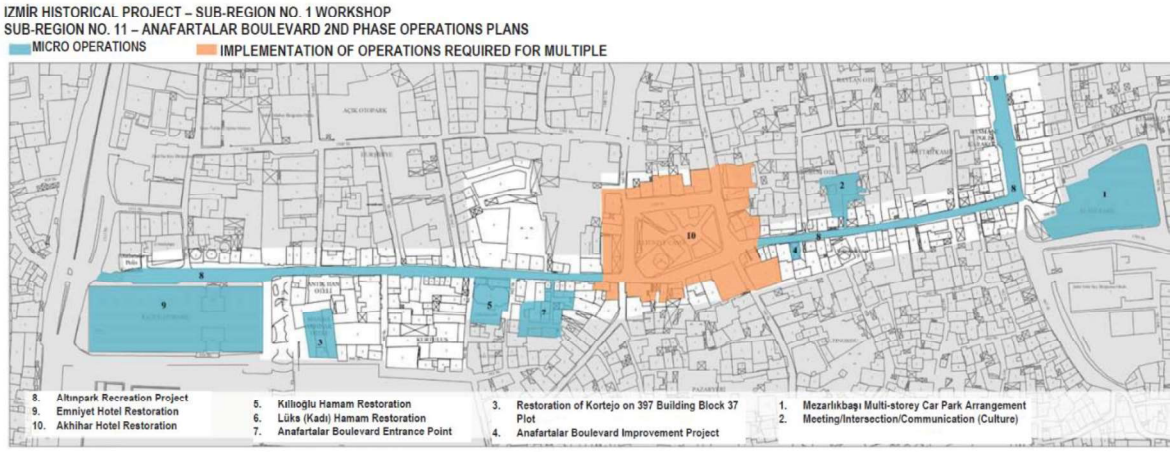


Figure 4.24: Demonstration of Anafartalar Street Second Phase Operation Plans: 1-Altınpark 2- Emniyet Oteli 3- Akhisar Oteli 4-Kıllıoğlu Hamamı 5-Lüks Hamamı 6-Anafartalar Street Entrance Point 7-Kortejo on 397/37 8-Anafartalar Street Rehabilitation 9-Mezarlıkbaşı Multistorey Car Park 10- Hatuniye Square; meeting/intersection/communication (culture)

Source: H. Gökhan Kutlu, *Historic Hotels District, Havralar (Synagogues) Region, Anafartalar Street 2nd Stage Operation Plans I.* İzmir: Dinç Ofset, 2016.

The proposal focuses on the presentation and development of the district as a meeting/intersection/communication (culture) environment considering its socio-cultural dynamics as a comprehensive implementation for all operations. Thus, it can be considered as a macro operation. While the necessity of the plan revision was indicated in the operation plan, the stakeholders, organizers and investors were defined as universities, NGOs, institutions, and local management. Furthermore, prominently redesigning the Hatuniye Square as a culture-oriented public square is included in this macro intervention and revitalization strategy compatible with the urban memory.[270]

[270] H. Gökhan Kutlu, *Historic Hotels District, Havralar (Synagogues) Region, Anafartalar Street 2nd Stage Operation Plans I.*

IHP pointed out the significance of the projects for Altınpark and Hatuniye Square to enable the embracive *meeting/intersection/communication (culture)* concept within the public space against the risk of gentrification. Although Konak Municipality made a landscaping application in 2015 in Hatuniye Square used by a limited user profile due to its location in front of the mosque, the urban intervention was focused on the basic requirements. The application consisted of the renovation of the paving stones and trimming surrounding trees. While the IHP published the first Operation Plans, which is updated according to the 2015 Dialogue Conference in 2016, the report fundamentally aimed to transfer the suggestions developed in the workshop held in 2014. Therefore, Konak Municipality's landscaping project cannot be the intervention suggested in operation plans. Nevertheless, IHP's suggestions were not implemented in Hatuniye Square yet.

Mikro Operasyonlar	**Plan Revision**	**Actor(s)**	
		Investor Actor(s)	**Operator Actor(s)**
Altınpark Arrangement Project	Not Required	Konak Belediyesi, Izmir Metropolitan Municipality	Konak Municipality
Emniyet Hotel Restoration	Not Required		
Akhisar Hotel Restoration	Required		
Kıllıoğlu Hamam Restoration	Not Required		
Lüks (Kadı) Hamam Restoration	Not Required		
Anafartalar Street Entrance Point	Not Required	Izmir Metropolitan Municipality	___
Restoration of Kortejo located on 379 Block 37 Plot	Required		
Anafartalar Street Imporvemenr Project	Not Required	Konak Municipality, Izmir Metropolitan Municipality	___
Mezarlıkbaşı Parking Lot Arrangement	Required	Izmir Metropolitan Municipality İzmir Foundation Regional Directorate	Izmir Metropolitan Municipality Other

Figure 4.25: Table showing suggested micro operations.

Source: H. Gökhan Kutlu, *Historic Hotels District, Havralar (Synagogues) Region, Anafartalar Street 2nd Stage Operation Plans.*

IHP listed heritage structures requiring restoration; however, their investors and operators are not determined.

Although not specified in the table, IHP noted that Konak Municipality had started the rehabilitation process of Kıllıoğlu Hamam. The Governorship supported 80 percent of the project preparation and the implementation that started in July 2020. Konak Belediyesi is planning to use this structure as an exhibition space afterwards.[271] Furthermore, IHP also pointed out that Lüks Hamamı requires restoration while continuing its practical use. However, there is no determined investor for this project. Likewise, restoration and functional continuity were proposed for the Emniyet Oteli, originally built as a hotel in 1902.

IHP suggested restoration and low-cost hostel use for Akhisar Oteli and the structure located on 379 Building Block. Both buildings were built initially as Kortejo. While Akhisar Oteli is actively used as a very low-cost accommodation, the other structure on 379-block is in ruins.

Considering the fact that older people with low-income are staying full-time in Akhisar Oteli, an elderly nursing home could also be recommended in this area. Still, it might not fit well with the tourism and recreation goals of the local authority. Nevertheless, the area could be re-evaluated considering the density of accommodation units and current spatial requirements.

Anafartalar Street Improvement Project consists of the buildings outside the Anafartalar Street Façade Rehabilitation Project's scope, which was examined previously. However, suggestions were limited with the elimination of exaggerated signs and occupancy in addition to facade improvement. Therefore, the proposal can be understood as the extension of the previous project that started in 2004. Additionally, the Anafartalar Street Entrance Project suggestion is a symbolic

[271] İzmir Konak Belediyesi. *Devam Eden Projeler.* Accessed August 28, 2021. http://www.konak.bel.tr/sayfa/devam-eden-proejeler/killioglu-hamami

emphasis referring to the threshold character of the area. Nevertheless, the Municipality has not made any announcement yet about developing an implementation plan of this proposal.

Mezarlıkbaşı Multistorey Car Park building appears within micro-operations due to its location on Anafartalar Street. The Multistory Car Park is located in the Smyrna of Agora Grade-I archaeological site surrounded by the grade-III archaeological site. Although Ancient Smyrna Excavations Directorate expressed that it is unlikely to find anything under the multistorey building, IHP suggested drilling operations for detection. Nevertheless, maintaining the practical use of this building is recommended considering the parking lot problem in the area. The expression of the Excavation Directorate must be sufficient since there are new suggestions for the structure in IHP's Operation Plans-II. As discussed before, only additions to the structure were proposed to observe the excavation site in the second report. However, there is not any study or report published regarding the Multistorey Car Park structure's basement.



Figure 4.26: Modals showing suggested projects for the Altınpark Arkeopark: (left) a project developed by the Konak Municipality (middle) IHP's proposal (left) recent announcement in 26.02.2021.

Source: (left) Konak Belediyesi, accessed August 28, 2021. konak.bel.tr/sayfa/altinpark-arkeopark (middle) Kutlu, Operasyon Planları I, 2016 (right) Twittes accessed August 28, 2021. https://twitter.com/konakbel/status/1365236896096522248

In the Altınpark Landscaping and Urban Shade Project, IHP suggests indoor and semi-open outdoor exhibition spaces in addition to the landscaping project prepared by Konak Municipality. While the suggested image in the report (Figure 4.25) has a structure proposal, Altınpark Arkeopark Project presented on the website of Konak Municipality does not include such an indoor structure.[272] This difference demonstrates that the final version of the planned project has not been published yet. However, presented visuals on both sides point out two quite different approaches towards the site. Moreover, although there has been no improvement since IHP's report, Konak Municipality announced in February 2021 that the application was made later to the Conservation Board for this project. Meanwhile, the rendered video of the project shared by Konak Municipality on YouTube in July 2020 demonstrates that the project is the same as that Konak Municipality presented before.[273]

Occupation	Invited	Participated
Academician	11	10
Local Authority	8	7
Other Public Institutions	2	1
Professional Chambers	4	5
Non-governmental Organization	7	6
Mukhtar	8	1
Tradesman	5	6
Total	**45**	**36**

Figure 4.27: Table showing Anafartalar Street Second Stage District Workshop Representation Status

Source: Kutlu, Operasyon Planları I, 2016.

[272] İzmir Konak Belediyesi. *Planlanan Projeler: Altınpark Arkeopark.* 2021. http://www.konak.bel.tr/sayfa/altinpark-arkeopark.
[273] Konak Belediyesi, Konak Belediyesi Altınpark (Arkeopark) Projesi, on youtube, accessed August 20, 2021. https://www.youtube.com/watch?v=q9t_pVHZuG0

Although IHP presented the most urgent and the most required interventions for this urban area, none of them has been implemented yet. Nonetheless, IHP's operation plans documented the area and transferred the ideas produced by the collective mind formed by various actors. (Figure 4.26) However, these suggestions must be updated according to the most current state before the application. Considering the first sub-district workshop that was held in 2014, dynamics in the must be inevitably varied in 2021.

4.2.3.3 TARKEM's Tevfik Paşa Mansion Project

TARKEM describes the structure, "the biggest historic mansion in the Basmane district," Tevfik Paşa Mansion has its entrance towards the Hatuniye Square. TARKEM bought the Mansion in 2017 and extended the project area with the Pink Mansion in 2018. Currently, seventy percent of the project process is completed. Two registered heritage mansions are designed to be boutique hotels when it is all done.

Tevfik Paşa Mansion has been functioning as a hotel since the first quarter of the 20th century. However, the hotel has changed with the environment in which it is located. While it was initially listed between first and second-class hotels, it later became third-class, and at the end of the 1980s, it has been a place preferred by immigrants and low-income groups.[274] Currently, toilets are shared use, and there are single-room options, which means a room without furniture. TARKEM's boutique hotel project will transform the structure and its spatial use. Furthermore, the café where the locals meet daily on the Mansion's corner will transform aside from the changing user profile.

[274] Emel Kayın, "Bir Otel- Üç Zaman: Tevfik Paşa Oteli - Sadık Akseki Oteli - Paşa Konağı Oteli." *Ege Mimarlık*, 2007: 18-23.

Although its place in front of Hatuniye Square, IHP did not include the Mansion in operation plans. Nevertheless, TARKEM followed the upper-scale decisions while rehabilitating the Tevfik Paşa and Pink Mansions and aimed to continue the function.



Figure 4.28: View of the Tevfik Paşa Mansion

Source: TARKEM, "Tevfik Paşa Konağı," accessed August 11, 2021. http://www.tarkem.com/projeler/tevfik-pasa-konagi/

4.2.4 Balıkçılar Square Project

Balıkçılar Square Project is an urban and architectural project within the conservation of Kemeraltı historic urban site. The project site has a high potential of pedestrian activity due to its location that is in close connection with Ali Paşa Square and Başdurak Mosque. Taşçılar carpark building in the urban conservation site has been demolished and turned into Balıkçılar Square, which enables a more balanced public interaction with its qualified spatial arrangement that is well integrated with the surrounding historic urban fabric.

Height and openings on the facades of the new structure units are compatible with their environment. The use of textile sun-shading exemplifies the communication of the new with its traditional surrounding.

The masses that surround the courtyard as a space use frequently seen in the area, are fragmented by creating open air circulation axes to serve the pedestrian use. In this way, the continuity of the route of 867 Street on the north is taken into a courtyard and the Balıkçılar Square.



Figure 4.29: View from Balıkçılar Square and a shading element highlighted with marks showing the harmony.

Source: Author's archive, 16.08.2021.

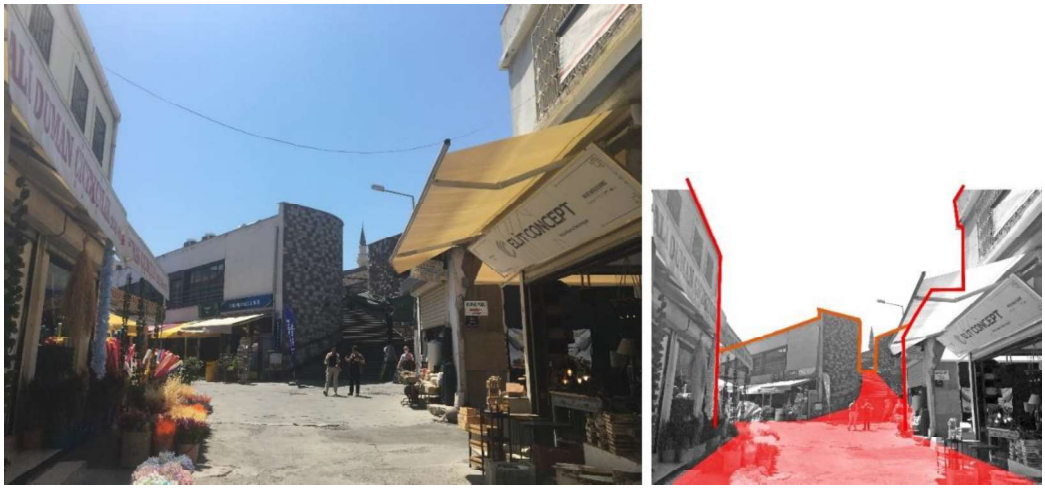


Figure 4.30: View and demonstration showing the project's integration with its environment

Source: Author's archive, 16.08.2021.

Finally, with the stone cladding walls of the buildings, a harmony with the surrounding built environment is intended.

4.2.5 Other Projects under IHP

Aghios (Aziz) Vukolos Church is located on the skirts of Kadifekale and very close to Basmane Train Station. The restoration project of the church was prepared by Izmir University of Technology Architecture Faculty, Architectural Restoration Department in 2003-2004 Master Program[275] completed in 2009 and received an award from the Union of Historical Towns in 2010 for its practice. IHP planned to expand the project site through its environment as an urban space improvement. Aghios Vukolos Church is actively used for culture and art activities, as well as religious celebrations like Easter.

Beit Hillel Oratory Restoration (Haim Palechi Memory House) is accepted as a Jewish cultural heritage site in Izmir and built as Haim Palechi's house until it was transformed into a synagogue in 1840. After being damaged by fire in 2007, the building was restored and now serves as Haim Palechi Memory House. This project also received an award from the Union of Historical Towns in 2010 for its practice.

While **Emir Sultan Zaviyesi Restoration Project,** which consisted of multiple structures, was completed in two phases, and it was opened for visitors in 2015. Structures were restored according to original construction techniques and materials. The project was also awarded with the Success Award from the Union of Historical Towns in 2015.

Namazgâh Bath is at the southeast of the Agora and in the archaeological site, although there is an active street between them. After its restoration, the bath was aimed to continue its original function. Additionally, IHP developed an urban design

[275] H. Gökhan Kutlu, *Tarihi ve Kültürel Mirası Koruma Çalışmaları.* İzmir: İzmir Büyükşehir Belediyesi, 82.

project for Namazgâh Bath's close environment, that Kurşunlu Han's yard was transformed to an open-air cinema and other events. The project is developed according to local people's request for an open-air public space for artistic and cultural activities, as a result of participatory processes realized in the district. However, there is no calendar determined for its implementation.[276]

Izmir History Project Center is located in the Kemeraltı Bazaar, street 848. The building that was named Ahmet Ağa Mansion before was built in the second half of the nineteenth century. The original plan scheme, the structure and materials of the building were conserved in the restoration process, whereas parts that lost their originality were renewed according to the original. Restoration and active use of this building were intended to set an example for the conservation of heritage buildings. This restoration project also received an award from the Union of Historical Towns in 2013 for its implementation.[277]

Izmir History Design Atelier is one of the historic buildings in Pazaryeri Street, on the east side of the Agora, in Konak. The building was donated to IMM in 2009, and its restoration process was completed in 2013. Surrounded by traditional dwellings, the building is actively used for design ateliers and social structure studies.

4.2.6 Evaluation of Interventions with A Wide Variety of Strategic Orientations in Kemeraltı Bazaar

Kemeraltı, defined by Doğan Kuban as the most significant symbol of Izmir's history presently an active core, has maintained its vitality in every period. Kuban's report for the İzmir Master Plan Bureau has been influential in the decisions taken in the developments in the future periods. As an architectural historian, Kuban draws on the science of history and defines historical character as the spatial reflection of a

[276] Ibid, 134.
[277] Ibid, 86.

particular way of living. With this perspective, Kuban gives great importance to the continuity of the streets, arguing that the dimensional relationship with the texture of the streets is very significant for characteristics. The sharp distinction between history and memory that Nora argues about constitutes a fruitful interpretation in the perspective that architectural historian Doğan Kuban presents in his report on İzmir. His suggestions and views include the relationship of the architecture of the city and living practices, thus with the urban and collective memory, fueled by history.

Maurice Halbwachs emphasizes the significance of the link between memory and lived experience. Correspondingly, the actual memory milieu is preserved through continued practices and living experiences, despite the changing dynamics of the Kemeraltı Bazaar. In this sense, living streets of the bazaar exemplify Aldo Rossi's notion of propelling permanences, that he developed based on the urbanism studies of Marcel Poëte and Pierre Lavedan.

The collaboration of IHP, TARKEM, and various universities in the projects developed for singular buildings and streets in Kemeraltı Bazaar enables the development of adaptable and qualified refurbishments in these areas and contributes to its vitality.

4.3 Konak Square and its Urban Design Process

While Konak Square is located on the shoreline next to the historic city center, its formation as a public space goes back the early 19th century. Besides the iconic Katipzade Mansion, Konak Mosque, the Clock Tower, and The First-Bullet Memorial, Konak Square incorporates the traces of Sarıkışla, which was defining the Square once. Furthermore, Social Insurance Institution (SII) Blocks and Izmir Metropolitan Municipality Building are competition-winner projects from the 1960s and create borders for this large public area. In this section Ersen Gürsel's urban design project which gave the square its final form, will be examined mainly. The main elements of the square will be presented within the historical background at first.

The Konak district takes its name from the Katipzade Mansion, which belonged to an Ayan family. The structure was constructed in 1804 as a traditional Turkish house with a three-story wooden structure with bay windows. [278] After the mansion was confiscated by the Ottoman State in the early nineteenth century, the building was reconstructed as Government House in neo-classical style in between 1867-1871. The building has undergone several renovations after many fires. The Courthouse near the Mansion gave its place to Konak District Governorship and the Directorate of National Education. The mansion was primarily used as a government house since members of Katipzade family, who were significant as Ayans, served as governors of Izmir. Furthermore, the administrative character of this place was reinforced with the construction of Sarıkışla Barracks with the order of Sultan Mahmut II.

The construction of Sarıkışla (Yellow Barracks) started in 1826 and ended in 1829. It was a large structure that extended along the shore and created an inner courtyard covering some waterside for itself. The north wing of the building defined the south border of the Square. The main entrance was moved to the north wing from the center

[278] Özen Eyüce, "Resimlerle Geçmişten Günümüze Konak." *Ege Mimarlık*, 1993: 4-8.

of the east wing at the end of the 19th century. Furthermore, visual records demonstrate that the entrance at the north developed more than other entrances.[279] This visible change on the north wing highlights the interaction between the building and Konak Square. Sarıkışla was not only contributing to the definition of the Konak Square spatially, but they were also developing together.

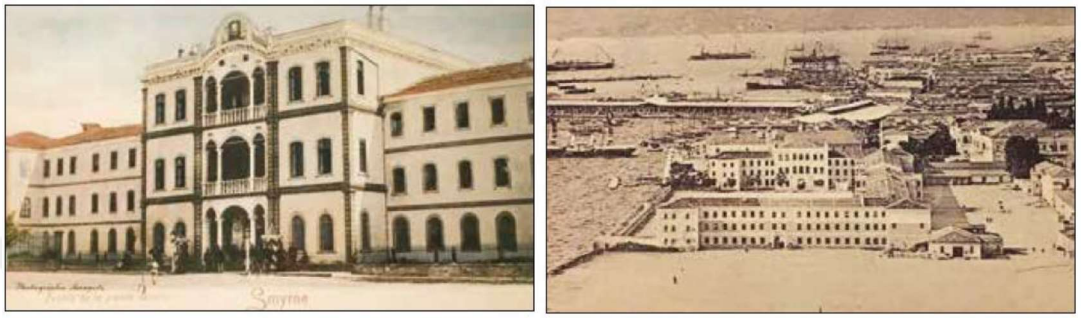


Figure 4.31: Postcards showing *Cümle* door (left) and a view (right) of Sarıkışla.

Source: H. İbrahim Alpaslan, and E. Aysu Gülenç. "The Construction Phases of İzmir Sarıkışla." *TÜBA-KED*, 2019; (left) (Köker 2009: 104) (right) (Köker 2009: 90)

The small Yalı Mosque was built by Ayşe Hanım in 1755 can be considered as the earliest building on the square. Known also as Konak Mosque, it has an octagonal plan and demonstrates classic Ottoman style with Kütahya ceramics on its facades. Although some sources suggest that Konak Mosque was built with a madrasa, it has not survived.

Following the Ottoman governorship moved to Izmir in 1850 after Aydın, Gureba-ı Müslimin Hospital was built in 1851 next to Konak Square and Sarıkışla. Later Province Prisonhouse and Izmir Vocational High School that were constructed in constructed in 1883 and 1886 respectively, contributed significantly to the public

[279] H. İbrahim Alpaslan, and E. Aysu Gülenç. "The Construction Phases of İzmir Sarıkışla." *TÜBA-KED*, 2019.

character of Konak Square. Gureba-ı Müslimin Hospital is the only structure among these Ottoman public buildings that still stands in Konak today.

The Clock Tower was built in 1901 as the 25th year celebration of Abdülhamit II's reign. Zigulli Usta made the clock tower's model before the construction; the model is exhibited at Topkapı Palace today. The architect M. Raymond Charles Péré designed the tower.[280]

Konak Square witnessed the end of the Independence War in 1922. Therefore, the association of journalists commissioned sculptor Turgut Pura for the First-Bullet Memorial and its base was designed and implemented by architect Harbi Hotan in 1974.[281] The memorial is placed in the square, in front of the Izmir Metropolitan Municipality.

After the fire that devastated the city in September 1922, at the end of the Turkish-Greek War, one of the first tasks of the Republican government was to commission a plan for the reconstruction of the districts destroyed by the fire. In 1924-1925, Danger Brothers prepared a master plan for Izmir with the consultancy of Henri Prost. The implementation started immediately, and the center of the city was rebuilt according to this plan until late 1930s.[282] Danger-Prost Plan shaped the morphology of the central areas of Izmir from Konak to Alsancak.

Later on, Kemal Ahmet Arû and his team's winner project of the international planning competition in 1951 was put into practice in 1953. While the plan separates urban, residential, industrial and port areas according to the zoning principle of functionalist planning, it significantly suggested the conservation of Kemeraltı

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[280] İnci Kuyıhı Ersoy, "İzmir Saat Kulesi." *Türk Dünyası İncelemeleri Dergisi*, 2000: 277-287.
[281] Pirelli Ansiklopedisi 34. "Anıtlaşmış adam Hasan Tahsin." *Marmara Üniversitesi Açık Erişim Sistemi.* Accessed August 31, 2021. http://openaccess.marmara.edu.tr/handle/11424/132289.
[282] F. Cânâ Bilsel, "Ideology and Urbanism During the Early Republican Period: Two Master Plans for Izmir and Scenarios of Modernization." *METU JFA*, 1996: 13-30.

Historic Center. However, Sarıkışla was demolished and removed at the request of the Municipality.[283]

Demolishing Sarıkışla had been argued since 1905; Governor Rahmi Bey suggested redesigning a public park in its place. [284] However, it was not demolished until 1956, following the international competition focusing on the city center held in 1951. The competition brief included removing barracks, relocating the Province Prisonhouse, adding more public buildings and recreational spaces in the area. Interestingly there was not any suggestion about re-functioning the Sarıkışla or the Prison buildings. These projects demonstrated that the misconception of modernization and increasing attention to the high-rise buildings and concrete aesthetics.[285] As a result of demolishing Sarıkışla in 1956, Konak Square has lost its pre-existing scale and central character. After forty-seven years later architect Ersen Gürsel was going to bring back the traces of Sarıkışla by consulting the collective memory of Izmirians to regain the scale that Square had.

After the demolition, the economic crisis leads the Municipality to sell some parcels from this area. Social Insurance Institution had the most extensive part and constructed SII Blocks there. The project of SII Blocks was obtained via a national architectural competition. The winner project was the proposal by the architect Orhan Dinç. Although the height of the structures was expected higher, the jury selected the most modest suggestion. According to the report, Orhan Dinç's proposal was found simple, segmented, and in harmony with the surroundings. The elevated base provides mobility while separating the entrances of the shops and offices.[286] The use of services in these buildings started in 1970. Furthermore, Gorbon Işıl ceramic panels on several facades of the structure are significant applications that

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[283] F. Cânâ Bilsel, "İzmir'de Cumhuriyet Dönemi Planlaması (1923-1965): 20. Yüzyıl Kentsel Mirası." *Ege Mimarlık*, 2009: 12-17.
[284] Eyüce, "Resimlerle Geçmişten Günümüze Konak."
[285] Fikret Yılmaz, *Tarihsel Süreç İçinde Konak Meydanı.* İzmir: İzmir Büyükşehir Belediyesi Kent Kitaplığı, 2003. 27-29.
[286] SSK Müdürlüğü, *İzmir Konak Sitesi Mimari Proje Yarışma Sonucu.* Arkitekt, 1966.

reflect the period.[287] With this fragmented structure SII Blocks, create open and semi-open spaces at different levels while allowing infiltration from the Konak Square and the large public area to the Kemeraltı Bazaar. Thus, it refers to the spatial setup of the bazaar in its modern language.



Figure 4.32: View from SII Blocks showing Işıl Gorbon panels.

Source: Author's archive 16.08.2021.

1953 Master Plan, which was prepared by Kemal Ahmet Arû and his team defined the location and the function of the Izmir Metropolitan Municipality building. The design of the structure was also obtained as a result of an architectural competition in 1966. Architects Özdemir Arnas, Altan Akı and Erhan Demirok had their first prize from the jury among famous architects Prof. Utarit İzgi, Muhteşem Giray,

[287] Nusret Algan. "Monographic Evaluation of External Surface Artist Ceramic Panel in İzmir Konak Business Site." *Mersin Üniversitesi Sosyal Bilimler Enstitüsü e-Dergi*, 2017: 100-105.

Muhlis Türkmen, Affan Karaca and Emin Ertam. The plan scheme of the Izmir Metropolitan Municipality Building represents the preferred typology of the period with a square form and the courtyard. Elevating the ground floor creates continuous visual contact with Konak Square. The office of the mayor is located at the sea-façade that is highlighted with unique sunshades. This style is an interpretation of the international style with brutalist aesthetics of the period.[288] Elevation of the base allows the sea breeze to pass through. Arcades are social niches in the Mediterranean climate.

In the 1980s, widening transportation axes led to a rising number of cars creating a chaotic environment in the enormous emptiness of Konak, that came into being after the demolition of Sarıkışla. Even the 3rd Kordon Road was once passing between the Clock Tower and the Konak Mosque; the Square became an ambiguous gap amid heavy traffic going all directions for years.



Figure 4.33: View of IMM building.

Source: Author's archive 16.08.2021.

By the year 1990, this ambiguous gap was on agenda of many citizens since a vast shopping mall construction had been stopped with the Chamber of Architects'

[288] Doğan Hasol, *20. Yüzyıl Türkiye Mimarlığı*. İstanbul: Yem, 2020, 189.

opposition. The proposed Galleria Shopping Mall project was an aesthetic and functional threat to Kemeraltı Bazaar.[289] While shopping malls were already flourishing at the rapidly growing city's perimeters at the beginning of the 21st century, these new attractions effectively decreased the customer population in Kemeraltı. While Kemeraltı was already struggling with infrastructure and safety problems, the implementation of the Galleria Project might have resulted in losing the historical-cultural center of Izmir.

4.3.1 Konak Square Urban Design Project

Following the 1999 elections, the mayor Ahmet Piriştina initiated a number of urban projects within the historic center with the consultancy of Doğan Kuban. Piriştina mentioned his motivations in the conservation of heritage and sustaining the collective memory as:

"[…] Konak Square is commonplace for *memories* of citizens of Izmir. Thus, as seen from the examples in the world, the squares' forms and physical structures must not be interfered with because each intervention causes *destruction of the previous period's common (collective) memory*. This action is an interruption in the development of *urban identity*. When the common areas where the citizens create bonds of belonging are destroyed, the relationship between the city and the citizens is interrupted, and the development of the urban consciousness grows difficult."[290]

Thus, Ahmet Piriştina underlines the aim of conservation of the collective memory with this project. These keywords selected by the mayor are significant for the development of the urban design project.

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[289] Gönül Tankut, Melih Ersoy, and Numan Tuna. *İzmir 3. İdare Mahkemesi Başkanlığına Bilirkişi Raporu.* İzmir: Ege Mimarlık, 1993.
[290] Fikret Yılmaz, *Tarihsel Süreç İçinde Konak Meydanı,* sunuş.

The future of Konak Square had been on IMM's agenda for a long time; Izmir Chamber of Architects presented design suggestions to create a discussion in 2000.[291] Subsequently, IMM organized meetings in which the Chamber of the Architects also participated. Architect Ersen Gürsel[292] and his team[293] were commissioned for the design of the square. The implementation of the project is completed in 2003. The aims of the urban design project can be summarized as; [294]

- To restore historical memory and highlight the prior Konak Square's traces.
- To make the dynamic and growing metropolis be able to meet its future needs.
- Leaving approximately 20 hectares area empty suitable for contemporary interpretations and uses. (thematic gardens)
- To make series of flexible spaces that are sustainable and able to respond to different programs over time.
- To contribute to the city's reconciliation with the sea.
- To define public spaces.
- To be able to perceive the intersection of the old trade center and new spaces functionally and physically.
- To connect business centers, old commercial centers, transportation transfer points, and Konak Pier with a pedestrian network.

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[291] İzmir Mimarlar Odası. "Konak Meydanı için Yeni Düzenleme Önerileri." *Ege Mimarlık 35*, 2000: 9-15.
[292] Architect Ersen Gürsel received an international Global Award for Sustainable Architecture in 2019 for his life-long achievements and the Sinan Award of the Chamber of Architects.
[293] EPA Architecture
[294] EPA Mimarlık, Şehircilik. "Konak Meydanı ve Çevresi Düzenleme Projesi." *Ege Mimarlık*, 2004: 44-63.

Gürsel stresses the ambiguity of the square after demolitions made in the 1950s and addresses the former scale to the square with his design suggestion. (Figure 4.33) His approach to prioritize the culture and natural surroundings created the identity of the place.



Figure 4.34: Ersen Gürsel explaining the Konak Square design process.

Source: Ersen Gürsel, Interviewer: TMMOB. "TMMOB Ersen Gürsel ile Cumartesi Buluşmaları" Accessed January 27, 2018, https://www.youtube.com/watch?v=Cenf9kdKG-I&t=6668s

Ersen Gürsel lets his design be defined by the collective memory of the citizens of Izmir. [295] He follows traces to divide the vast area and differentiates it through the use of various materials instead of any static mass. As a result of this implementation, the whole area became a public space united with the shoreline in its continuity. Gürsel defines their concept as "Returning the Public Space to the People of Izmir."[296]

The four divisions of the Square are:[297]

[295] Gürsel, Ersen, Interviewer: İzmir Mimarlar Odası. *Kent Hakkı: Konak Meydanı Üzerine* Accessed December 19, 2020, https://www.youtube.com/watch?v=OownV20XxNQ&t=6s
[296] Ibid.
[297] EPA Mimarlık, Şehircilik. "Konak Meydanı ve Çevresi Düzenleme Projesi."

1. Prior Konak Square

The highway on the west, the shaded pedestrian walk on the south, Cumhuriyet Boulevard on the east, and the IMM building on the north define the prior scale of the Square. Although losing its pre-1950 central functions, the Square is considered a historic place where the iconic clock tower is at the center in interaction with the traces of Sarıkışla and Governor House. The main idea is to renew the urban memory and to contribute to the city's identity.

2. Cumhuriyet Boulevard

In the 1980s, Cumhuriyet Boulevard was an actual driveway; however, it became a pedestrian axis when Mustafa Kemal Boulevard was constructed. Cumhuriyet Boulevard lies along the north-south axis; it is a pedestrian boulevard intended to be a linear square. This intention is supported by designing rhythmic urban furniture and line of trees. IMM Building, Izmir Branch of the Central Bank, and business centers were located around the Boulevard.

3. and 4. Green Park Areas and Coastal Use

While the previous location of Sarıkışla was organized as the Urban History Park, it is followed by a pedestrian axis that lies along SSK Blocks and meets with Metro Stations. With these fluid connections, the district becomes a center also for transportation.

As for the design of the sea shore, stepped, open grass areas with walking and cycling routes are designed. Stepped design hides the highway from the sea-side level.



Figure 4.35: Sarıkışla's trace on Konak Square after the implementation of Gürsel's design.

Source: H. İbrahim Alpaslan, and E. Aysu Gülenç. “The Construction Phases of İzmir Sarıkışla.”

While the water element between the Square and Mustafa Kemal Boulevard defines the prior shoreline, the changed surface highlights the prior pier in front of it.

Furthermore, the level of Mustafa Kemal Boulevard was changed to create a continuous pedestrian connection between the square and the sea. In between the green areas and the coast, a platform with wooden finishes and triangular fabric sunshades was created upon the sunken traffic road. These elements help visualize prior Konak Port and many sailing boats while functionally connecting pedestrians to the current port and shading. The passage in the shade creates a qualified experience in its heavy and practical use.

The Chairman of the Chamber of Architects Izmir pointed out that bringing back the pre-existing scale of Konak Square is a positive approach; however, dividing the area

into so many pieces might damage its integrity. [298] It can be said that the gathering of the people in the area is also included in this integrity. The suggestion must have been considered since some alterations were made for the design before the implementation. However, Ersen Gürsel indicates the functional separation of squares along the coast and draws attention to Konak Square's formation as an administrative center. Moreover, he suggests Cumhuriyet Square conceptually is a place for formal ceremonies, while Gündoğdu Square is a place for public gatherings.[299]



Figure 4.36: View of the Konak Square after the design implication, marked by the author to define various sections.

Source: The image is from (Ege Mimarlık, 2004)

[298] Board of İzmir Chamber of Architects. İzmir Mimarlar Odası Yönetim Kurulu, "İzmir Yeni Kent Merkezi Nazım İmar Planı ve Tarihsel-Kentsel Alan ve Meydan Düzenlemeleri." *Mimarlık Dergisi*, 2004.
[299] Gürsel, Ersen, Interviewer: TMMOB. *TMMOB Ersen Gürsel ile Cumartesi Buluşmaları.*

Gürsel prioritized the place having its past and cultural continuity. Then he brought the traces from the collective memory of citizens of Izmir back to the ambiguous emptiness without dictating. Izmir Konak Square Project has become an example of reaching collective memory and returning the public space to the citizens.

In this overall process, to achieve the urban design project for Konak Square of Izmir, IMM paid attention to suggestions of the Chamber of Architects and architect Ersen Gürsel for the final design and implementation. After a very long period of chaotic use of the vast urban area, Gürsel transferred the historical knowledge about the formation of the square by consulting the collective memory of the citizens into subtle references in his design. He used various materials for rescaling the vast urban area without suggesting any mass. Furthermore, the change of materials and landscaping according to historical references creates a potential for an experience-focused transfer of knowledge. Therefore, Gürsel praised the *locus* of the collective memory in his intervention without calling on nostalgia. In this way, the urban memory continued through subtle traces.

Urban design project implemented in 2003 consists of the knowledge of the history of Izmir. However, there is no intention of suppressing the present by historicizations, as Christine Boyer criticized due to the leading separation of the present from the past. Gürsel's design rather tends to be timeless.

However, Gürsel's design, in which he transforms the spaces with reference to traces from the past, is now facing the risk of losing its scale once again. Parallel to the workshops and events focusing on the reconstruction of Izmir's Mediterranean identity, there were two waves of discussions about demolishing administrative buildings, "[c]learing spaces and opening up vistas, so that the square as a designed

platform should be seen from distant locations, as well as providing a wide view to the pedestrian on the square," in 2008 and 2013.[300]

According to these proposals, the IMM building, SII Blocks, and the Central Bank building[301] were not *historical* enough to be conserved. Furthermore, even a triumphal arch was suggested by exemplifying the Champs Elysées in Paris to emphasize the approach from the new Konak square to the Ancient Agora of Smyrna.[302]

While several ideas were put forward for the modification of the square, Nehir Yüksel, the chair of the Izmir Chapter of the Chamber of City Planners, also supported the demolition of the buildings mentioned to make the square united with the seashore.[303] Işın Can et al.[304] points out that the Konak Square's uniquely symbolic and democratic characteristic enables gatherings of various people from different ages, ethnicity, culture, gender, and even nationalities to interact peacefully and are now threatened by these proposals.

In addition to these, after the recent earthquake in 2020, the demolition of the IMM building started to be argued again.[305] Although the Izmir Chamber of Architects had applied for the registration of the building, mayor Tunç Soyer[306] is willing to

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[300] Can, Çil, Velibeyoğlu, Yaylalı-Yıldız, & Kılıç-Çalgıcı, "Analyzing the Publicness of Konak Square in Izmir."

[301] Central Bank Building, Merkez Bankası İzmir Şubesi, was implemented through the winner Project of the competition that T.C. Central Bank held in 1974. Source: Hasol, *20. Yüzyıl Türkiye Mimarlığı*, 219.

[302] Can, Çil, Velibeyoğlu, Yaylalı-Yıldız, & Kılıç-Çalgıcı, 2013; Also: "Karataş'tan Konak Meydanı için 'Kızıl Meydan' Projesi." *Milliyet*, 22 June 2008. Avaliable at: http://www.milliyet.com.tr/chp-konak-meydani-ni%20yikacak/ege/haberdetay/23.06.2008/879358/default.htm

[303] Can, Çil, Velibeyoğlu, Yaylalı-Yıldız, & Kılıç-Çalgıcı, 2013; Also: İzmir'e Yeni Bir Öneri" *Hürriyet,* 09 January 2013. Avaliable at: http://hurarsiv.hurriyet.com.tr/goster/ShowNew.aspx?id=22319214

[304] Ibid.

[305] Gerçek İzmir website, "Mimarlar Odası Büyükşehir Binası için Kritik Başvuruyu Açıkladı." Accessed August 28, 2021. http://www.gercekizmir.com/haber/Mimarlar-Odasi-Buyuksehir-Binasi-icin-kritik-basvuruyu-acikladi-Top-Koruma-Kurulu-nda/98967

[306] Tunç Soyer is elected as mayor in 2019, after Aziz Kocaoğlu.

demolish the building (and possibly with all of those mentioned: SII Buildings and Central Bank building) for widening the square.

Finally, IMM designed and 3D printed a memorial-plate[307] of Mustafa Kemal Atatürk lately in September 9, 2020 to build awareness about the name "Atatürk" that was given to the square in 1940.[308] Mayor Tunç Soyer announced the name "Konak Atatürk Square" with this memorial-plate. This change in name can also be evaluate as reconstruction of the identity of the square by using historical references.

4.3.2 The Memory Box (the Red Box)

Currently, a salient red cube stands on the corner of Urban History Park that designed as following the traces of Sarıkışla. Designed and applied by Izmir History Project, the cube is a small exhibition pavilion that presents the historical formation of Izmir in addition to the ongoing projects of IHP through a physical modal and video mapping.

[307] *Anıt-tabela* İzmir Büyükşehir Belediyesi, "Konak Atatürk Meydanı'na özel tasarım." https://www.izmir.bel.tr/tr/Haberler/konak-ataturk-meydanina-ozel-tasarim-/44039/156 Accessed August 30, 2021.
[308] Yılmaz, *Tarihsel Süreç İçinde Konak Meydanı*, 26.

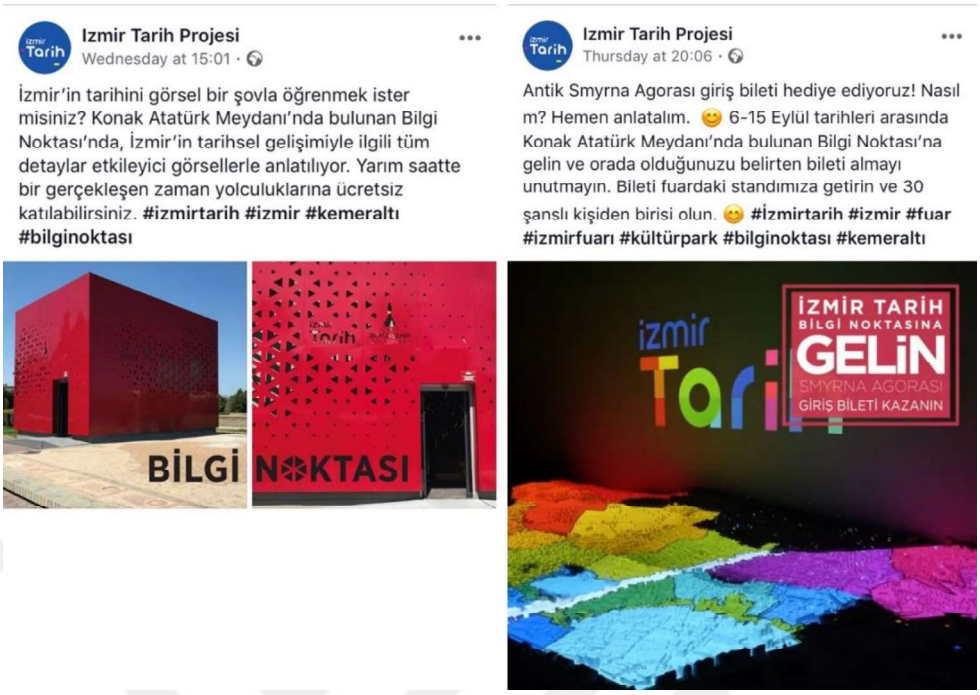


Figure 4.37: Instagram posts of Izmir History Project, inviting people to the red cube.

Source: (left) İBB İzmir Tarih Projesi, September 11, 2019, https://www.instagram.com/p/B2RSXsMJASd/?utm_medium=share_sheet (right) İBB İzmir Tarih Projesi, September 5, 2019, https://www.instagram.com/p/B2CYcP5HEOO/?utm_medium=copy_link

While a limited number of people can enter the cube every half an hour, there is a physical model of the historic center and seating inside the Red Box. The approximately twenty minutes of audio-visual presentation followed by video mapping on the physical model begins when the visitors are settled. The narrative involves formation of the city and what local authorities have done in this historic center since the 2000s. Although it is very informative and engaging, the absence of fifty years, from the 1950s to the 2000s, can be questioned. The historical narration jumps from the 1950s slum formation around Kadifekale to Izmir's urban transformation process under the policy of enabling the city with its past.

Skipping of the fifty years is recently reflected in the demolition decisions of the current IMM administration in 2020. The IMM Building and SII Blocks are representatives of their period, the 1960s and the 1970s. However, the history-oriented approach in the historic center does not comprehend the Modern Turkish Period, apparently.

The word “memory” is used in the Izmir History Project presentation report within the contexts of urban memory, visual memory traces, and historical memory. Moreover, IHP focuses on the reconstruction of memory instead of prioritizing places of collective memory. Thus, “memory” and a place never interact through experience.

IHP’s Red Box has been standing in Konak, with the square’s symbolic elements in the last two years, it becomes a symbol of this recent period.



Figure 4.38: Panoramic view of Konak Square with its highlighted symbolic elements.

Source: Author’s archive 16.08.2021.

4.4 Chapter Evaluation

This chapter of the thesis study focused on three neighboring urban areas in the historic center of Izmir. These areas where the series of projects were implemented under the policy of integrating the conservation of the city’s historical identity into urban development started with the local government’s commitment in 1999. Following local governments adopted this approach and developed new structures.

Although being taken under the same approach, these three adjacent areas have distinctive relationships with the past of the city. While the neighborhoods around the Agora of Smyrna lost their urban fabric and the archaeological site has been disintegrated from the city as an extensive archaeological excavation site, Konak Square regained its scale and transformed into a well-designed public place. Kemeraltı Bazaar, in between them, because it consisted of many tiny private properties that prevented it from intervening at one time and lead new structures to grow in its unique dynamics. Kemeraltı Bazaar maintained its vitality in continuity with its past.

Despite its significant role in Izmir's presentation as a Mediterranean city having a glorious Hellenistic and Roman past, the Agora of Smyrna is in an extensive ambiguous gap currently detached from the city center. Far from being taken through the methodology of urban archaeology, the large archaeological site lost its scale and historical urban tissue whereas the Hellenistic and Roman *in-situ* material remains were scratched from its recent cultural layers. Furthermore, although IHP developed suggestions and projects for the arrangement of the archeological site, they do not involve displaying artifacts. While there is no further information about the suggested projects in operation plans developed through a participatory workshop, implemented designs like surrounding iron walls and the entrance structure could not contribute to the integration of the archaeological site.

The rehabilitation projects for the Kemeraltı Bazaar were developed under 1984 implementation plan revisions through a detailed study and determined strategies led by DEU academicians in the early 2000s. Ali Paşa Square rehabilitation project by Konak Municipality exemplifies a successful collaboration between the local governments and local shop owners. Although IMM later followed this modal for the Anafartalar Street Façade Rehabilitation Project, it was unsuccessful and

transformed into a standard implementation with legal obligations imposed to the local shop owners.[309]

Meanwhile, new structures like IHP and TARKEM emerged to develop and implement conservation and revitalization projects in the conservation site. These new structures were examined through their selected projects related to the previous intervention areas. IHP also prepared a landscaping project for Ali Paşa Square, although it was not implemented. However, the implemented project for Balıkçılar Square exemplifies IHP's successful approach to a new structure in a historical tissue. Moreover, IHP also prepared an operation plan for the rest of Anafartalar Street. Although IHP proposed a comprehensive approach for the designated district, suggested projects were not implemented yet. On the other hand, TARKEM bought two mansions and started their restoration processes from the same study area of IHP, following the comprehensive approach that was presented. Thus, Kemeraltı and its immediate environment could continue its vitality under comprehensive strategies and cooperation of local governments, institutions, and a public-private partnership company.

Konak Square regained its scale with Ersen Gürsel's urban design developed with reference to the memory of the place and through consolidation of the collective memory of citizens. The square has become a lively public space[310] allowing multiple uses. In the square that was redesigned with subtle references to collective memory, IHP's Red Box stands as a symbol of the IMM's vision "Reinforcing the Ties of Citizens of Izmir with The Past," involving a certain historical narration. Discussions about demolishing the recent historical layers consisting of SII Blocks and IMM Building restarted. In addition to being obtained from architectural competitions, these structures are successful representatives of their periods. The

[309] Ayşegül Altınörs Çırak. "Plan Kararlarının Uygulanmasında Bir Konsensüs Oluşturma ve İşbirliği Deneyimi"
[310] Işın Can, Ela Çil, Koray Velibeyoğlu, Berna Yaylalı-Yıldız, and Pınar Kılıç-Çalgıcı. "Analyzing the Publicness of Konak Square in Izmir."

absence of any effort to preserve Modern Turkish buildings in the historic center once again creates a question about which history is essential to what. Furthermore, these ambitious demolition decisions were not presented within a comprehensive project. The forty-seven years of ambiguous emptiness that invaded the square after the demolition of the Sarıkışla seems to be forgotten. Moreover, the suggestions for the urban site are mostly for emphasizing Konak Square's being and entrance to the historic city center of Izmir. Ironically, the historical formation of Konak Square has no value in this selection of history.

While history forms a representation of the past, consultation to memory could include the 'present' and lead expanding in the continuity of the performative phenomenological field based on experience. While constructing a discourse and developing a design process based on a selective historical narrative tends to regenerate 'a past' in the present, including 'memory' to the process helps experiencing 'the past' in the present. In this context, Agora of Smyrna perished under historical narration, distant from the lives of the citizens. At the same time, Kemeraltı Bazaar continues its vitality through variety of experiences that introduce the past in the present. Furthermore, Konak Square is a vivid public space that continues to be significant for collective memory of citizens despite being threatened by losing its elements with recent proposals.

CHAPTER 5

CONCLUSION

As introduced in the first chapter, this study aimed to examine and evaluate the selected projects implemented under the consensus on the reappropriation of historical identity of Izmir in the development process of the last two decades. The discussions presented in the theoretical background formed a basis to understand the motivations behind this consensus and the concepts guiding the projects.

Based on the definition of the city that clarifies its essential unity and the architecture of successive generations, discussions were focused on memory and history. Urban memory as a physical landscape consisting of past traces of the city creates the spatial basis of the collective memory. Therefore, urban memory has the ability to maintain the past in the present as a propelling permanence.

When the large-scale projects threaten Izmir's urban memory, local actors stand against them. With their strong opposition, these projects were canceled by law, and subsequent elected major Ahmet Piriştina's commitment to the local government collaborated with these local actors to conserve Izmir's historical identity and reunite the city with its history. Doğan Kuban's consultancy becomes prominent in defining the general understanding of the newly developing approach. As an architectural historian, Kuban examines Izmir's historical identity through its architectural fragments and uses. He highlights the two historic cores of Izmir and streets continuing traditional Mediterranean ways of living with dwellings open to the breeze coming from Smyrna bay. He points out Kemaraltı Bazaar as the most significant symbol of the second historic core that continues its vitality. Doğan Kuban was a consultant of the mayor when APİKAM city archive was established, through the restoration of the old fire building from the early republican period. As a continuation of the urban memory, the city archive aimed to conduct information

between the generations who may have failed to transfer the knowledge. Taken all together, there is not one prominent historical narration suppressing others considering the projects realized during this period. Projects mainly support the continuation of the urban memory and collective memory by relating this understanding in order to enhance the citizenship consciousness.

Although the following local government adopted the same approach, a similar commitment only emerges after 2008. Before the strategies were developed for "Reinforcing the Ties of Citizens of Izmir with Their History," mainly the projects of the previous period were pursued. Thus, there is a gap between 2005-2013[311] in explaining how the demolitions in the Agora archaeological site was managed. There is an ambiguity about the decisions that led to the annihilation of all the recent layers except for some (two) registered buildings. Studies of Burak Belge, Funda Yaka and Nağme Ebru Karabağ demonstrate that it is acknowledged that streets as propelling permanences had been used continuously since the ancient periods. While the Agora of Smyrna was aimed to be reconstructed for active cultural use, Yaka's study points out the suggestion of 920 Street as the main approach to the site. Although that street is used at present, all neighborhoods around the archaeological site lost all references after the demolitions. It is also observable that after the excavations started in 2007 approved by the ministerial cabinet, there is no collaboration on the management of the site. Only excavations have been continuing; there are no more projects for reconstructing and transforming the archaeological site in a way that interacted with the urban life through cultural activities.

Rossi defines pathological permanences as "isolated and aberrant."[312] He points out that pathological permanences can be identified through a certain "context" that persisted despite excluded from the urban structure. Dominated by a selective

[311] From the beginning of the following period after the 1999-2004 local government, to the initiation of the Izmir History Project.
[312] Rossi, *The Architecture of The City*, 107.

history, the extensive archaeological site of Agora presents an example of pathological permanence at the historic city center, as defined by Aldo Rossi.

IMM organizes series of meetings for renewing the collaboration with the city's actors and reshaping the previously accepted policy of conservation of Izmir's historical identity, and reunite the city with its history. İlhan Tekeli's consultancy is significant for this new organizational initiative. Through meetings, workshops, and forums, new structures emerge for "Reinforcing the Ties of Citizens of Izmir with Their History." With the new types of actors and public-private partnership modal, a variety of projects were developed and implemented.

The highlight was on the continuation of the urban memory with definitions like conservation of *Izmir's* historical identity[313] and the *city's* reuniting with its history[314] during the 1999-2004 period actions. Therefore, collective memory of citizens was prioritized in many projects. However, the term "history" becomes more emphasized with the following definition of reinforcing the ties of *citizens of Izmir* with *their* history.[315] Izmir History Project emerges within the IMM focused on developing projects for the historic city center with the approach that resembles the initial studies of DEÜ academicians for revisions of the 1984 Kemeraltı Conservation Site Implementation Plan.

Furthermore, there is a subtle shift between the *reconstruction of the collective memory through following the traces of urban memory*, which can be exemplifiedwith the Konak Square's redesign and implementation by Ersen Gürsel, and Izmir History Project's aim of "developing and *reconstruction of the urban memory* of the Izmirians concerning their cities."[316] While conservation of collective memory involves all artifacts and contributions from all periods of history, the

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[313] Kuban, "İzmir'in Tarihi Kimliğini Koruma Bağlamında Düşünceler."
[314] Topal, "Tarihi ile Yeniden Buluşan Kent."
[315] "İzmirlilerin Tarihle İlişkisini Güçlendirme Projesi" as Tekeli defined in *İzmir Belediyeciliğinde 2004-2018 Döneminin Öyküsü,* 101.
[316] İlhan Tekeli, *İzmir Tarih Projesi Tasarım Stratejisi Raporu*, 71.

reconstruction of urban memory evokes the understanding of creating a display that is legitimizing a selective history.

Discussions on demolishing all recent layers in the Konak Square and emphasizing it boldly as an entrance to the *more* historical city center consisted of Kemeraltı Bazaar and Agora archaeological site shows an understanding of selective history. As a new type of actor Izmir History Project works under the IMM, while Izmir Chamber of Architects standing against the demolition decisions by applying for the registration of these buildings. Thus, there is a difference between IMM's collaborating with independent institutions and actors, and collaborating structures in itself. Consolidation of the collective memory requires connecting with the wide range of the local; on the other hand, a selective history can be constructed for particular aims by only those who have the authority.

On the other hand, although there has been a subtle shift in the general approach, Kemeraltı Bazaar continues exemplifying Rossi's propelling permanences. While the historical tissue is being conserved as a physical landscape of the collective memory with active use in the urban context, current implementations integrated with the historical surrounding contribute the vitality.

The contemporary projects and conservations are realized by mainly Izmir History Project and TARKEM. The process started with the commitment of the local government elected in 1999 and was pursued by following administrations contributed Izmir's historic city center consisting of Kemeraltı and its immediate surrounding to be included in UNESCO's tentative list as "The Historical Port City of Izmir" in April 2020.

The analysis of these three urban areas and series of projects allow researchers to evaluate them within the conceptual background that was created for their intervention.

As, Rossi claimed,

"[t]he form of the city is always the form of a particular time of the city; but there are many times in the formation of the city, and a city may change its face even in the course of one man's life, its original references ceasing to exist." [317]

However, through enabling the persistence of the actual memory milieu[318] by linking the memory to lived experience[319] in the places of collective memory, a unique way of continuity and transfer could be achieved.

[317] Rossi, *The Architecture of The City,* 61.
[318] Nora, "Between Memory and History: Les Lieux de Mémoire."
[319] Boyer, *The City of Collective Memory*, 26.

GLOSSARY

Refurbishment: The work for improving a designated urban area through renovation and rehabilitation projects.[320]

City branding: With the changing global economic conditions and neoliberal policies throughout the 20th century, cities tend to progress individually and compete in the 21st century with their highlighted values that designated with branding studies. In this context, "city branding" refers to the works done in the name of marketing the city, in this thesis.

Revitalization: The process of enabling the urban area become vital again in the urban structure.[321]

Urban Archaeology: A method that involves analyzing the archaeological area by including all historical layers of that multi-layered city or town in multi-disciplinary collaboration.[322]

Urban Design: The design practice for a designated urban area.

Conservation and Revitalization Project: Refers to the project developed for a certain conservation area for enabling its conservation and increasing its vitality at the same time.[323]

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[320] The explanation was developed through two dictionaries: Cambridge Dictionary and Merriam-Webster. Cambridge Dictionary, "refurbishment" https://dictionary.cambridge.org/dictionary/english/refurbishment Accessed October 9, 2021. Merriam-Webster, "refurbishment" https://www.merriam-webster.com/dictionary/refurbish Accessed October 9, 2021.

[321] The term was emphasized by DEU experts during the process of developing implementation plan revisions of Kemeraltı, İzmir in the 1999-2004 period. See: Taner, "İzmir'in Tarihi Merkezi Kemeraltı'nı Yeniden Yaşatmak."

[322] The explanation was developed based on Güliz Bilgin Altınöz's definition. See: A.Güliz Bilgin, "Urban Archaeology: As the Basis for the Studies on the Future of the Town Case Study: Bergama." *Master Thesis.* Ankara: Middle East Technical Univesity, January 1996.

[323] The explanation was developed based on the Design Strategy Report of Izmir History Project. See: İlhan Tekeli, *İzmir Tarih Projesi Tasarım Stratejisi Raporu.* İzmir: İzmir Büyükşehir Belediyesi İzmir Tarih Proje Merkezi, 2016,

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